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Bunny Berigan of Fox Lake.

[s.l.]: [s.n.], [s.d.]

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WILLIAMM BERIGAN, FORMER FOX LAKE RESIDENT PASSES AWAY

William Berigan

William Berigan died at the Lutheran Deaconess' Hospital at Beaver Dam on Thursday afternoon, November 22nd, 1934, following an illness of about two weeks' duration.

"Doc" Berigan, as he was familiarly known here at the old home, was born November 19th, 1857, a son of Mr. and Mrs Thomas Berigan, pioneer residents of this vicinity. He grew to manhood on the old farm home and lived the usual life of a farm boy. During his early manhood he in common with other young men of the vicinity, spent his winters in the lumber camps of northern Wisconsin. In the harvest seasons he had a threshing outfit and crew and was kept busy through the long hasvesting season. Leaving this work he became part owner of the Fox Lake Hotel. His partner was his brother, N. H. Berigan Later N. H. bought out the interest of William and he then operated the Peerless Hotel in the old Downer College building for a time.

On October 5, 1898 he was married to Miss Anna Short of Fox Lake and shortly after their marriage they moved to Beaver Dam where Mr. Berigan bought the Clark House Beaver Dam's most prominent hotel at that time. They operated this hotel for about five years, when they disposed of the hotel and purchased the C. C. Groose farm at the city limits on Highway 151. A few years later the couple sold their farm and moved into the city where they made their home.

In 1918 he became president of the Farmers' State Bank of Beaver Dam, which position he held till his death. He was one of the organizers of the bank. He was actively interested in in the Dodge County Fair association and was interested in the civic affairs of the community. He was a member of the Knights of Columbus and of the Holy Name Society of St. Patrick's Church and he always was actively interested in the affairs of his church. In his funeral talk Father Wright expressed a thought felt by all—"his death was not alone a loss to his immediate relatives but to the community at large—his friendly greeting and kindly smile would be missed by everyone—a friend was gone that should be near." That Doc had won a large place in the hearts of his fellow citizens was attested to by the large attendance at his funeral—the big church was filled to over flowing—and the fact that all banks of Beaver Dam were closed during the funeral services.

He is survived by one daughter, Mrs. A. L. Ashur of Milwaukee, two brothers and two sisters, John, Thomas, Mame and Julia Berigan, all of Fox Lake. His wife preceded him in death about twelve years ago and a brother, N. H. Berigan died just about five months ago, on July 1st, 1934. Funeral services were held last Monday from St. Patrick's Church in

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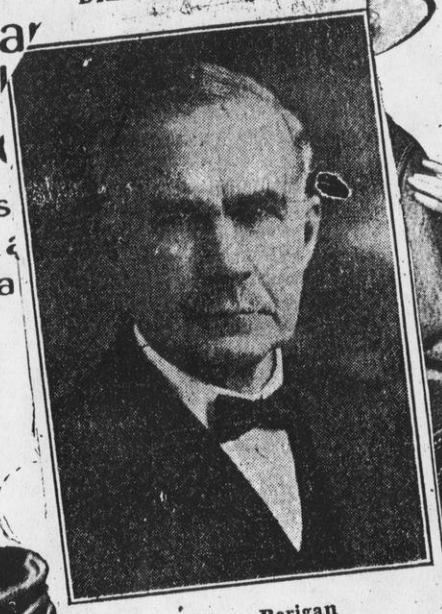
Yea

DIED THURSDAY



William Berigan

William Berigan, prominent resident of this city and formerly of Fox Lake, president of the Farmers State Bank, passed away Thursday afternoon at the Lutheran Deaconess Hospital, this city, after a serious illness of the past two weeks.

Funeral services will take place Monday morning at 9:30 at St. Patrick's Church, with burial in St. Mary's Cemetery, Town of [illegible]

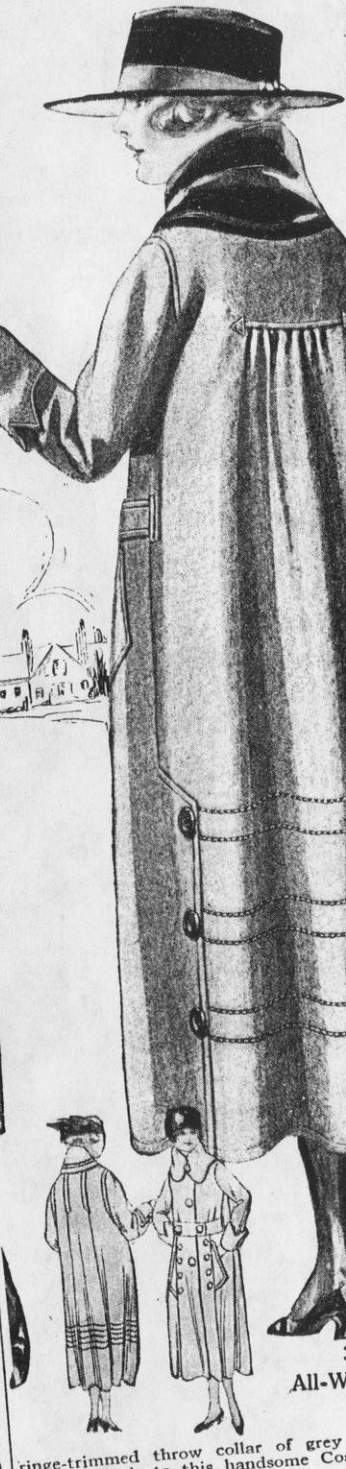
Mrs. Harriett McDowell

Funeral services for Mrs. Harriett B. McDowell, prominent clubwoman and widow of Samuel C. McDowell, will be held at 2 p. m. Saturday at the Weiss chapel, 1901 N. Farwell av., with burial in Forest Home cemetery.

Mrs. McDowell, who was 73, died Thursday at St. Joseph's hospital, after an illness of several months. She was born in Sauk City, Wis., the daughter of Burley A. and Margaret Jacobs. She lived part of her girlhood in Platteville, Wis., coming to Milwaukee with her parents in 1881. Her first husband, Dr. James E. Woodworth, died in 1896. Her second husband, Mr. McDowell, who was a city fireman in the Newhall house fire, died two years ago.

A charter member of the old Kalmia Woman's club, organized 40 years ago, Mrs. McDowell was for many years house secretary of the YWCA, and active in Bethany chapter, Order of Eastern Star. She was an early member of Spring Street church, now Grand Avenue Congregational church, and was active in church affairs.

Surviving are two brothers, Burr G. Jacobs, with whom she lived at 2106 E. Wood pl., and James of Los Angeles, Calif., and a sister, Mrs. Dora M. Bailie, Milwaukee.



All-W

ringe-trimmed throw collar of grey
youthful air to this handsome Co
te for small slender figures.
All-Wool Velour, a rich, soft-nappe
eable as well as dressy in appearance.
dness of the ripple back trimmed w
buttons. Stitching and buttons tri
hich extends under back through s
Half lined with fancy satin.
olue, taupe grey or reindeer (soft
and 19 years. State size and co
page 90.....OUR
Postage 14

ed in newest style and fashioned
youthful figures this stylish Coat is
aterial is a serviceable Wool Velou
on and so warm that no lining is n
yoke depth trim the c[illegible] front an
e is a cluster of cord [illegible]cks. Twi
to the convertible collar, turn-bac
back and buttons in crossover sty
olue or brown. SIZES: 13, 15, 17
d. Read "How to Order" on pa
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becoming design, fashionable All
onvertible collar make a charmin
he material is a soft napped fabric
very effect of lighter fibers appea
k is gathered at yoke depth, fini
and trimmed with twist stitching across lower edge.
under back and buttons across the front. Half-lined
(a soft greyish brown), Victory

J.F. Schlitzberg Dies Wednesday At Milwaukee

10-5-61

John F. Schlitzberg, 84, former Fox Lake funeral director, died in a Milwaukee hospital Wednesday, Oct. 4, after an illness of several months. He had lived in Milwaukee the past 20 years.

Services will tentatively be held Saturday morning, Oct. 7 in Fox Lake. Interment will be at St. Mary's Catholic Cemetery, Town of Trenton.

The late Mr. Schlitzberg was born Oct. 10, 1876 at Fox Lake, the son of John Schlitzberg and Julia Philipson. He was married to Henrietta Saxe, who preceded him in death in 1920. He lived in Fox Lake, where he was engaged in the funeral director and furniture business until 20 years ago when he moved to Milwaukee. He was educated in the Fox Lake public schools.

Survivors include three sons, John Joseph, Berkely, Mich., Adrian, Milwaukee, and Maurice, Milwaukee; two sisters, Mrs. Cora Erdman, Fox Lake and Mrs. Inez Beulin, Fox Lake; two grandchildren and two great grandchildren.

He was preceded by his wife, parents, and two sisters.

Friends may call at the Kratz Funeral Home, Fox Lake, after 4 p.m. Friday until time of Service Saturday. 10-5-61

FOX LAKE PEOPLE CALLED BY DEATH

Miss Mayme Berigan is Called by Death Here Friday

4-24-37

Miss Mayme Berigan died at her home in this village Friday morning, June 18, 1937, following a short illness caused by a fall sustained at her home some ten days previous.

Mayme Berigan was a daughter of the late Mr. and Mrs. Thomas Berigan pioneer settlers of Fox Lake and spent most of her life at home excepting a few years spent in Chicago. She was one of nine children, all of whom preceded her in death except two brothers, John and Thomas, who lived at home with her. She is also survived by one niece Mrs. May Berigan Ahser of Pasadena, California.

Funeral services were held Monday morning from St. Mary's Church with Rev. Father Koester officiating and burial was in the family lot in St. Mary's Cemetery, Trenton.

Miss Berigan was highly esteemed in this community where her many kindnesses, her cheerfulness, kindly disposition and humor were so well known. The sympathy of the community goes to the two brothers in their loss.

Out of town guests here for the funeral of Mayme Berigan were: Mrs. Margaret Berigan, Miss Delia Berigan, Mr. and Mrs. Roy Berigan and son, Charles of Madison; Mr. Wm. Murphy, Miss Olga Miller, Mrs. Jos. Burns, Mrs. Mary Bowe, Miss Nellie Allen of Milwaukee; Mrs. John Banes, Miss Laura Banes, Lester Banes, Mr. and Mrs. Jas. Moylan, Mr. and Mrs. Jas. Basfield of Beaver Dam; Mrs. Wm. Allen, Miss Lizzie Allen, Randolph; Mr. and Mrs. J. J. O'Laughlin, Malone, Wis.

NOVEMBER 13, 1941
Several Well Known People Called by Death this Week

William P. Berigan

William P. Berigan passed away at the Wisconsin General Hospital at Madison at 12:35 a. m. Tuesday, Nov. 11th. Funeral services were held from the Tims Funeral home and from St. Mary's church this morning at 9:00 a. m., Rev. Father Koester officiating, and funeral arrangements in charge of the Kratz funeral home.

William Berigan was born in Fox Lake. Dec. 22. 1875. a son of the late Nicholas and Margaret Berigan. He spent his entire life in Fox Lake where he was employed as a salesman. "Cap" as he was familiarly known by his many friends here was an ardent sportsman. being a particularly good bowler and was one of the leaders in that sport here for many years. He always enjoyed excelent health until a year or so ago when he started to fail. and in spite of the best medical care passed away Tuesday. 11-13-41

He is survived by his wife and two sons. Donald of Fox Lake and Bernard (Bunny) of New York. excellent health until a year or so Joyce and one grandson. Kaye Two sisters. Mrs. C. E. Casey of Fox Lake and Dalia Berigan of Madison. three brothers LeRoy. Edward. and Robert of Madison also survive him.

Interment was at the St. Mary's cemetery in Trenton.

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5/26/44 Bunny's Mother

Mrs. Wm. Berigan, Fox Lake, Dead

5-26-44

Well Known Fox Lake Resident Died Today at Hospital at Madison.

FOX LAKE—Mrs. William P. Berigan, 69, a well known resident of this city where she had made her home the greater part of her life, died at 5 a. m., today, at the Wisconsin General Hospital, at Madison. She had been in ill health for the past two months.

Funeral services will be held at St. Mary's Catholic church here on Monday morning at 9:30, with the pastor, Rev. Fr. H. J. Koester, officiating. The body will lie in state at the Harry Tims home from 7:00 p. m., Saturday, until the hour of the services. The Rosary will be recited at 7:15 Sunday evening.

A daughter of the late John and Julia Schlitzberg, she was born at Packwaukee, Wis., on March 26. 1875, and came, with her parents, to Fox Lake a few years later. She was educated in the Fox Lake schools, studied music at Wayland Academy, and was married Oct. 4, 1904, to William P. Berigan, who passed away three years ago. They resided for a short time at Madison and Hilbert and then returned to Fox Lake. She was a piano instructor for a period of 40 years, was a member of the Altar Society of St. Mary's for nearly 40 years, was the organist at St. Mary's for a like period, and was for many years the baritone with the former Schlitzberg band and orchestra.

Surviving are ~~two~~ one son, Private Donald J. Berigan, Camp McCoy, and Kay Edward Berigan, Fox Lake; a brother, John F. Schlitzberg, Milwaukee; and by three sisters, Mrs. Harry Tims, Mrs. Arthur Erdman, and Mrs. Walter Erdman, all of Fox Lake, A son, Bunny Berigan, New York, for many years solo trumpeter with the Paul Whiteman, Tommy Dorsey, and Benny Goodman orchestras and later conducted his own orchestra, passed away two years ago. Kay - Bunny's dau.

William P. Berigan, who was the father of "Bunnie", died

November 11, 1941

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Grandparents:
Nicholas and Margaret Devitt of B.D. Berigan
John C. and Julia Phillipson Schlitzberg

Parents:
William P. Berigan
b. F. L. 12-22-1875
m. 10-4-1904
d. Madison 11-11-1941

Mayme (Mary) Schlitzberg Berigan
b. Packwaukee, Wis. 3-26-1875
m. 10- 4-1904
d. Madison hosp. 5 1943

Donald, a son his son, Kaye Edward

Bunny born 11- 0- 1908 married Donna McArthur
died 6 - 2 1942

Patricia and Joyce

Mrs. Margaret Berigan

Mrs. Margaret Berigan who passed away at her home in Madison last Thursday, February 3rd after an illness of four months duration, was brought here to the Catholic Cemetery Monday. Funeral services were held at St. Raphael's Church, Madison. Reverend Father Mahoney gave a very eloquent sermon touching on the self-sacrifice and generosity which were an important part of Mrs. Berigan's personality. He also said that she was a wonderful a mother as he had the pleasure to meet.

Margaret McMahon, daughter of Michael and Bridget McMahon pioneer residents of Beaver Dam, was born on March 28, 1857. On January 18, 1875 she was married to Nicholas Berigan and came to live on a farm about one mile south of Fox Lake. Mrs. Berigan made her home on that farm for twenty-two years when, after the death of her husband she moved with their eight children to Madison. She is survived by seven of the children—William Berigan and Mrs. Charles Casey, Sr. of this village and John, Delia, Edward Robert and Leroy Berigan of Madison one son, Henry, having preceded her in death fifteen years ago. She also leaves one sister, Mrs. Geo. E Tess of Madison

Bunny Berigan's grandfather

Donald Berigan

Funeral services for Donald J. (Tony) Berigan, 77, Milwaukee, were held Monday, May 23, 1983, at 8 p.m. at the Fennig Funeral Home, 525 W. Lincoln Avenue, Milwaukee. Interment was at St. Mary's Cemetery, Town of Trenton, Dodge County, Wisconsin, on Tuesday, at 12 noon. He died Saturday, May 21, 1983.

Mr. Berigan was born on September 3, 1905, the son of William (Cap) and Mary (Mayme) Schlitzberg Berigan in Madison. Following a transfer to Hilbert Wisconsin, the family moved to Fox Lake.

Mr. Berigan, brother of the late Bunny Berigan, was a master barber until his retirement, practicing in Fox Lake and later Milwaukee.

He is survived by his wife, Anna, nee Predayna, Knurowski, a son Kaye (Louise) Berigan; stepchildren, Walter (Delphine) Knurowski; Anthony (Ruth) Knurowski, and Terry (William) Resch, grandchildren, great grandchildren, nieces, nephews, other relatives and friends.

Mr. Berigan had been attending the annual Bunny Berigan Day activities for the past 10 years, and despite his illness was present this year, when it was held on May 15, and also entertained the audience in 1982 with a drum solo. The Berigan family was well known in the musical field, and Mayme Berigan was the pianist for a family orchestra with Bunny playing violin and trumpet and Don, on the drums. Both Don and Bunny also were members of their grandfather's (John Schlitzberg) 14 piece concert band, which played weekly concerts in Fox Lake.

He was preceded in death by his parents and his brother Bernard "Bunny" on June 2, 1942.

3-11-81

Robert E. Berigan

MADISON — Robert E. Berigan, Sr., 87, 421 W. Doty St., Madison, died Thursday, March 5, 1981 at a Madison hospital.

He was born on Oct.23, 1893 in Fox Lake.

He was a former employee of Ray O Vac and Celon Corporation, and a retired employee of Sub Zero Corp. He was active for many years as a local musician and band leader. He was the uncle of Bunny Berigan, a well known jazz trumpeter.

Berigan was a member of St. Raphael's Cathedral.

Survivors include two sons, Robert E. Jr., Madison; and Charles L., Monona; eight grandchildren and seven great grandchildren.

He was preceded in death by his wife, Ruth, five brothers and two sisters.

Funeral services were held at Resurrection Cemetery Chapel, at 10:30 a.m. on Saturday, March 7, 1981, the Rev. Msgr. Raymond E. Klaas officiated. Burial was in Resurrection Cemetery.

3-11-81

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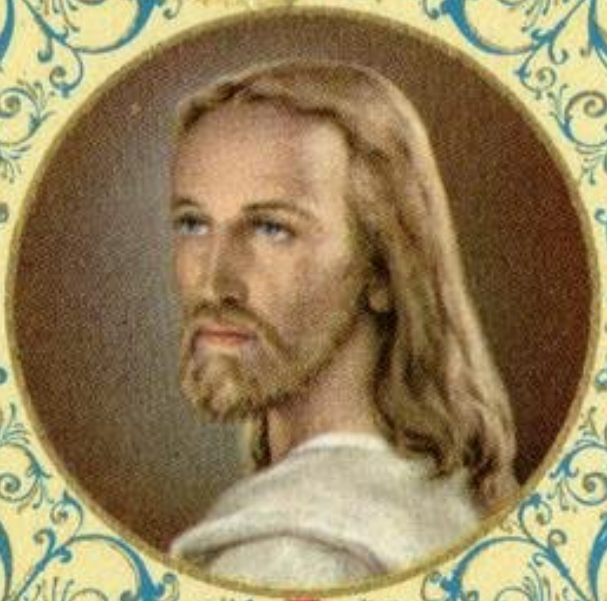
Berigan, Robert E. Sr.

MADISON — Robert E. Berigan Sr., age 87, of 421 W. Doty St. died on Thursday, March 5, 1981 at a local hospital. He was born on October 23, 1893 in Fox Lake. He was a former employee of Ray O Vac and Celon Corporation, and a retired employee of Sub Zero Corporation. He was active for many years as a local musician and band leader. He was the uncle of Bunny Berigan, a well known jazz trumpeter. Mr. Berigan was a member of St. Raphael's Cathedral. Survivors include two sons, Robert E. Jr. of Madison and Charles L. of Monona; eight grandchildren and seven great-grandchildren. He was preceded in death by his wife Ruth; five brothers and two sisters. Funeral services will be held at RESURRECTION CEMETERY CHAPEL, 2705 Regent St. at 10:30a.m. on Saturday, March 7, 1981 with the Rev. Msgr. Raymond E. Klaas officiating. Burial will be in Resurrection Cemetery. Friends may call from 7 to 9p.m. on Friday, March 6 at the JOYCE FUNERAL HOME, 540 W. Washington Ave. where a prayer service will be held at 8p.m.



In Loving Memory of

Donald J. (Tony) Berigan

Born: September 3, 1905

Died: May 21, 1983

INTERMENT

St. Mary's Cemetery
Fox Lake, Wisconsin

The Soul departed in the Lord
does not die, it returns to God,
Who is the Giver of Life.

....*Amen*

The Lord is my Shepherd: I shall not want.

He maketh me to lie down in green pastures: He leadeth me beside the still waters.

He restoreth my soul; He leadeth me in the paths of righteousness for His Name's sake.

Yea, though I walk through the valley of the shadow of death I will fear no evil for Thou art with me: Thy rod and Thy staff they comfort me.

Thou preparest a table before me in the presence of mine enemies; Thou anointest my head with oil; my cup runneth over.

Surely goodness and mercy shall follow me all the days of my life: and I will dwell in the House of the Lord for ever.

No. 52 P

©

Donald Berigan

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J. (Tony) Berigan, 77,
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ki, a son Kaye (Louise)
igan; stepchildren, Walt-
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Anthony (Ruth) Knurowski, and Terry (William) Resch, grandchildren, great grandchildren, nieces, nephews, other relatives and friends.

Mr. Berigan had been attending the annual Bunny Berigan Day activities for the past 10 years, and despite his illness was present this year, when it was held on May 15, and also entertained the audience in 1982 with a drum solo. The Berigan family was well known in the musical field, and Mayme Berigan was the pianist for a family orchestra with Bunny playing violin and trumpet and Don, on the drums. Both Don and Bunny also were members of their grandfather's (John Schlitzberg) 14 piece concert band, which played weekly concerts in Fox Lake.

He was preceded in death by his parents and his brother Bernard "Bunny" on June 2, 1942.

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PENNSYLVANIANS TO MILWAUKEE

Beaver Dam Daily Citizen

After playing a New Year's Eve engagement at West Bend tonight, Merrill Owens' Pennsylvanians, a well known local dance orchestra, will go to Milwaukee where they will open a fourteen week engagement at the Sam Wah chop suey restaurants, located on Grand Avenue and Mitchell street. Sam Wah is a former resident of this city and will be recognized as the proprietor of a Chinese laundry which he conducted here some twenty years ago.

The Pennsylvanians are Merrill Owens, Lawrence Becker, Hubert Keefer, Bernard Berigan and Ray Groose. It is expected that the orchestra will return here after the conclusion of their engagement.

12-31-24

WEDDINGS OF LOCAL INTEREST

Schlitzberg-Casey 1-23-21

Last Saturday morning at six o'clock at the Catholic parsonage occured the marriage of two well known Fox Lake people, John Schlitzberg and Miss Mary Casey. After the ceremony a wedding breakfast was served at the home of Mr. and Mrs. Lee Messervy, after which the happy couple boarded the train for Milwaukee where they have been spending the past week. The bride is a well known Fox Lake lady who needs no introduction to our readers, and the same holds true of the groom, who is the well known leader of the Fox Lake band, and both enjoy a large circle of friends and acquaintances. They will make their home in this village, and will probably be home in a day or so, at which time they will undoubtedly be given a warm reception. The Representaive joins their hosts of friends in congratulations and best wishes. 11-23-21

LETTERS to the EDITOR

9-11-75

Thanks, Berigan Everyone!

Dear Coleen Kolb,

I hope everyone in your family is doing well. I am writing to thank you and all the people in Fox Lake, for giving my grandfather (Bunny) as I feel he would have wanted me to call him, this Highest Honor of having Bunny Berigan Day set aside each year for him.

It makes me proud to know he still has a lot of friends who thought of him thirty-two years after his death to give him this honor. I am sorry I could not make it this year, because I just started a new job, and could not get the time off to go as I planned to. I will be there next year with my wife.

I also wish to thank you for sending the story of Bunny to my mother. I just now got through reading it. I never knew my Grandfather and I did not know too much about him. But after I read this story about his life, I feel I knew him all my life. You gave me the most wonderful thing in my life by sending this story to my mother. I will never forget you. I will be indebted to you. Thank you very, very much.

Thomas F. Colburn III
2725 Sedgwick Ave.
Bronx, New York, NY 10468

P.S. I wish to thank you and everyone again. I am sorry I did not write to thank you sooner.

ESTABLISHED 1866

AUGUST 1, 1935

FOX LAKE PEOPLE CALLED BY DEATH

PROMINENT LOCAL PEOPLE ARE CALLED BY DEATH DURING THE PAST WEEK

Miss Julia Berigan

This community was shocked Sunday evening when it learned that Miss Julia Berigan had passed away suddenly during the afternoon. She had been in failing health for some time due to heart trouble and recently had been quite poorly but apparantly was on the road to recovery. About three o'clock in the afternoon, she went up stairs to lie down and when she did not come down to supper the family investigated and found she had passed away some time before.

Julia Berigan was a daughter of the late Thomas and Ann Berigan, pioneer settlers of Fox Lake, and was born in the Town of Fox Lake about 71 years ago and she spent her entire ife in this vicinity. She was a quiet, reserved home-body and took her pleasures in her home surroundings.

This family have been particularly afflicted the past year. A brother, N. H. Berigan, passed away July 1, 1934 while another brother, William, died on Nov. 22, 1934. A few weeks ago Tommie sustained severe burns from boiling syrup at the canning factory, necessitating his being confined to the Fond du Lac hospital for some time.

Besides Tommie, another brother, John, and one sister, Mame, both at home, survice. A niece, Mrs. A. L. Ashur of Los Angeles, Cal., also survives. Funeral services were held Tuesday moring at nine o'clock from St. Mary's Church with burial in St. Mary's cemetery, Trenton.

John Berigan, Fox Lake, Dead

Former Member of Chicago Police Department Passed Away This Morning.

FOX LAKE.—John Berigan, aged 85, passed away this morning at two o'clock at the Lutheran Deaconess hospital, Beaver Dam, following a sudden illness.

Funeral services will be held from St. Mary's Catholic church Monday morning at 9:30 o'clock, Rev. Fr. H. Koester officiating, and interment will be made in the Town of Trenton cemetery.

John Berigan was born Jan. 15, 1858, in the Town of Fox Lake, a son of Thos. and Anne Bowe Berigan, and he attended the Fox Lake schools. He was a member of the Chicago police department for many years, retiring in 1934, and since that time had made his home in this city.

Surviving is one brother, Thos. Berigan of Fox Lake.

The rosary will be said Sunday evening at the Kratz funeral home where the body will lie in state after ten o'clock Sunday morning.

Thomas Berigan

FOX LAKE—Thomas Berigan, life-long resident of this area, passed away at the Charles Casey home, here, Sunday night at 10:15, following an illness of two and one-half years.

Funeral services will be held Wednesday morning at 9 o'clock from St. Mary's Catholic church, with the Rev. H. Czaja officiating at the services. Interment will be in St. Mary's cemetery in the Town of Trenton.

The deceased was born in the Town of Fox Lake August 10, 1871, the son of Mr. and Mrs. Thomas Berigan, and was educated in the Fox Lake schools. He was a life long member of St. Mary's church, here.

He is survived by one niece, Mrs. May Willis Portsmouth, Va., and several cousins.

The body will lie in state at the Kratz funeral home, Fox Lake, from 3 o'clock Tuesday afternoon until the time of services Wednesday. A vigil will be held at the funeral home Tuesday evening at eight.

Deaths

Edward Berigan

FOX LAKE — Edward Berigan of Madison passed away at St. Mary's Hospital of that city on Tuesday, Oct. 16th. Mr. Berigan had suffered a heart attack and been confined to the hospital since Saturday, Oct. 6th.

Father Kinney officiated at the Requiem Mass at the Cathedral in Madison for Mr. Berigan after which he was brought to St. Mary's Cemetery at Fox Lake for burial.

Edward Berigan was born April 7, 1884, the son of Mr. and Mrs. Nicholas Berigan of Fox Lake.

He is survived by two sisters, Mrs. Nellie Casey, Fox Lake, and Miss Delia Berigan of Madison, and two brothers, LeRoy G. and Robert E. Berigan of Madison.

Edward Berigan Dies At Madison October 16

Edward Berigan of Madison passed away at St. Mary's Hospital in that city on Tuesday, Oct. 16. Mr. Berigan had suffered a heart attack and been confined to the hospital since Saturday, Oct. 6. Father Kinney officiated at the Requiem Mass at the Cathedral in Madison and interment was in St. Mary's Cemetery in the Town of Trenton.

Edward Berigan was born April 7, 1884, the son of Mr. and Mrs. Nicholas Berigan of Fox Lake. He is survived by two sisters, Mrs. Nellie Casey of Fox Lake and Miss Delia Berigan of Madison, and two brothers, LeRoy G. and Robert E. Berigan of Madison.

OBITUARIES

WISCONSIN STATE JOURNAL
Sunday, October 17, 1999

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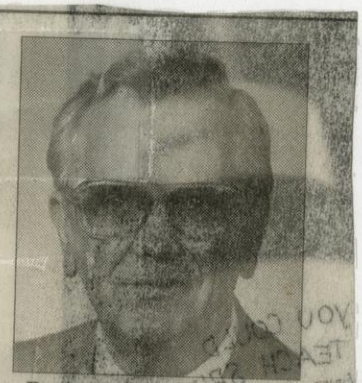
Washa, George W., 90	Madison
Wheeler, Winifred K., 82	Madison



Berigan, Robert Emmett

MADISON - Robert Emmett Berigan died on Friday, October 15, 1999. He was born in Madison on April 19, 1919, to Robert E. Berigan, Sr. and Ruth Mackin Berigan. He was married on August 11, 1942 to Lorraine Pfister. Bob was a member of the original Madison Mayor's Council for Human Rights. He was appointed by Governor Schreiber to the original Wisconsin Coalition for Advocacy, and was President of the Madison Personnel Association. Bob served on the Board of Directors for the New Concepts Foundation, the Wisconsin Epilepsy Association and the Epilepsy Center, South Central. He worked for the Wisconsin Bureau of Personnel, the Wisconsin Conservation Commission, the Wisconsin Employment Service and, until his retirement, was the Director of Personnel for the American Automobile Association(AAA). Along with his wife, Bob is survived by his children: Judith Aubey of Madison, Linda (Robert) Schwehr of Los Altos, California, Nick Berigan (Natasha Pierce) of Madison, Molly (Barry) Spira of Sandy, Utah, Matthew (Sueli Goulart) Berigan of Madison, Kathryn (Rick) Schulte of Madison, and Martha (George) Kent of Atlanta, Georgia. He has seven grandchildren and one great-grandchild. He is also survived by his brother Charles (Elaine) Berigan; his sister-in-law Dorothy Pfister; and his brother-in-law, Robert Bultman. He was preceded in death by his son-in-law, Fredrick Aubey; and his sister-in-law, Marilyn Bultman. Bob enjoyed working with and for people but, even so, he was a very private person. It is his wish that there be no visitation or funeral service. The family will gather at a later date to celebrate his life. We wish to thank all who have assisted the family at this time. In lieu of flowers, contributions to the Epilepsy Center, South Central (or the charity of your choice) would be appreciated. *"Just remember in the winter far beneath the bitter snow Lies the seed that with the sun's love In the spring becomes the rose."*

MARY BERIGAN
WHO DIED
ON MAY 26-1944
AGE 69 YRS
MOTHER

FROM
THE FRANCISCAN FATHERS
HOLLIDAYSBURG, PA.

WM P. BERIGAN
WHO DIED
NOV 11-1941
AGE 66 YRS.

FATHER

In Loving Memory

fornia, Jerry (Gail) of Greenville,

YOU COULD
TEACH SPIN
ITROL AT M.I.T.

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hild restraints, even with air bags. Childre
r bags help reduce the risk of certain in
e safety information.

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"We have loved him during life; let us not abandon him, until we have conducted him by our prayers into the house of the Lord."
ST. AMBROSE

IN YOUR CHARITY
Pray for the Repose of the soul of
BERNARD BERIGAN
WHO DIED BUNNY
ON JUNE 2, 1942

PRAYER

AGED 34 BROTHER

O Gentlest Heart of Jesus, ever present in the Blessed Sacrament, ever consumed with burning love for the poor captive souls in Purgatory, have mercy on the soul of Thy servant, bring him far from the shadow of exile to the bright home of Heaven, where, we trust, Thou and Thy Blessed Mother, have woven for him a crown of unending bliss. Amen.

May He Rest in Peace. Amen.

Your gentle face and patient smile
With sadness we recall.
You had a kindly word for each
And died beloved by all.

The voice is mute and stilled the heart
That loved us well and true,
Ah, bitter was the trial to part
From one so good as you.

You are not forgotten loved one
Nor will you ever be
As long as life and memory last
We will remember thee.

We miss you now, our hearts are sore,
As time goes by we miss you more,
Your loving smile, your gentle face
No one can fill your vacant place.

CALUMET COUNTY REGISTER OF DEEDS

MARGIN RESERVED FOR BINDING

WRITE ONLY, WITH UNFADING INK—THIS IS A PERMANENT RECORD

This form of certificate is to be used only by LOCAL REGISTRARS for reporting to the REGISTER OF DEEDS. SEND THIS CERTIFICATE TO THE REGISTER OF DEEDS when the monthly report is mailed to the state office.

DO NOT distribute these blanks to physicians, midwives or other persons required to report births to you.

PLACE OF BIRTH

County of Calumet

Township of

or

Village of Hilbert

or

City of

STATE OF WISCONSIN
Department of Health—Bureau of Vital Statistics

COPY OF BIRTH RECORD

Page No. 409
(To be filled out by the register of deeds)

(No. , St., Ward)

FULL NAME OF CHILD Rowland Bernart Berigan

Sex of Child	Color or Race of Child	Twin, Triplet, or other?	and	Number in order of birth	Legitimate?	Date of birth (Month) (Day) (Year)
Male	White					Monday Nov. 2nd, 1908

FATHER	MOTHER
FULL NAME: William Berigan	FULL MAIDEN NAME: Mary Schlitzberg
RESIDENCE: Hilbert	RESIDENCE: Hilbert
COLOR OR RACE: White	COLOR: White
AGE AT LAST BIRTHDAY: 37 (Years)	AGE AT LAST BIRTHDAY: 33 (Years)
BIRTHPLACE: Fox Lake Wis (State or Country)	BIRTHPLACE: Fox Lake, Wis (State or Country)
OCCUPATION: Express Messenger	OCCUPATION: Housewife

Number of child of this mother?	Number of children of this mother now living?	Was prophylaxis used to prevent ophthalmia neonatorum? See ch. 59, laws of 1909.
1	1	

CERTIFICATE OF ATTENDING PHYSICIAN OR MIDWIFE *

I hereby certify that I attended the birth of this child, and that it occurred on Nov 2nd, 1908 at 5:30 a. M., on the date above stated.

* When there was no attending physician or midwife, then the father, householder, etc., should make this return.

Given name added from a supplemental report , 19

Local Registrar

(Signature) H. E. Buehrs M.D.
(Physician or ~~Midwife~~)

Address Hilbert

Filed Nov 5 Th, 1908 Mrs. Berg
Local Registrar

I HEREBY CERTIFY THAT THIS IS A TRUE AND CORRECT REPRODUCTION OF THE RECORD FILED IN THE REGISTER OF DEEDS OFFICE OF CALUMET COUNTY, WISCONSIN.

VOL. 5 PAGE 409
ISSUED: October 22, 1993

Donna Schommer, REGISTER OF DEEDS
CALUMET COUNTY, WISCONSIN 53014

This record has a raised seal. It is illegal to copy it unless specifically authorized by law.

THE FACE OF THIS DOCUMENT HAS A COLORED BACKGROUND - NOT A WHITE BACKGROUND

PEDIGREE CHART

11 AUG 1987
DATE

NAME
STREET
CITY

MRS. ROBERT DUPUIS
725 Lincoln Road
GROSSE POINTE, MI 48230

ST
STATE

NO. 1 ON THIS CHART IS THE SAME PERSON AS NO. ____

ON CHART NO. ____

1 BERNARD BERIGAN
BORN 2 NOV 1908
WHERE HILBERT - Calumet Co Wisc.
WHEN MARRIED 25 May 1931
DIED 2 JUNE 1942
WHERE N.Y.C. N.Y.

NAME OF HUSBAND OR WIFE
DONNA MC ARTHUR

2 WILLIAM P. BERIGAN
BORN 22 DEC 1875
WHERE FOX LAKE DODE Co WISC.
WHEN MARRIED
DIED 11 NOV 1941
WHERE STATE OF WISC. GENRL HOSP. MADISON - DANE Co WISC.

3 MARY C. SCHLITZBERG
BORN 26 MAY 1875
WHERE PACKWAUKEE MARQUETTE Co WISC.
DIED 25 MAY 1944
WHERE MADISON DANE Co WISC. WISC. GENRL HOSP.

4 NICHOLAS BERIGAN
BORN CA ~~1833~~ ? 1840?
WHERE County Kilkenny Ireland
WHEN MARRIED 28 Jan 1875
DIED
WHERE

5 MARGARET MC MAHON
BORN 1857
WHERE
DIED 1938
WHERE

6 JOHN SCHLITZBERG
BORN
WHERE GERMANY
WHEN MARRIED
DIED
WHERE

7 JULIA PHILIPSON
BORN
WHERE WAUPUN - DODGE Co ? WISC
DIED
WHERE

8 WILLIAM BERIGAN
BORN CA 1784
WHERE County Kilkenny, Ireland
WHEN MARRIED
DIED 8 MAY 1878
WHERE TOWN OF FOX LAKE DODGE Co.

9 ELLEN STAPLETON
BORN CA 1803
WHERE
DIED 1878
WHERE

10 MICHAEL MC MAHON
BORN 1829
WHERE
WHEN MARRIED 1850
DIED
WHERE

11 BRIDGET FINERTY
BORN 1832
WHERE
DIED
WHERE

12 BORN / WHERE / WHEN MARRIED / DIED / WHERE
13 BORN / WHERE / DIED / WHERE
14 BORN / WHERE / WHEN MARRIED / DIED / WHERE
15 BORN / WHERE / DIED / WHERE

16 ABOVE NAME CONTINUED ON CHART
17 ABOVE NAME CONTINUED ON CHART
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30 ABOVE NAME CONTINUED ON CHART
31 ABOVE NAME CONTINUED ON CHART

GIVE HERE NAME OF RECORD OR BOOK WHERE THIS INFORMATION WAS OBTAINED. REFER TO NAMES BY NUMBER.

Sources: Census Records
Death Certificates
Louaine Berigan
Loretta Berigan.

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June 2 — 1942.

Bernard "Bunny" Berigan, who was born and spent most of his boyhood days in Fox Lake, passed away at Polyclinic hospital, New York, on Tuesday.

Berigan, idol of jitterbugs and nationally-known orchestra leader, died because he loved his trumpet too well.

The 32-year-old orchestra leader, acclaimed by popular musicians as one of the great trumpeters of jazz, had been urged by physicians to abandon the instrument after a collapse last month.

He refused, however, and as the result took ill on Monday, suffering with an intestinal ailment, and was taken to the hospital. Before he died he asked that his band be kept intact.

He is survived by his wife and two daughters and by his mother, who lives at Fox Lake. His father died about six months ago.

The orchestra leader was born at Fox Lake on November 2, 1908, the son of Mr. and Mrs. William P. Berigan. When but a small boy his grandfather, John Schlitzberg, interested him in music and he never lost interest. He attended the University of Wisconsin and played with the Thompson orchestra there and then went East where he organized his own band which he had directed for the past few years.

Services were held in New York City this morning and the remains are now en route to Fox Lake where burial probably will be held on Friday morning at St. Mary's Catholic cemetery.

June 2 — 1942.

This community was shocked Tuesday to learn of the sudden of "Bunny" Berigan, famous musician, at New York, Monday night. Death was due to a throat infection which proved fatal. Funeral services were held at New York and the body was shipped here where it was at the Timms Funeral Home Thursday night and burial here Friday.

Bernard Berigan was the son of Mr. and Mrs. Wm. Berigan of this city. He was born Nov. 2nd, 1908. He attended the Fox Lake public schools and then finished his education at Wisconsin High School at Madison, where he played with orchestras and his superlative trumpet playing soon attracted notice. After leaving Madison he played trumpet in such renowned orchestras as Paul Whiteman, Bennie Goodman, Hal Kemp and Ted Lyons. He later conducted his own orchestra for three and one-half years, which was among the prominent orchestras on the air. He then played with Tommy Dorsey for a year or so and at the time of his untimely death was again conducting his own orchestra over the air. While his orchestra has never played in Fox Lake Bunny has played with visiting orchestras here and many local people have heard him in person and over the air.

He leaves to mourn his untimely demise, his mother, Mrs. Mayme Berigan, one brother Donald of Fox Lake, his wife and two children. He was located in New York for the past fifteen years.

PATRICIA A. SLAVIN

Patricia A. Slavin, 66, Kansas City, MO, died Tuesday, December 8, 1998, at Independence Regional Health Center. Funeral services will be 11 a.m. Saturday, December 12, at Williams Funeral Chapel, Warrensburg, MO, with the Rev. Stewart Wine officiating; burial in Columbus Cemetery, Columbus, MO. Visitation will be 6-8 p.m. Friday at funeral chapel. Memorial Contributions may be made to the Columbus Cemetery Association and may be left or mailed to Williams Funeral Chapel, 1400 S. Hwy. 13, Warrensburg, MO 64093.

Patricia was born July 23, 1932, in New York, NY, the daughter of Bernard "Bunny" Berrigan and Donna MacArthur. She was an artist. She was preceded in death by her parents; stepfather, Darrel MacArthur; and son, Gary Colburn. She is survived by four sons, Tom Colburn, Kansas City, MO, Steve Colburn and Wayne Colburn, both of New York, NY, and William Colburn, Belton, MO; four grandchildren, Garret Colburn, Steven Colburn, David Colburn and Lucresia Colburn; sister, Joyce Hansen and husband, Ken, Milwaukee, WI. (Arrangements: Williams Funeral Chapel, Warrensburg, MO)

Wm. Berigan family settled on an 80A farm south of village.

Nicholas Berigan, youngest son of Wm Berigan, m. Margaret DeVitt B.P. ?

Nicholas d. in the 1890's

His oldest son was Bunny's father

Wm P. d. 11-11-1941 b. F.L. 12-22-1875 son of Nicholas & Margaret Berigan

survivors - 2 sisters, - Mrs. C.E. (Nellie) Casey Dalia Berigan Mad. 3 bro. LeRoy, Edward & Robert of Mad.

Wm Berigan

born Co. Kil - - enny Ireland

d. 5-8-1878 age 94

wife, Ellen Stapleton 75 yr.

d. 6-13-1878

Patrick Bergan d. 12-8-1873 age 26 yrs.

Wm. d. 10-10-1915 age 76

John d. 10-25-1864 age 28

Julia d. 12-28-1901 age 70

M R Stapleton

1823-1908

wife Catherine Johnson

1830-1893

M85-12-47

Berigan

Julia (Miss) 8-1-1935 paper.

died Sun. P.M. age about 71

a bro. Nick H. d. 7-1-1934

" Wm. d. 11-22-1934

another bro. Tom, - John, Mamd

Thomas & Ann Boone Berigan ---- 9 children
d. 9-11-1899 d. 8-26-1911 age 79 yr. 11 mo.
age 70

Wm. "Doc." Berigan
b. 11-19-1857
m. 10-5-1898 Ann Short
d. 11-22-1934 b.
m. 10-5-1898
d. 3-6-1923

9 children Wm-B.D. Nicholas H. T. L. d. 5-1-34
John, Chicago Thomas, Mayme & Julia T.L.
Anna B. Webb T.L. Edward, Iowa
of Thomas & Ann Boone Berigan
Julia d. 8-1-1935 age abt 71.
Nich d. 1-22-1934
Thomas d. 12-17-1950 age 79

1860 census
Wm. Berigan & Ellen Stapleton
b. 1800 d. 5-8-1878 age 94. b. 1810 d. 5-8? 6-13-1878 age 75
John 22 Nicholas 20 Wm fr. 18 Patrick 16 Ann 14
from monument back d. 1878 Ellen's date 5-8-78 ?

Nicholas and Margaret McMahon 8 children
d. 1890's b. 3-28-57
m. 1-18-1875

1. Wm. P. - the oldest son
b. 12-22-1875
m. Mayme Schleyberg b. 3-26-75 d. May 1943 m. 10-4-1904
d. 11-11-1941

Donald still living in Wis.
"Bunny" Bernard b. 1908 d. 1942
11-2 6-2

2. Mrs. Chas. Carey (Nellie) Fox Lake
3. John
4. Oscar
5. Edward — b. 4-7-1884 d. 1956 ??
6. Robert — Madison
7. LeRoy — Robert E. b. T.L. 10-23-1893 d. 3-5-1981
8. Henry - d. '23 an uncle Bunny.

Berigan
Nicholas
m. Margaret McMahon dau of
Michael & Bridget McMahon of B.D.
she b. 3-28-1857 m. 1-18-1875
d. 2-3-
Nicholas & Margaret had 8 children
William P. F.L.
b. F.L. 12-22-1875
Bunny b. 11-2-1908 d. 6-2-42
Nellie Casey F.L.
John
Delia
Edward
Robert b. 10-23-1893 d. 3-5-1981
LeRoy
Henry d. 15 yrs. ago.

Margaret Berigan, nee Margaret McMahon
dau of Michael & Bridget McMahon
b. 3-28-1857
m. Nicholas Berigan 1-18-1875
had 8 children
W.m. P. - father of
Bunny one of them.

M85-12-47

Fox Lake Historical Museum Inc
Fox Lake, WI 5[illegible]

Bunnys Grandparents: ~~Devitt of B.D.~~ McMahon
Fouer Nicholas and Margaret Berigan
John C. and Julia Philipson Schlitzberg
Parents
William P. Berigan
b. F.L. 12-22-1875
d. Madison hospital 11-11-41
Mary Mayme Schlitzberg
b. Packwaukee Wis. 3-26-75
d. Madison hospital May 1943.
William & Mayme married
Oct. 4, 1904.
Bunny b. 11-2-1908 Died 6-2-42

Thomas Berigan
b. ~~1830~~ 1830
d. 9-11-1899
~~m.~~

Thomas Berigan
b. 1830
~~d. 9-11-1899~~

Thomas Berigan
b. 1830
m. ~~1854~~ ann Bowe
d. 9-11-1899 age 70 d. 8-26-1911 age 79 yr. 11 mo.
~~9 children~~
9 children

William B. "Doc"
b. 11-19-1857
m. 10-5-1898 - anna Short
b.
m. 10-5-1898
d. 11-22-1934 d. 3-6-1923

Nicholas Berigan - Mary MacMahon
~~b. 1890's~~
m. 1-18-1875
d. 1890's

b. 3-28-1857
m. 1-18-1875
d.

8 children

William P. - ~~Mayme~~ ~~Theodora~~ Schlitzberg
b. 12-22-1875
m 10-4-1904
d. 11-11-1941

Mayme Schlitzberg
b. 3-26-1875
m. 10-4-1904
d. 5 1943

1st son Donald, living in Milwaukee
2nd son, Bernard "Bunny"
b. 11-2-1908 d. 6-2-1942

Bunny's father Wm P. Berigan

8-1-1935 Miss Julia Berigan d. Sun. eve. age 71 about
dau. Thomas & Ann Berigan
her bro. N.H. Berigan d. 1-22-1937
bro. Tommy recently scalded - syrup at canning factory
other survivors besides Tommy -
1 sister Mamie & Brother John both at home.

Edward Berigan d. 1956 or ? ; b. 4-7-1841
son of Mr & Mrs Nicholas Berigan Z.R.
survived, 2 sister Nellie Carey Z.R. & Miss Delia
Berigan, Madison, 2 bro. LeRoy J & Robert C
of Madison

~~1950~~ 1950 Thomas Berigan, 79 d. 12-17-50
b. 8-10-1871 Son of Thomas Berigan & Ann Boone

Bunny 1908-1942
Wm. 1872-1941
Marg C Gabelsberg 1878-1944

Wm. P. son of Nicholas & Marg.

Wm. who was a Anna Short son of
Thomas & Ann Boone Berigan

Thomas & Nicholas were Bros.

Berigan, Nicholas & Margaret McMahon
son William P. b. Z.R. 12-22-1875 d. 11-11-1941
son Bernard Bunny Berigan 1908-1942

"Doc."
Wm. Berigan who m. Ann Short m. 10-5-1898
b. 11-19-1857 d. 11-22-34 at B.D.
Wm. a son v Thomas + Ann Bowe Berigan
d. 8-26-1911 b. 9-1832

Wm. "Doc." Berigan
b. 11-19-1857
m. 10-5-1898 to Ann Short
d. 11-22-34 at B.D. d. 3-6-1923
Doc was the son v Thomas + Ann Bowe Berigan

Berigan, Nicholas + Margaret McMahon
son William P. b. F.L. 12-22-1875 d. 11-11-1941
son Bernard Bunny Berigan 1908-1942

"Doc."
Wm. Berigan who m. Ann Short m. 10-5-1898
b. 11-19-1857 d. 11-22-34 at B.D.
Wm. a son v Thomas + Ann Bowe Berigan
d. 8-26-1911 b. 9-1832

Wm. "Doc." Berigan
b. 11-19-1857
m. 10-5-1898 to Ann Short
d. 11-22-34 at B.D. d. 3-6-1923
Doc was the son v Thomas + Ann Bowe Berigan

10-5-1898 m.
Anna Short F.L.
moved to B.D.
but the clash house
for 5 yrs.
Bat C.C. ~~Grouts~~ groose
farm Hwy 151 city
limits
Sold farm + moved to
B.D. 1918 Pres. v Farm
State Bank will his
death. also in Dodge Co
Fair Assoc. K.C. - St Pat
Church
'dau Mrs. A. L. Ashner
v Wil.
2 bro. John + Thomas
Mayme + Julia
Anna Short d.

Fox Lake Historical Museum, Inc.
Fox Lake, WI 53933

Nicholas + Mary Mackahon - Bennie's grandparents
d. 1890's. b. 3-28-1857
m. 1-8-1875
William P. Their eldest of 8 children
b. 12-22-1875
m. Mayme Schitzberg — she b. 3-26-75. d. 5 1943
10-4-1904
d. 11-11-1941
Their son Donald, still living in Wis
2nd son, — Bernard -- Bennie
b. 11-2-1908 d. 6-2-1942

Thomas and Ann Bourke had 9 children
Their son, William, "Doc." lived in B.D.
he married Anna Short who died 3-6-1923
10-5-1898
William B. died 11-22-34 he b. 11-19-1857

2 other brothers? Patrick
Wm. m. Ellen Stapleton
b. 9 ~~d. 5-8-1878 age 94~~ d. 5/6-13/8-1878

3-11-81
citizen?

Berigan, Robert E.
b. 10-23-1893 in Fox Lake
d. 3-5-1981 - Madison age 87
Uncle of Bunny
a local musician + band leader
2 sons: Robert E. Jr. - Madison
Charles L. - Monona

3-11-81

Berigan, Robert E.
b. F.L. 10-23-1893
d. 3-5-1981 age 87
wife. Ruth preceded also 5 bro. + 2 sisters
Bunny's uncle

Edward - 1956 or 57? d. 10-6-1956/7
b. 4-7-1884 at F.L. son of the Nicholas Berigan
sister: Nellie Casey - F.L.
Miss Delia Berigan Madison

Thomas Berigan
1830 - 1899 Sep. 11.
wife Ann Bowe 79 yr. 11 mo.
Sept. 1832 - 1911 aug 26.

Edward
Nicholas Henry
1-12-1868 to 7-1-1934
John
Mary
Thomas

Berigan
Wm. 11-19-1857 - 11-22-1934
Anna 3-16-1864 - 3-6-1923
Julia d. 7-27-1935

Stapleton winifred wife of
Wm. who d. 11-2-1868

Wm Stapleton d. 6-15-1867
age 77

12-14-1950 Berigan
Thomas Berigan, 79 d. 12-17-1950
b. 8-10-1871
son of Thomas & Ann Bowe Berigan

Julia — d. 1935 July sister
Maynne
Wm.
John

2 men Bros,

Thomas & Ann Bowe 9 children
mother of N.H. & Anna Welch F.L.

Thomas & Ann Bowe 9 children
mother of N.H. & Anna Welch F.L.

Thomas Berigan married Ann Bowe
d. 9-11-1899 age 70
b. 1830
d. 8-26-1911 age 79 yrs. 11 mo.
#9 children
William "Doc" Berigan
b. 11-19-1857
m. 10-5-1898 — Anna Short
d. 11-22-1934
b.
m. 10-5-1898
d. 3-6-1923

Wm. B whom Ann Short called him "Doc" Bergan
d. 11-22-34 at B.D. b. 11-19-1857 11-29-34 F.L. Rep.
son of Thom & Ann Bowe Berigan
winters in Lumbercamb. — Threshing outfit
part owner with N.H.B. in F.L. hotel, Nick later ~~bat~~ bought out his interest
operated Peerless Hotel in Old Downer college

Anna Short d. 3-6-1923
St. Marys.
Bro. Nick d. 5-1-1934

F. L. Rep.
3-8-23

age 60 50
Wm Ellen Stapleton d. 6-13-1878 age 75
1860 census
John 22
Nicholas 20
Wm Jr. 18
Patrick 16
Ann 14

1911
1880
1873
1875
1878

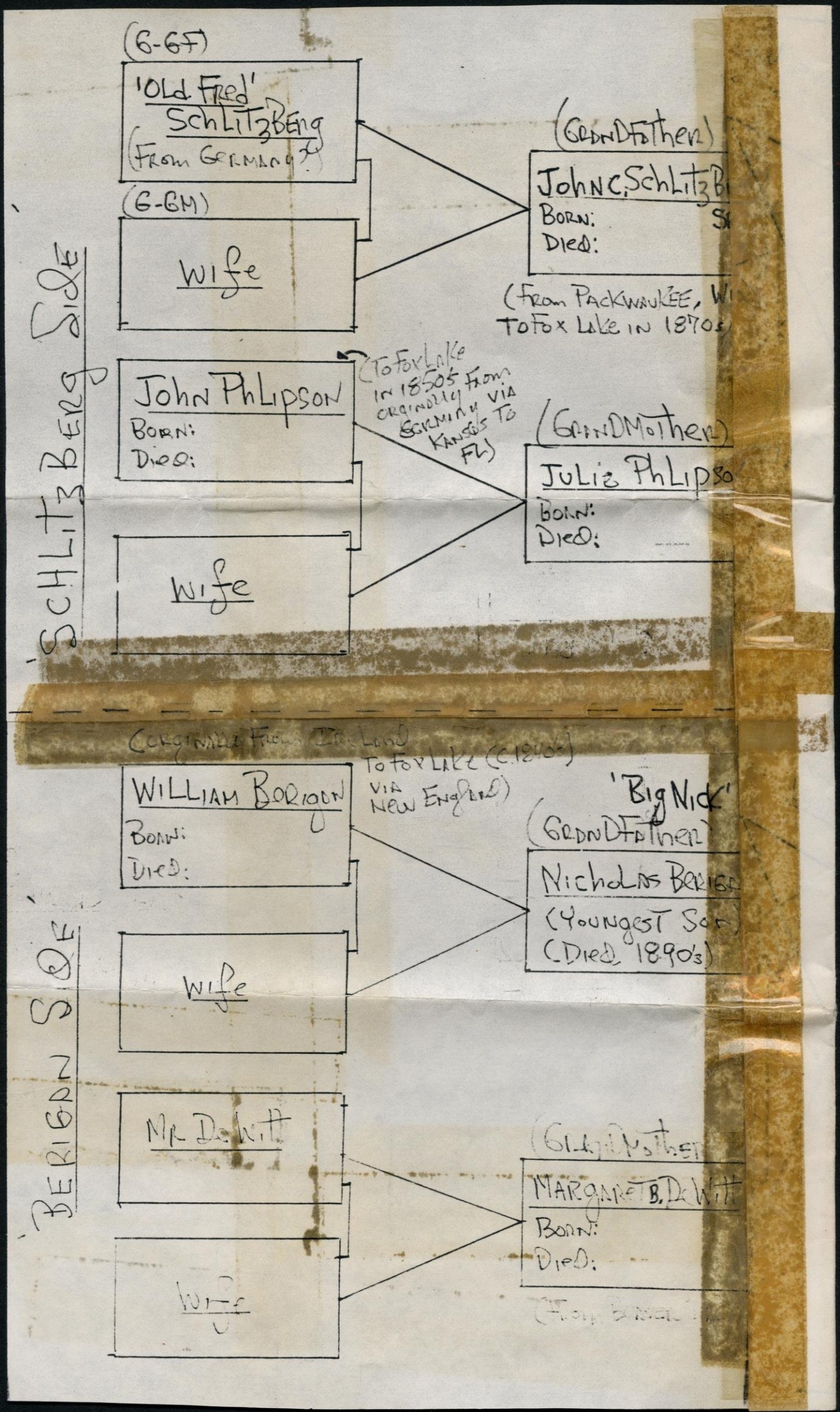
Thomas + Ann Bowe
had 9 children
Wm lived in B.D. "Dor"
Nicholas H. F.L. - P.M.
John Chicago
Thomas - Mayme + Julia F.L.
also Anna E. Welch F.L.
Edward - Iowa
Anna Bowe Bergen
8-26-1911
79 yrs. 11 mo.
Thomas Sr. d. 9-11-1899 age 70

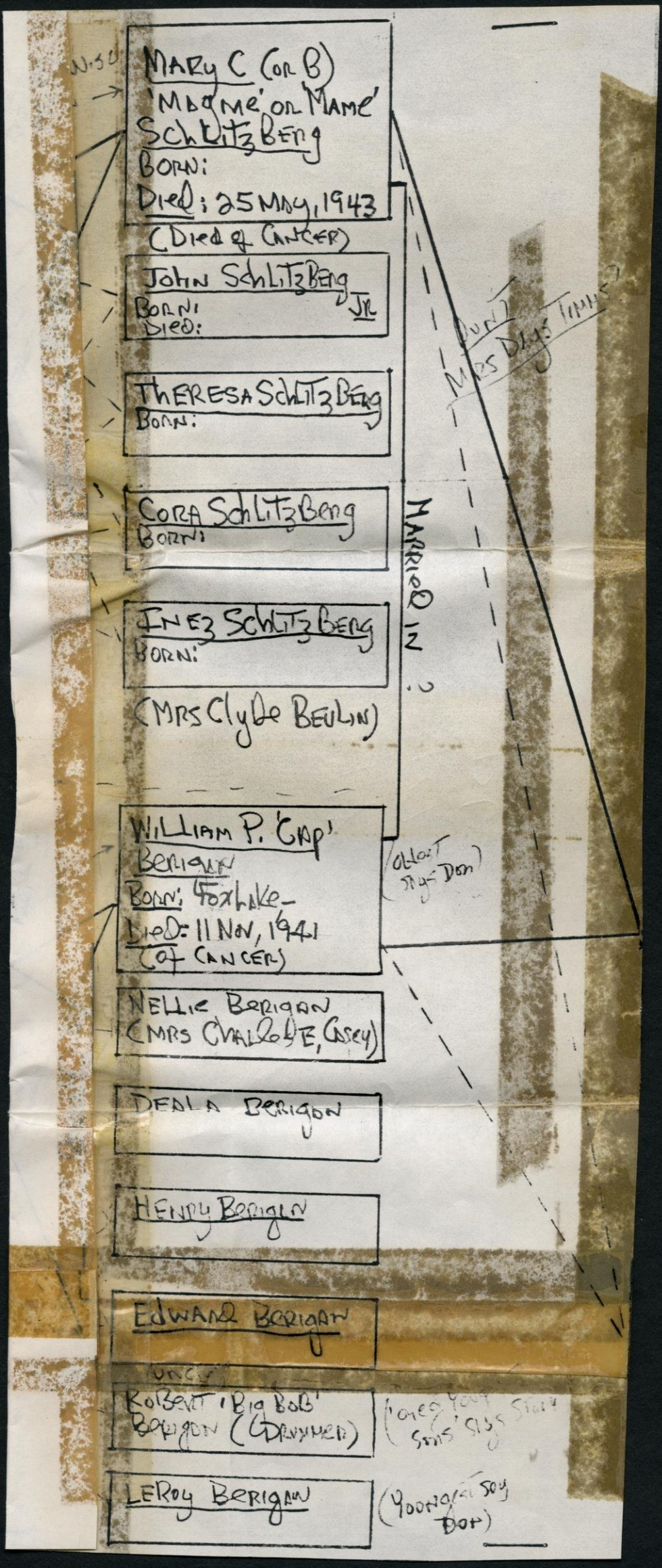
Julia B. d. 1901
age 70

Wm + Ellen
1878 5-8-78
off stone.
Wm 84 or 94

Calf born old part
Flier
unloaded wiring

Nicholas + Mary
MacMahon
Grandparents
Benny.
8 children
Wm. P. (Benny's Pa)
Mrs. Chas. E. Casey
John
Delia
Edward
Robert
LeRoy
Henry d. '23


(6-GF)
'Old Fred' Schlitzberg
(From Germany)
(6-GM)
Wife
(GRDNDFather)
John C. Schlitz
Born:
Died:
(From Packwaukee, Wi
To Fox Lake in 1870s)
'Schlitzberg Side'
John Philipson
Born:
Died:
(To Fox Lake in 1850s from originally from Germany via Kansas to FL)
Wife
(GRNDMother)
Julia Philipso
Born:
Died:
(Originally From Ireland
To Fox Lake (c.1840s)
via New England)
William Berigan
Born:
Died:
Wife
'Big Nick'
(GRDNDFather)
Nicholas Berig
(Youngest Son)
(Died 1890's)
'Berigan Side'
Mr. Dewitt
Wife
(GRNDMother)
Margaret B. Dewitt
Born:
Died:


MARY C (OR B)
'MADAME' OR 'MAME'
SCHLITZBERG
BORN:
DIED: 25 MAY, 1943
(DIED OF CANCER)
JOHN SCHLITZBERG JR
BORN:
DIED:
THERESA SCHLITZBERG
BORN:
CORA SCHLITZBERG
BORN:
INEZ SCHLITZBERG
BORN:
(MRS CLYDE BEULIN)
MARRIED IN
WILLIAM P. 'CAP'
BERIGAN
BORN: FOXLAKE
DIED: 11 NOV, 1941
(OF CANCER)
NELLIE BERIGAN
(MRS CHARLOTTE, CASEY)
DEALA BERIGAN
HENRY BERIGAN
EDWARD BERIGAN
UNCLE
ROBERT 'BIG BOB'
BERIGAN (DRINKER)
LEROY BERIGAN

SCHLITZBERG SIDE

(6-GF)
'Old Fred' SchLitzBerg
(From Germany?)

(6-GM)
Wife

John PhLipson
Born:
Died:

(To Fox Lake in 1850's originally from Germany via Kansas to Fl)

Wife

(GrandFather)
John C. SchLitzBerg SR.
Born:
Died:

(From Packwaukee, Wisc To Fox Lake in 1870s)

(GrandMother)
JuLia PhLipson
Born:
Died:

Married ?

Born 'In Dever', Wisc Stys Don →

MARY (or B)
'Mag or Mame'
SchLitzBerg
Born:
Died: May, 1943
(Diedianeer)

John LitzBerg JR
Born:
Died:

THERE SchLitzBerg
Born:
DIED

CORA StzBerg
Born:
DIED

INEZ LitzBerg
Born:
DIED

(Mrs Cp Beulin)

Married ?

Married ? Mos Days Twins?

Married in ?

DONNA MACARTHUR
Born: 1912
Syracuse, N.y.
Died 3-15-88

(Has 5 sons + 2 girls 17-24 are Married)

PATRICIA Berrigan
Born: 23 July 1932 NYC
(Pat Berrigan Slavin)

BARBARA ANN Berrigan
Born 2 Nov, 1933
Died 2 Nov 1933 (NYC)

JOYCE Berrigan
Born 22 April 1936 NYC

(Joyce Berrigan Bryden - Son Robert 6 lbs 8 oz Riverdale NY → Joseph 2-4-59 → James 10/17/60
Stony Pt NY - Peter 11-4-63
Granddaughter Reanda Hope Bryden Aug 30. 1988

Married 25 May, 19??

(Syracuse, N.Y.)

Called Born 5 Boys

Husband Jim

BERRIGAN SIDE

Originally From Ireland To Fox Lake (c. 1840's) via New England

WILLIAM BERRIGAN
Born:
Died:

Wife

Mr DeWitt

Wife

'Big Nick'
(GrandFather)
Nicholas Berrigan
(Youngest Son)
(Died 1890's)

(GrandMother)
MARGARET B. DeWitt
Born:
Died:

Middle Name Patrick

WILLIAM 'Cap' Berrigan
Born: Fox-
Died: 11 Nov 1941
(at Can.)

(Oldest Bro-Don)

NELLIE Berrigan
(Mrs Cvolte, Casey)

DEALA Berrigan

HENRY Berrigan

EDWARD Berrigan

(Uncle)
ROBERT 'Bob' Berrigan (Dryhner)

(Youngest Son Bro)

LEROY Berrigan

(Youngest Son Bro)

BERNARD ROLAND 'Bunny' Berrigan
Born: 2 Nov, 1908
Hilbert, Calumet County
Died: 2 June, 1942
NYC

DONALD J. Berrigan
Born: 3 Sept. 1905
Madison, Wisc
DIED May 21st, 1983

Madie MacArthur
July 26 1922
Darrell MacArthur
Jan 26 1906
Died March 87

(Has 5 Sons-Ages 17-24 are Married

Husband J/M

Patricia Berigan
Born: 23 July 1932
NYC

(Pat Berigan Slavin)

Barbara Ann Berigan
Born 2 Nov, 1933
Died 2 Nov 1933
(NYC)

Joyce Berigan
Born 22 April 1936
NYC

(Joyce Berigan Bruden - Has son Jim)

Donna MacArthur
Born:
Syracuse, N.Y.
March - 1986

Married 25 May 1931
(Syracuse, N.Y.)

Bernard Roland Bunny Berigan
Born: 2 Nov, 1908
Hilbert, Calumet County
Died: 2 June, 1942
NYC

Born: 3 Sept. 1905
Madison, Wisc

1850: 7th Census of the United States.
State of Wisconsin
County of Dodge
Township of Wanakara?
City of _____ Ward _____
Enumerated on 26 July 1850
by I H Barrow ?
Source:
Disc. # 42 Micro. Film # 996 Reel #

Headings:
1. Page number.
2. Line number.
3. Dwelling-numbered in order of visitation.
4. Families-numbered in order of visitation.
5. Name of every person whose usual place of abode on the first day of June 1850 was in this family.
6. Description.
7. Profession or occupation of each person male or female over 15.

1	2	3	4	5	6 AGE	SEX	COLOR	7	
5	13	65	72	Patrick Casey CNROLW CNROLW.	40	M		Farmer	Born Ireland
	14			Alice	42	F			Real Estate $500.00
				Michael Kerney	50	M		Tailor	
				James	16	M		" ?	
7-8-50 aug	10	15	140	151 Lawrence Van Bruin				TAVERN KEEPER	Real Estate $5,000 N.Y.
	22			Julia Berrigan	18	F		working in TAVERN?	Born Ireland

continued over

Form 850: SGS, 6776 Salem, Plymouth, Michigan 48170

1860: 8th Census of the United States.
State of Wisc.
County of Dodge
Township of Fox Lake Village
City of _____ Ward _____
Enumerated on 22 June 1860
By Ransom Olney
Post office: Fox Lake

Headings:
1. Page number.
2. Line number.
3. Number of dwelling.
4. Number of family.
5. Name.
6. Description.
7. Profession, occupation, etc.

1	2	3	4	5	6 AGE	6 SEX	6 COLOR	7	
58	34	409	463	Patrick Casey	45	M		Day Laborer 150-	100 Ireland CNRoW
				Abby	47	F			
				Daniel	16	M		Day Laborer	school
				William	14	M			school
				Johannah	5	F			
				Patrick	3	M			
				Mary A	1	F			
TOWN OF			FOX	LAKE					
? 96	699	688	line 34	Thomas Berrigan	30	M		Farmer 1000 250	Ireland
June 30	35	699	688	Ann		F		House duties	Ireland
				William	2	M			
				John	1	M			
				Ellen	3/12	F			
July 1 98	21	704	693	William Casey	40	M		Farmer 1500 360	Ireland
				Rebecca	39	F		House duties	Ireland
				Honora	15	F		Sch	Wisc
				Daniel	11	M		"	
				Ellen	10	F		"	
				Rebecca	7	F		"	
				Mary	2	F			
pg 389? 99	20	711	700	William Berrigan	60	M		Farmer 1600 460	Ireland
				Ellen "	50	F		House Duties	Ireland
				John	22	M		Farming	"
				Nicholas	20	M		"	"
				Patrick William	18/16	M		"	"
				Ann	14	F		"	"

continued over

form 860: SGS, 6776 Salem, Plymouth, Michigan 48170

1870: 9th Census of the United States.
State of Wisconsin
County of Dog Dodge
Township of Fox Lake
City of Fox Lake Ward
Enumerated on 14 July 1870
by 2H Barron
Source:

Headings:
1. Page number.
2. Line number.
3. # of dwelling.
4. # of family.
5. Name.
6. Description.
6a. Age.
6b. Sex.
6c. Color.
7. Profession, occupation, etc.
8. Value of:
8a. Real estate.
8b. Personal estate.

1	2	3	4	5	6			7	8	
					6a	6b	6c		8a	8b
197	2	17	13	13	Berigan Wm	80	M	W	Farmer	4800	1174	Ireland
					Ellen	60	F	W	Keeping House			Ireland
					Nicholas	30	M	W	Work on Farm			Ireland
					William Jr	25	M	W	"			Ireland
					Patrick	23	M	W	"			Ireland
					ann	27	F	W	at Home			Ireland
	2	23	14	14	Berigan Thomas	41	M	W	Farmer	3000	906	Ireland
					ann	36	F	W	Keeping House			Ireland
					Williams	12	M	W	at Home			Wisc
					John	11	M	W	"			"
					Mary	8	F	W	"			"
					Julia	6	F	W	"			"
					Nicholas	4	M	W	"			"
					Edmound?	1	M	W	"			1
wife?	2	40	16	16	Casey William	52	M	W	Farmer	2400	897	Ireland
	3	1	16	16	Daniel	22			Work on Farm			Wisc
					Ellen	20			Keeping House			Wisc
					Rebecca	18			" "			Wisc
					Mary	12			at Home			Wisc

1870: 9th Census of the United States.
State of Wisconsin
County of Dodge
Township of Village of Fox Lake
City of Fox Lake Ward
Enumerated on 11 July 1870
by H. Barron
Source:

Headings:
1. Page number.
2. Line number.
3. # of dwelling.
4. # of family.
5. Name.
6. Description.
6a. Age.
6b. Sex.
6c. Color.
7. Profession, occupation, etc.
8. Value of:
8a. Real estate.
8b. Personal estate.

1	2	3	4	5	6			7	8		
					6a	6b	6c		8a	8b	
or 219	21	7	168	175	Casey Patrick C NP	55	M	W	Farmer	3000	486	Ireland
					Abigail	50	F	W	Keeping House			Ireland
					Williams	23	M	W	work at Home			Ireland
					Hannah	15	M	W	at Home			Wisc
					Patrick	13	M	W	"			"
					Mary	11	F	W	"			"
					Cornelius	8	M	W	"			"
222	27	10	217	223	Hotel Run by				Raymond Jones			
					in Fox Lake							
					Schlitzfurger John	22	M	W	Wagon Maker	(Hanover)		

form 870: SGS, 6776 Salem, Plymouth, Michigan 48170

BERIGAN- WILLIAM sand wife ELLEN STAPLETON

This family arrived during the late 1840's and settled on land in SW¼ of Section 36- 13-13. The highway then known as "Opening Road", but now State Highwaw 33, divided the land in two parcels. Their children were Thomas, Patrick, Nicholas and Willian, and daughters Anastatia and Julia.

Thomas married Ann Bowe, and they bought the adjoining Hart land when that family moved to the west in the 1860 period, Their children will be hereinafter mentioned.

Patrick was called "Patsy"; he was quite a musicial and taught neighboring boys to play the flute and violin. He died rather young.

Nicholas was one of the early volunteers of the Civil War - went with Sherman on the "march thru Georgia", and was promoted to Second Lieutenant. We have a special story of how Nicholas and another Fox Lake man named Gormley assisted the nuns and orphans in an Atlanta convent to escape the fire .

Nicholas marred Margaret of Beaver Dam, after his return from the war. They were the parents of six sons, William P, John, Edward, Henry, LeRoy and Robert; and two daughters, Ellen ** and Delia.

William P. married Mary C (Mayme) Schlitz= berg and their son, Bernard, became the famous BUNNY BERIGAN of musical fame of the 1840's .

"** Lieut . Nicholas died during the 1890 decade; Margaret and the children moved to Madison, but Ellen (called Nellie) married Charles E. Casey and returned to Fox Lake, where she was active, in a quiet way, in church and civic work while health permitted . She helped to compile the church booklet of history in 1950.

The children of Thomas and Anna were William, Nichols H., Edward, John (a Chicago policeman), Thomas, Mary, Julia and Anna.

William started as a partner in a threshing outfit at Fox Lake, but eventually became president of Farmers' State Bank of Beaver Dam. His wife was Anna Short and their daughter, Mary (called May) was the only grandchild of the family. In 1969, she is May Willis, a widow, employed as a buyer by a large department store at Los Angeles.

Nicholas H, the former hotel proprietor and postmaster at Fox Lake, is prominently mentioned in stories of Local Politics, story of Fox Lake Driving Park and the HEnnessey Story of the Chicago campaign of 1901 - and frequently mentioned in the local news- paper files. Hotel proprietor 1893 to 1912- Postmaster 1914 to 1922. His picture appears with a Knights of Columbus group, 1929. Mary and Anna, his sisters, were landlady of the hotel at different periods. Anna's dog Fluff, appears on a souvenier cal- ender issued by the hotel in 1909 (in historical collection.(OVER

Juliam, the youngest daughter of Thomas and Anna William and Ellen, acted as house- keeper for several priests in her younger and middle-aged days. She achieved notriety in 1901 when her affidavit of the baptism of her God-child, Judge Patrick Elbridge Hennessey (Haency) was contained in a six widely publicised campaign pamphlet of Chicago. (A copy of that pamphlet with the story of its impact on Fox Lake is in our historical collection.)

(OVER)

in Fox Lake a late clipping from the paper called him "probably the best known citizen in the village." He practically made the bank a public institution when it was reorganized as the State Bank of Fox Lake in 1891.

The greatest tragedy is the story of Bunny Berigan. Born in 1908 in Fox Lake, he led a short life, dying on June 2, 1942 at the age of 33.

He helped to set a new pattern for jazz along with musicians such as Artie Shaw, Benny Goodman, Tommy Dorsey, Glenn Miller and Fletcher Henderson.

He joined Hal Kemp's orchestra after attending the University of Wisconsin and later worked with Rudy Vallee, the Dorsey brothers, Benny Goodman and Freddie Rich.

Bunny tasted fame with the Dorsey brothers as some of the orchestra's greatest hits featured the Berigan trumpet. Voted the most popular trumpeter in 1936 he set out with his own band. Up until the 1940s the band succeeded but then Bunny contracted pneumonia. Not being a physically strong man the disease along with the long hours of music soon brought death to the famed musician.

People said Bunny was happiest when he was playing his trumpet, but this instrument was not his only talent. He also played the violin and sang. Whether Bunny ever really found himself is a question unanswered. We know that there were times in his life when he was very unhappy but why the mystery of Bunny Berigan?

In June of 1962 Dick Ruedebusch, recently famed trumpeter, visited the grave of the mysterious Berigan. Ruedebusch, like many others, still remembers

DR. CLARA FRANCES TYRELL, A FOX LAKE GIRL WHO SET A NEW TREND BY BECOMING A DOCTOR, HAD HER HOME AND OFFICE AT 401 GREEN STREET.

Bunny as a man who did much to revolutionize the jazz world. For the jazz world, Bunny Berigan is still alive.

Frances Lander Jones was the daughter of a prominent lawyer in Fox Lake. They lived in Fox Lake before and during the Civil War. One of the greatest tributes given to Fox Lake by this woman was a description of her memories. For Frank, as her father called her, was the "little girl who should have been a boy."

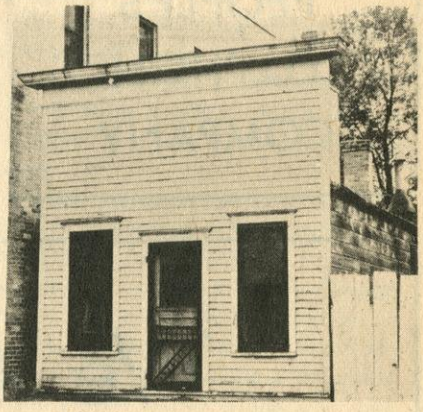
She was the last of three girls with the Lander's only son dying at childbirth. It was a simple solution---Frank was her father's only son.

She tells happily about her childhood and of the Indians who used to come to the Lander home to feast on her mother's cooking.

The Civil War is a sad story for it is wrapped around the prominent lawyer who was her father. They received a telegram that Mr. Lander was coming home to see the family and Frank. But what they did not know was that their father was being brought home by an uncle---dead.

The story ends abruptly for part of it is missing. "On our return (from the funeral) we could see a big storm lying in the west, and we persuaded Aunt and Uncle to remain overnight with us. A little later, as bedtime was nearing, Mother asked Brunnette to play a..."

That's all. Just an unfinished story---one which gives modern day Fox Lake some idea of the hardships such men as Mr. Lander went through during the early days of the village.



IN THE EARLY 1850s THIS BUILDING WAS THE FIRST FOX LAKE BANK. FOR MANY YEARS IT HAD BEEN THE HOME OF JOSEPH AND MARY GOOD. THE NEW POST OFFICE WAS BUILT THERE IN 1957.

CHAPTER FOURTEEN: The Story of the Lake

Besides the people who have made the city of Fox Lake an intertwining puzzle of fame and progress, there exists right near the city a lake which also holds such a history.

Even though Blackhawk Trail wasn't blazed until 1934, Chief Kuno came in the early days before the Civil War.

How the road got its name is an interesting story. After the town chairman finished the road in 1935, he asked what it should be named. He was told to name it after himself, calling it the Phelps Avenue, because he had worked so hard on it.

But he would not use his own name. Later the story of the Indians was recalled. It seems that the Indians in this area were friendly to white settlers all because of Chief Kuno who demanded that there be no bloodshed over the new neighbors.

"My father, William F. O'Connell, knew the chief very well. He described the man as friendly, kind and sincerely interested in keeping the peace," Miss O'Connell said.

This was enough for the chairman and the road was christened Chief Kuno Trail. Before this the original blazing of the trail was dubbed Lyndon Dale. It was with the improvement of the road that the Chief received his namesake.

Richard H. Newman had squatters rights on Devil's Island. In 1897 and in March of 1899, William Hurd and John Fanshaw, with a bobsled and two horses, packed the Newman home across the ice to a spot on the Island. On May 27, 1911, Newman, who was known throughout the area for his swimming ability, drowned almost in front of his home.

The history of the lake in those early years is partly a history of the

THE ODD FELLOWS' HALL.

Taken from the History of Dodge County 1880.

Among the various societies that have been organized in Fox Lake, the following may be mentioned as those surviving to the present time: The Odd Fellows organized a Lodge in 1850, with Quartus H. Barron as Noble Grand. In 1873, the Lodge erected an imposing brick building at a cost of about $5000.00, the lower portion being devoted to the purposes of a public hall, and the upper portion to those of a lodge-room. The membership is given at about 100. The style and title of the organization is Waushara Lodge, No. 50. The present officers are: Samuel Clausen, N.G.; Asel Halstead, V. G.; D. W. John, R. S. ; Charles H. Eggleston, P. S.; Henry Clausen, T.; Bernard Germain, W.; Samuel Mc Dowell, C.; Charles Lyle, L. S. N. G.; Charles Merwin, R. S. N. G.; John N. Hardy, O. G.; James Peasley, I. G.; S. F. Tucker, R. S. S.; John Lindley, L. S. S.; George Townsend, R. S. V. G. ; William Halstead, L. S. V. G. Meetings are held every Saturday evening.

****

It was an odd co-incidence that when, in 1897, Eden Rebbkka Lodge was instituted, Sylvia H. Barron was elected Noble Grand. She was the widow of Quartus H. Barron, who had been the first Noble Grand of the I. O. O. F. Lodge forty-seven years previously.

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Fox Lake, WI 53933

MEMORIES OF OLD ODD FELLOWS HALL.

It was the civic center of Fox Lake from the time of its erection in 1873 to 1938.

For those six ty five years, in addition to being a convient place of meeting and recreation for the members of Waushara Lodge No. 50, Independent Order of Odd Fellows, and their families, it was available to other groups at a nominal rent.

With practically no other place of public assemblage, almost every organized group in the vicinity took advantage of this hall for its functions.

All churches held their dinners, bazaars or other public gatherings there. When the Grand Army of the Republic was organized in 1881, it maintained a hall for meetings, but the annual "Camp Fires", reunions and Memorial Day exercises found the assembly in this hall.

The Old Settlers' Club annual meetings were eagerly awaited by the public from 1875 to 1906. This group alive the memories of early days at Fox Lake, as well as bringing out the talent of the younger folks who helped at the musical and dramatic part of each program.

High School commencements frequently found the hall crowded, as the young folks received their diplomas, and all school plays and other public events took place on this stage. Many important educators addressed the audience, but perhaps one of the largest and most enthusiastic crowds ever assembled listened to Ervin J. Beule and Delbert R. Mathews debate the future of the Phillipines shortly after the end

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Fox Lake, WI 53933

of the Spanish War.

Town elections were also held here; election dates were carefully reserved, so no conflicting date might interfere. It was also the scene of party rallies, before elections when some men important in the different parties came to arouse local enthusiasm.

Nor may we forget the many splendid home talent plays and concerts presented on this stage. Commencing with the "Thespians", a local dramatic society organized in the 1870's. it afforded many young folk of the community his or her first successful "first appearance", and confidence in public activities.

Bernard (Bunny) Berigan of trumpet fame made his first public appearance by singing a solo here at a Farmers' Institute; and Hazel Glossberg Wolfs now head of the Peter Pan Players in New York, won her first applause reciting "Madame Butterfly" at a high school declamatory contest.

During the period from 1900 to 1925, many local entertainments took place coached by professional entertainers. Then, after the library began to grow almost everyone wanted to do something to help raise funds, Mrs. Herbert D. Elmerson, the former Hazel Meigs, directed several plays and other entertainments for the benefit of the library. Emmet J. Mullin and Joseph F. Derivan also coached two or three plays for the library when they were young rural teachers in this vicinity.

All of those events were staged at this hall.

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Fox Lake, WI 53933

The numerous dances, private and public, were enjoyed by local folks and drew patronage from a wide area. Fox Lake had several excellent orchestras in early days; it was seldom necessary to engage out of town musicians.

The traveling theatrical companies, "medicine shows", hypnotists and other entertainments of that class, were a welcome source of amusement before the days of radio and television.

Several lecture and concert courses sponsered by local groups provided a more serious type of entertainment. Several of those Lyceum courses were presented for the benefit of the library in its early years.

The establishment of a moving picture theatre at the west end of State Street and the introduction of radios into the homes during the 1920's, caused the decline of home talent, dramatics and concerts.

For a few years the building was used as an armory for military training, and a target practice range excavated in the basement.

After the erection of the Community Building at the east end of the street, school functions were held there, as well as many other community events for which the Odd Fellows' Hall had formerly been used.

Fox Lake Historical Museum, Inc.
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However, the old hall closed its public career in a blaze of glory as headquarters for the observance of Fox Lake's Centennial in July of 1938. The stage was equipped as an old-fashioned kitchen; show cases were borrowed to display articles of china, painting and hand work of pioneer days, while the walls were lined with photographs of past residents, old buildings, lake scenes and other activities of by gone years.

Mary E. Collins, the popular librarian, was chairman of the arrangment and reception committee that greeted the vistors. At the program of July, 15th, Judge William C. O'Connell acted as toastmaster; an excellent history of the village, prepared by Frank W. Hunter, who was unable to be present, was read by Emmett J. Mullin, and John Kelley of Juneau, a former principal of the local school was the main guest speaker. Pleasing old-time music was furnished under the direction of Mrs. William P. Berigan, the former Mame Schlitzberg, while Mrs. Colby A. Portor and Mrs. Herbert D. Elmerson (the former Hazel Meigs) reviewed poems that had been written for meetings of the Old Settlers' Club. Mayor Stan J. Glish of the new City of Fox Lake, and Messrs Harrison M. Phelps, William E. Meagher and Otto Grams, respectively chairmen of the Town of Fox Lake, Westford and Trenton were the hosts.

For the next two days and evenings, visitors thronged to the hall to register; to meet old friends and look over the exhibits. A picture of the hall appeared in the Milwaukee Sentinel with a feature story of the centennial event, written by Mary -Brandel-Hopkins, a former Randolph girl.

After being used as centennial headquarters, the hall was rented for business purposes but the lodge rooms maintained by the Odd Fellows and Rebekkas a few years. By this time, the building was becoming quite delapidated, and did not appear to be in condition to modernize successfully.

Fox Lake Historical Museum, Inc
Fox Lake, WI 53933

at Odd Fellows Hall

FRIDAY EVENING, FEB. 2

Home Talent Entertainment

1914

PROGRAM

Solo..... .....Mr. D. M. Davis
Instrumental solo..... .....
Miss Rosa Zimmerman
Indian Folk Dances..Primary Pupils
Address—"A Man Without a Country".... ....Rev. Chas. Brown
Song..... .....Men's Quartet
Reading.... ....Mrs. Hazel Elmerson
Solo..... .....Bernard Berigan
Solo..... ....Mae Dickson
Song.....Boys' Glee Club of H. S.
Duet..... ....Mrs. Handy and Mrs. Elmerson
Instrumental Music by Mr. and Mrs. W. E. Hotchkiss.

Three reels of Pictures—2 act drama, "The Silent Man of Timber Gulch," featuring Robert Leonard and Ella Hall. Comedy—"A Busted Honeymoon."

Admission 15 & 25c. No reserved seats. Program starts at 8 p.m.

Program of Institute for Friday.

Friday, Feb. 2nd.

9-10 A. M.—Judging of fruit. vegetables, etc., at Schlitzberg's Hall.

10:00 A. M.—Odd Fellows Hall, lecture, Soil Handling in the Orchard, Storing Farm Fruits, How to Exhibit Fruit at Fairs, by Mr. Bingham.

11.00 A. M.—Garden Tillage, Diseases and Insects of the Garden and their Treatment, by Mr. Rasmussen.

1:00 P. M.—Closing talk by Mr. Bingham of a general nature on Fruit.

2:00 P. M—Closing, talk by Mr. Rasmussen on Vegetables, etc. Also of a general nature.

....3:00 P. M.—Odd Fellows Hall. Talk on Bird Life, by a member of the Wisconsin Conservation Commission. This lecture is especially arranged for teachers and pupils of this village and surrounding country. Come and fill the Hall.

PREMIUM LIST OF INSTITUTE

Plate snow apples—1st. $1.00 State Bank 2nd. 50c. goods O. J. Litscher
Golden Russetts—1st. $1.00 Witthun & Smith, 2nd. 50c. W. A. Gamble.
Plate Northern Spy—1st. $1.00 goods, Glish & Kenney, 2nd 50c. E. Gamble
Plate Northwestern Greenings—1st. $1.00 goods, J. E. Meyer, 2nd. 50c. W. A. Gamble.
Plate Tolman Sweets—1st. $1.00, goods, W. H. Murphy, 2nd. 50c. L. E. Marrow.
Plate Wealthys—1st. $1.00 M. J. Welsh, 2nd 50c. L. E. Marrow.
Plate Wolf River—1st. $1.00 M. J. Welsh, 2nd. 50c. E. J. Gamble

Vegetables.

6 Blood Turnips Beets—1st. $1.00, goods, W. L. Frey, 2nd. 50c. Chas. Wagnitz.
3 Rutabages—1st.—$1.00, J. R. Marvin, 2nd. 50c. State Bank.
6 Chantenay Carrots—1st. $1.00 work, Fred Haase, 2nd. 50c. cash, Medley & Hannemann.
3 Winter Cabbage—1st. $1.00 goods, Chas. E. Casey, 2nd. 50c. J. F. Schlitzberg.
6 Red Onions—1st $1.00, goods, Miller & Jones, 2nd. 50c. O. P. Spehn.
6 Yellow Onions—1st. $1.00 J. F. Schlitzberg, 2nd. 50c. F. H. Baker.
6 White Onions—1st. $1.00, goods, S. I. Hillier, 2nd. 50c. State Bank.
6 Parsnips—1st. $1.00 M. Doornek, 2nd. 50c. Chas. Wagnitz.
3 Ears Pop Corn—1st. $1.00, F. H. Baker, 2nd. 50c. Medley & Hanneman.
2 Hubbard Squash—1st. $100, goods, W. L. Frey, 2nd. 50c. M. Doornek.
6 Mangles—1st. $1.00, goods, W. G. Roberts, 2nd. 50c. M. Doornek.
1st.—1 peck Rural Potatoes, 1st. 1.00 Withun & Smith, 2nd 50c. M. Doornek.
1st. 1 peck Early Ohio Potatoes, 1.00 Medley & Hannemann, 2nd. 50c. J. F. Schlitzberg.
1st.—1 peck of Early Rose, $1.00 J. R. Marvin, 2nd 50c. Chas. E. Casey.

Eggs.

6 Brown Eggs—1st. $1.00, goods, Miller & Jones, 2nd. 50c. F. H. Baker.
6 White Eggs—1st .$1.00, M. E. Williams, 2nd. 50c. O. P. Spehn.

Rules of Entry.

1. All fruits and vegetables must be of stock grown at Fox Lake.
2. Four apples constitute a plate. No more, no less.
3. All exhibits must be arranged by ten o'clock a. m. Thursday, Feb. 1st.
4. Bring plates and market baskets for your fruits and vegetables.
5. Come early so as to give the Committe ample time to arrange exhibits.

****

Bird House Prizes.

1st. prize on Blue Bird House—$2.00 2nd. 1.00, 3rd. 50c.

1st. prize on Marten House (Sold to Dr. Eliott) $5.00 2nd. (Sold to Brotherhood) 3.00, 3rd 2.00.

1st prize Woodpecker House—$2.00, 2nd 1.00, 3d. 50c.

1st prize Wren House—$2.00, 2nd. 1.00, 3rd 50c.

Bird Houses should be brought to Schlitzberg's Hall, Wednesday afternoon, Jan. 31st.

Fox Lake Historical Museum, Inc.
Fox Lake, WI 53933

Bunny Berigans Early life

Bernard, Roland Berigan.

Our Dad was born and lived on a farm One Mile and a half from Fox Lake. He married our mother, Mame Schlitzberg. Then they moved to Madison Wis., Where I, Donald John Berigan, was Born September third 1905. Our dad was baggage man on North Western trains. We then moved to Hilbert Wis, as our dad had that run ~~of~~ as baggage man on that line.

Bernard Roland Berigan was born November 2nd 1908. He was one year old when we moved to Fox Lake, Wis. As our dad had a different job, as a sales man selling candy for the Badger Candy Company of Milwaukee, Wis. As Fox Lake was the middle of his territory ~~and~~ he could be home most every night as in those days you traveled on trains. ~~As there weren't many cars.~~ We live in our grand parents home up stairs. Our grand father was band master in those days.

Bunny started out at first ~~of~~ playing ~~a kind of instrument on~~ the Violin. Our grandad started a kids band. Bunny was 8 yrs old. And our grand father ~~[illegible]~~ taught him to play alto horn in the band. He also was taking lessons on Violin from a man

named Lenord Wagner in Beaver Dam Wis. ~~The way~~ He got started on Violin ~~was~~ when Our grand father gave ~~it to~~ the instructions to any one who wanted to play ~~it could have it~~ it. I said "Bunny you can have it."

I played drums instead. One time at practies our grand father sent Bunny home for fooling around, so Bunny went down the street ~~with~~ draging his horn on the side walk, Crying and said he didn't like his grand father and never never would talk to him again. After he was ten years old. Grand father caught him with his cornet ~~and~~ mocking grand father ~~how~~ the way he ~~he~~ played it. Grand father told him it was ok, And if he learned to play it could have it. So that is how Bunny learned to play cornet. Our mother was a piano player and music teacher. Bunny and our mother would practies together. So one time I got my drums out and played with them. We called ourselves the Berigan three. Bunny was nine years old then. I was 12. We played at card parties and small dances. Bunny had every thing to put in his horn to make different tunes. Like a casoo, plunger, or a Hat over the bell of horn. He could do Wawa on horn. He play in band concerts on street and in band stands later on. And for dances after concert in our

night after the concert. Our mother played Piano, Uncle Jack on bass horn, another uncle Walt on Sax & Clarenet, Aunt Irene on Violin or drums. Aunt Cora sang and played drums. On some times I played drums [redacted]. Bunny also liked to play pool. Dad took him to the pool hall and Bunny got to be very good at it. He beat my Dad who was very good, and every body he played with.

Years ago we had only a phonograph to play records on and Bunny would play cornet & I on drums we would play records of the Big Bands in those days. Some nights we would be playing late at night. Our mother would go out to play cards at the card clubs. She would call the house and tell us to stop as the neigbors couldn't sleep. He tryed to teach me to play cornet. I would sit on chair and he would climb on back of the chair behind me. Told me to hold horn and blow then he would press keys on cornet. And I would be playing Tiger Rag or some other song. Bunny also liked baseball and was a pitcher he could throw very fast, but was just a little fellow — very small for his age. When he was younger if he wanted any thing he couldn't say what he wanted to. So all he could say was diddle, diddle. So we nicknamed him Diddle for quite a while.

When he was 12 years old, he had (appendicitis) (pendde side st)
The only hospital near was 30 miles from
Fox Lake Wis. It was Portage Wis. They had to take
him ~~and~~ had to go by train. It was in the
winter and snowed all that day. So the train was
four hours late. They just got him to hospital
in time. His grand father came to see him
and gave him a mouth piece. Then they would
play tunes together. Grand father was quite a
cut up, always clowning around, and Bunny
would try to do every thing he did.
One night after a concert Merriel Owens was looking
for a cornet player for his band. He heard Bunny
play at band concert and Merriel said he was going to
play for a dance that night, and would Bunny
~~to~~ sit in to play as he was looking for cornet player.
Told Bunny he would see that he got in to play.
Bunny said no problem, my grandad owns the
dances hall. And you are playing for him. Owens
just stood and looked at Bunny. He didn't know
what to say. So Bunny went with Merriel Owens
band at the age of 15 yrs old. He also played with a
band from Fonder Lac Wisc. Sy Mallberg was the leader
of the band. After that he went to Madison to finish
high school and he and another fellow from Madison. Had
a band there called Berigan & Smith. Bunny's uncle
Bob Berigan played drums. There was a dance at a small

there to hear them play. It was Artie Shaws band. Said he was looking for trumpet player. So Bunny sat in and played. The leader told him he would let Bunny go if he would hire him. Bunny got a call from him from New York. So Bunny went to New York at the age of 19. He also played with Paul Whiteman, Benny Goodman, Clyde McCoy. Played with Ruddy Vallie when President Roosevelt had the Inagural Ball. Benny Goodman told Bunny to get his own band. To good of trumpet man for any band. Bunny brot his band to Milwaukee, Wis for one night stand. Steven Swedes was also playing there that night at the State Fair Park. When Bunny's Band played ~~one set~~ Swedes said to keep on playing. His band played for 3 hours. There was a crowd of 5 thousand there. Nobody danced, just stood around bandstand to listen. Bunny played his theme song, "I can't get started," And when he hit the high note above hi "C" you could hear the crowd roar away down to Wisconsin Ave. Bunny was the best at trumpet playing. No one could come near to his playing. Louie Armstong said he could play, But Bunny was the best he ever heard.

Bunny played in Madison with his band. Also Detroit Michigan. We went there to Detroit, Bunny had the whole 5th floor in the Detroit Hotel ~~on the 5th floor~~. He had his ~~family with him~~. His wife Donna, daughters Patsy and Joyce with him. We ate in the Hotel and when we were done eating

he gave the waitres a tip. She nearly feel through the floor. It was a hundred dollar tip. When we left to go back to Fox Lake, he gave his Dad & Mother two hundred dollars. And gave me a hundred dollars. We Didn't see to much of him after that. Only once when he came home for visit when he was playing in chicago Ill. I had my barber shop in Fox Lake Wis. Bunny asked me if I would like to come to New York. Said I could learn to play drums again and join the band. I said no Bunny. Bunny asked me if I was going to be a small town barber all my life. and I said yes.

The last time we saw him was at our Dad Funeral. just before they closed the casket. Bunny went over touched his Dads hand. and said so long Dad. See you in six months. I looked at him and said what the hell's the matter with you. Six months later June 2nd 1942 Bunny died he was a very sick man. He died in hospital in Pittsburg Pa. at the age of 33 years old.

He is buried in St Marys cemetery at Fox Lake Wisc Where his Dad and mother and one daughter is buried.

Bunny Bernard Roland Berigan was born in

Hilbert Wisc

November Second 1908.

Died at the age of 33 years old 1942.

In Fox Lake Wis they have a memorial the third Sunday in May in honor of him. at the Community building.

I am his brother Donald John Berigan.

I live in Milwaukee Wis. I went to the [illegible] in 1970

Here is a little more of Bunny
I forgot to put down before

Bunny was also a good dancer. There was one couple who could dance the tango very good. Bunny would watch them dance. And he could do the same dances. So my dad made a dummy doll. So when there was a dance called the overall party. Every one had to come in overalls. And the ladies had to wear kello dress or they would be fined one dollar.
So when the time came. He tied the dummy to Bunnys feet. And Bunny would then dance the tango. For every bodys delight.
One time we didn't want Bunny to play with us. So we told him we were going to play Indian. So we painted his face all colors. But a feather in his hair and sent him home. It took his mother 3 hours to clean him up. She said who did this to you. He said brother Don. So when I came home my mother said go to the woodshed. She came and I got it good. I guess you no where.
Another time they had a party in dance hall. Bunny was nine years old then. He was going to sing with mother on piano. When they got there and he started to sing, mother found out piano was tuned to different key. But Bunny sang any way. And when it was over. He said Ma it was hard but we made it. That was where she new that Bunny would be a great musican.
And he made that tune I can't get started with you.

Written By- Don Bergan - Brother of Bunny -

Composition Book.

Belonging to

Fox Lake Public Library

Registration Book

Use c in front of children's names

11-0-12	+	481	Carl Voy	c
13 "		482	Inez Gorsuch	c
"		483	Oscar Volinske	c
18 "		484	Fred Moore	
22 "	+	485	Mary Olrick	
"		486	Mr J. C Brodesser	
"		487	Mrs J. C Brodesser	
"		488	Mrs. E. S. Woolborne.	+ +
"		489	Charles B Casey	c
29 "		490	Bernard Berigan	c
"		491	Donald Berigan	c
5-A-12	+	492	Marie Fischer	
"		493	Edith Root	
8 "		495	Ruth Lindsay	c
"	+	496	Marjorie C. Ostrander	
12 " 12	+	497	Mrs H. A. Lingenfelser.	
19 " "		498	Anna McCarthy.	c

Registration Book

COMPOSITION BOOK

No. R-0540

BELONGING TO

Fox Lake

Public Library

number	date	name	
295 a	17 Mr. 1917	Charles B. Casey	
296 a	"	Bernard Berigan	
297 a	"	Donald "	1
298 a	"	Edith Root	✓
299 a	"	Ruth Lindsay	
300 a	"	Anna McCarthy	+
301 a	"	M. C. Heublein	1
302 a	"	Katherine Clausen	+
303 a	"	Louise Paul	✓
304 a	"	Nellie McCarthy	
305 a	"	Mrs Maud McClung	—
306 a	"	W. H. Weisel	
307 a	"	Catherine Madden	
308 a	"	A. M. Handy	
309 a	"	Thomas Fanehaw	+
310 a	"	Elizabeth Priske	
311 a	"	Marie "	
312 a	"	Mrs W. G. Jones	1
313 a	"	A. M. Zimmerman	✓
314 a	"	Susan Newman	✓
315 a	"	Mrs Teresa Priske	

EARLY HISTORY OF LOCAL MUSIC

A BRIEF RECORD OF "YE OLDE TYME MUSICK" IN FOX LAKE IS GIVEN

2-35

Early history of music in the county being the aim of the chairman of the committee of history and landmarks of the Dodge County Federation of Women's Clubs this year, the following extract from the paper read by Miss Mary E. Collins before the Woman's Club last Monday evening, will be of interest to those who have been following Miss Freeman's work, and also to older local local residents:

The Fox Lake musical organizations were many in its early history. The first and most outstanding music teacher of early days was Mrs. Anna Green Davis. The first quartette that I have any record of was Mrs. J. T. Smith, soprano, Mrs. L. E. Ford, alto, D. D. Williams, tenor and Thomas Daniels bass. Then later Mr. and Mrs. M. E. Williams and Mrs. Ellen Potts were organized as a trio, and when a fourth member was needed, George Hunter, Grant Thomas, George Moore or Justin Root joined them. Later Owen Williams moved to town and the Congregational Quartette was organized and sang for forty years or more; they sang at the first Commencement exercises of the Fox Lake high school in 1887.

John Schlitzberg came to town when about twety-one years of age, and from the first was a master of music. Mr. Schlitzberg, accompanied by George Davies of Randolph, Homer Germain, Patsy Casey and William Halstead were known at the Quadrille Band of 1876, anl played for dances far ad near. Mr. Schlitzberg also belonged to another group that played for kitchen dances, August Lidtke and Uncle James Derivan were his companions. „

A cornet band was popular about 1875, and a public subscription was taken up to buy them a new wagon; $117.00 was collected, and no doubt the first band concert on the street was August 28, 1877—the wagon was bought August 17, 1877. Another band concert was given in June, 1878, with Karl Hotchkiss as leader.

Mr. Schlitzberg started the Schlitzberg Orchestra about 1890 with his daughter, Mary and son, J. F.; D. J. Hotchkiss played the bass violin with them. The Schlitzberg Band started for the Homecoming in 1913, with all of the Schlitzberg girls in it; this band was discontinued in 1932. Before the Schlitzberg Band, we had a Brass Band, with Homer Germain as leader

In 1911, Mr. and Mrs. Willis Hotchkiss began entertaining at private parties and small gatherings; Mrs. Hotchkiss played the harp or organ and Mr. Hotchkiss the violin.

Each church had good choirs, and I think each should be written up by a member o fthe church.

I will mention the first organist that I remember in the Catholic Church, because her death has been noted in the papers of late, Mrs. Mary Mulvaney Mullin, and I believe Miss Julia Bowe is the only living member of that choir. Mrs. Mullin played the organ at the dedication of the present church in 1893.

meet the many old friends who will be here for the same purpose. Let us hear from you and at the same time give us the names of any former Fox Lakers of your acquaintance so that we may be assured none are overlooked in extending the invitation.

Don't let any ordinary circumstances hinder your plans for this Home Coming. Just think how much pleasure you can crowd in the few days here with the old friends. Our committees are hard at work planning and working, busy every minute, to give you the time of your life.

Of course things have changed somewhat with the passing years, some of us are grey, others are bald, but we will all feel as though years had been lifted from our shoulders to see each other and clasp hands again. It will do you a world of good to come back. You will see some changes. but you will recognize many old landmarks.

We depend upon your coming, and if you do not arrange to stop with friends while here, advise in advance our reception committee, W. J Cochrane, chairman, and he will try and have your quarters allotted and ready for you when you come. If it happens that you cannot come, write us a letter, anyway, and tell us about yourself and family, but you better come if it takes a leg—as we used to say when we were kids.

Begin now to plan to come, visit the old home and have a GOOD OLD FASHIONED TIME.

D. J. HOTCHKISS, SEC
C. H EGGLESTON, PRES
F I DAVISON, VICE PRES.

" Should auld acquaintance be forgot,
And Never Brought to Mind?
Should auld acquaintance be forgot,
And Days o' lang Syne?"

COMMITTEES.

Executive—W. J. Cochrane, W. H. Kenney, C, M. Sager, J. C. Brodesser, H. Clausen.

Reception—W. J. Cochrane. C. H. Eggleston, John Rodger, George Madden, Mrs Anna Welsh.

Finance—J. K. Wallace, R. O. Williams, H. F. Witthun.

Information—W. H. Kenney, D. J. Hotchkiss, Will O'Connell.

Advertising— D. J. Hotchkiss, W. H Kenney, N. H. Berigan.

Privileges — H. Clausen, R. S. Hunter.

Decoration—C. M. Sager, John Hughes, C. M. Jones, Geo. Roberts.

Band Music—John Schlitzberg, W. H. Kenney.

Vocal Music—O. R. Williams, M. E. Williams.

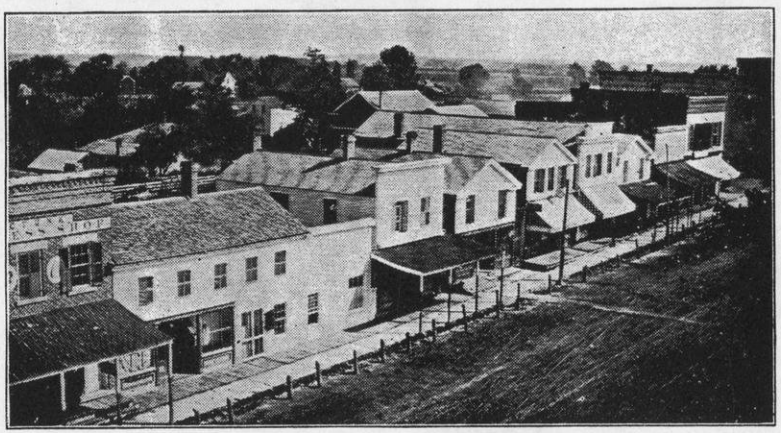
Amusements — N. H. Berigan, chair man, with the following sub-committees:

Races—R. O. Williams, C. S. Porter, E J. Gamble.

Baseball—W. D. Short, W. H. Murphy, Henry Jenny.

Street Parades— W. H. Kenney, Dr. Gamble, J. S. Robinson.

Street Attraction—A. J. Crowns, M. Doornek, F. J. Kenney.



Ye olde time street in Fox Lake

Overall Party

Yourself and ladies are cordially invited to attend an Overall Party at Schlitzberg Hall, Fox Lake, Friday evening, February 4th, 1916.

You are expected to appear in overalls and jackets and the ladies in Calico or Gingham dresses.

Schlitzberg Orchestra. Tickets 50 Cents.

PER ORDER COMMITTEE

CHAS. KAISER. JOHN SCHLITZBERG. TOM BERIGAN

Each person receiving one of these cards is entitled to invite 2 families to the party

(Please fill in the answers and bring to the "Golden Age " program at the home of Mrs. Buford M. Smith, March 21st.)

Name at birth Mary Ellen Berigan

Husband's name Charles E. Casey

Date of your birth Aug. 16th 1879 81

Place of birth Fox Lake Wisconsin

When came to Fox Lake (if born elsewhere)

When married ~~June~~ 7th 1904

How many children now living Two

How many grandchildren living one

How many great-grandchildren living no any.

Occupation when young dress maker

Present-day hobbies sewing, knitting & visiting & reading.

A local Juvenile band, directed by John Schlitzberg, played at all welcomes for overseas soldiers. The personnel:

DAILY CIT 3-1-41

Clarinets, Lloyd Jones and Emmett Mullin;

Alto, Bernard "Bunny" Berigan and Silas Glossberg

Baritone, Jack Schlitzberg

Bass, Walter Witthun and Harvey Miller

Tenor, Edwin Church and Adrian Schlitzberg

Bass Drum, Donald Berigan

other members with unidentified instruments were:

Mark Porter, Arthur Morrison, Wm. Bauer, Charles Casey, and Gerald Davies. A picture of this band group was published in the Feb. 20, 1919 issue of the Fox Lake Representative.

History of My Life. Donald J. Berigan Age 16 Sept 3

I

My Dad and mother were married in Fox Lake Wisc. My Grandmother moved back to Madison after her husband Big Nick Berigan died. They had a farm a mile out of Fox Lake. Where my dad Wm Berigan and his five brothers and two sisters were born. My Grandmother Mary Devit was born and lived in Madison Wisc before she got married.
Later my dad and mother moved to Madison where he had a job on the railroad. Then I was born in Madison Sept 3rd 1905. Named Donald David, John, Patrick, Berigan. In 1907 my dad was transfered to Hilbert Wisc. Where Bernard Roland Berigan was born November 2nd 1908.
Then in 1909 we moved back to Fox Lake where my dad got a job selling candy with the Badger Candy Co of Milwaukee. As this was in the middle of his territory and he could be home most every night.
When we moved back to Fox Lake we moved in our mothers fathers place John Schlitzberg. Who had the furniture store and undertakers ~~parol~~ parlor there. Also had a band that played on the street in summer and had a dance hall. When I was 4 years old I broke my leg. Our aunt Inez was around 16 yrs old. And lived up stairs. Bunny was about one year old and playing on the floor. I came up stairs and we got in a fight and she pust me out the stair door. Never gave it a thought that I would fall down the stairs.
So I was home in bed for about a month. Those days

there wasn't any hospital to go to. The doctors operated on you on the kitchen table. Then put you to bed.
When Bunny was 7 yrs old he took up violin lessons and played the alto horn in the kid band our grandfather had in 1914. I learned to play the drums at the age of 10 yrs old. Late Bunny learned to play the cornet. Then our mother would have us play with her she on Piano, Bunny Cornet & Violin, I on drums. Later we played for parties and small clubs called onerdys to Berigan 3.
Bunny played in the street band also in the dance band on Thursday nights. I played drums once in a while. But not to interested in playing more for base ball and other sports. When Bunny was 14 he played with another dance band with Merrial Owens Jazz band. Later he went to Madison when he had a band with Earl Smith. Then when he was 19 he went to New York. Played in diffrent bands. Had his own band until he died at the age of 33 June 2nd 1942. He has now been dead 40 yrs. But his music still is played properly to write stories of him. And in Fox Lake, Wis the 3rd Sunday in May there is a Jazz fest in honor of him.
When I was around 14 or 15 yrs old I got to playing drums again. I played with my aunt Dora on Piano, uncle Walt on Sax me on drums. Also played with band on the street. When I was 16 I said to hell with it all so I wrote a check out on my dad and took off. Went to Milwaukee thought I could get a job. Stayed there for about a week. Then my dad found me and took me home. I got a job to learn the barber trade. & I had to pay my dad a dollar a week until I payed the $100.00 check I wrote.

But that didn't settle me down. Went to dances and drank quite a bit. Got in a lot of fights sat in jail for fighting Payed quite a few fines for being drunk. Also got in a fight when I went to dances. More like the town bully. After I learned the barber trade. I went back to Madison Wis. to live with my grandmother.

Week ends my uncle Bob Berigan got me jobs playing drums again with bands that played for college dances. But that didn't last long, as I started drinking again and wouldn't go to work. So my uncle called my dad so back home again. When we drove in to town I got a surprise as my dad set up a barbershop for me. Said now may I would straighten out I did for a while. But started going to dances again and drinking. Got in fights and all. My dad told me. how in the world I keep such a good business the way I was carrying on every night.

At the age of 33 I got married and settled down for a while. Had one son Kaye Berigan. Married a nice girl from Chicago named Loretta Dickenberg. Was drafted in the army at 37 yrs old got out at 40 yrs old. But am getting a head of my story. Later I started drinking again. Didn't get a long with the family. Would close the shop and go out of town for a week at a time. Nobody new where I went. Finally when I got in the army my wife divorced me. Moved to Milwaukee and is now living here. My son Kaye is a Trumpet player but don't have to much to do with me. After I got out of army

I came to Milwaukee. Got a job barbering down town. Got married again lived with this marriage for 2 yrs then got a divorce. Lived by my self for a couple more years then got married again. Same thing got to drinking again no work. Lived with this women 5 yrs then divorce. Lived again for 7 yrs alone got married once more - So now I settled down have been married 25 yrs.
My wife was married before as she had 3 boys and one girl. So now we have a large family 13 grandchildren and five great grandchildren. I worked at the barber trade for around 50 yrs. Sit in on drums when we go to the Jazz festes. Havent worked now for the last 10 yrs.
There is a Bunnys day in May the 3rd Sunday in honor of him at Fox Lake Wisc. We go there every year.

So now my medical History at the V.A. Hospital.

Was never to sick with any thing when I was younger.
It all started out with a broken leg June 3-1962 Hospital 3 mo
operation Left eye glacoma Jan 3-1963, operation Right eye
cataract Mar 11-1975 cataract left eye Oct 3-1975
Penus operation Oct 13-1978, operation nose Mar 16-1976 4 days
15 days hospital to much fat around the heart
Hearing test & Pining in the ears test
Scrub Womens knee, Blood test 00.
Now I just got out of V.A. Since Feb 5th I have cancer
am on pills. Now I am an out patient.
I am 76 yrs old I live in Milw Wis at 2633 So Wentworth av
Have been now in and out of the V.A. for the last 21 yrs. Milw, Wis. 53207
The 3rd Sunday in May at Fox Lake, Wis There is a Bunnys day yr 33 feet in honor of him

Bunny was a very good trumpet player. Played his first job with the Merrill Owens Jazz band when he was 14 yrs old. Played in Madison with the Earl Smith Berigan band. Then went to New York when he was 19 yrs old. Played radio dates. The 15 hour dance program. Kate Smith radio show. Bing Crosby and a few more. Later he got his own band. Had it up until he died ~~Dec~~ June 2nd 1942 at the age of 33. My whole family of the Berigans and Schlitzbergs have past away who lived in Fox Lake Wis. I am now the last and oldest member of the family. I am 76 yrs old. Have one 2nd cousin Patrick Casey who has a tavern & lives in Fox Lake. I have five first cousins who live in Madison, Wis. And a lot more 2nd & 3rd cousins I never meant. One Aunt Bernice Berigan

I guess this about rapes it up. Hope you like it.

Tony Donald David John Patrick
Berigan
age 76. Born Sept 3rd 1905

---

a little more that I forgot to write.
One time when I still had my barber shop in Fox Lake. I went to Beaver Dam to get a three hundred dollar loan to buy barber chairs. But instead of this. I got drunk again and bought a car for $200.00 Took it and on the high way driving around 65 miles an hour

6

E. (6)

on the wrong side of the road. Hit another car head on. Two in other car got hospitalised I also was taken to the hospital Later I got arrested for drunken driving they put a judgement on me for three thousand dollars for 20 years. Which I never paid So I thought it was time to settle down

---

Now I don't drink or smoke.
Have been in and out of V.A. Hospital since 1962. this makes the 21st year as I just got out of V.A. April 1st with Cancer. Had operation for it.
Now I am an out patient.

But will go to Bunny's day I may 16th
He has been in for Lake for the 9th year. In honor of him as a very good trumpet player
Born Roland, Bernard Berigan
Born November 2nd 1906
Died June 2nd 1942
at the age of 33

Has now been dead 40 yrs but his name and music still carries on.
I now have been married for 25 yrs.
Have 3 step sons & one daughter
14 Grand children + 5 Great grand children
Have now a very good life. Even tho I have cancer

Dramatics

In the past few years the High School has devoted much interest in the local talent plays and musical comedies.

This statement is based on statistics gathered from the past few years. Two numbers the school has depicted recently have been the Minstrel shows, of nineteen twenty-four, and twenty-five. A great display of originality was brought out by the costumes and make-up of the end men. The song hits of the season were especially good, accompanied by Miss Smith at the piano in nineteen twenty-four, and Miss Kappel in twenty-five, also Bun with his cornet and banjo. A few very pleasing numbers were sung by Burr Berigan, Casey and Bill Derivan.

The Senior Class Play has always attributed much interest from the school and the community. The class plays for the last four years were:

1922—Old Maids.
1923—Fifty Fifty.
1924—A Full House.
1925—Clarence.
1926—The Arrival of Kitty.

The numbers between the acts of "Clarence" are worth mentioning for they have their good points as well as their **weaker** ones; one caused a riot among the "Colonial Ladies" when one of the girls' costumes persisted in going up with the curtain, also when the powder from one of the girls' hair completely covered her left eye.

A few of the embarrassing, or rather touching, scenes which happened in various numbers will be recorded, including the behavior of the curtain when it failed to rise on the first act of "Clarence." But it made a successful ascension after the fifth trial. Another event of importance was portrayed by William Derivan and Harry Cady when they completely demolished a side screen by pushing a "two-by-four" through it in the Minstrel Show of '25.

Any one particularly interested may find an assortment of etchings, dates, caricatures and names scribbled or painted on the back of the stage in the Odd Fellow's Hall in which most of us experienced many thrills and attacks of stage fright.

The cast for the Minstrel Show of 1924 were Bernard Berigan, Harry Cady, Mr. Dunwiddie, end men. The circle men were Herbert Rabehl, Leonard Cady, Arthur Mason, Charles Casey, Stanley Robinson, and Harvey Miller. Wilbur Frey was the interlocutor. The other end men were William Derivan, Dr. Owen, and Arthur Wegner.

In the year of nineteen twenty-five the end men were: Bernard Berigan, Mr. Dunwiddie, and Harry Cady. The circle men were Herbert Rabehl, Stanley Robinson, Truman Bloss, Leonard Cady, Warren Grebe, and Harvey Miller. The other end men were William Derivan, Mr. Reed, and Charles Casey. In both of the numbers there was a beauty chorus of thirteen very attractive young ladies.

Fox Lake Trumpeter Named King of Swing

FOX LAKE, Wis. — Twenty thousand swing addicts can't be wrong.

That makes Fox Lake's native son, trumpet playing Bunny Berrigan, the "king of swing." He has just been chosen by the United Hot Clubs of America, 20,000 strong, as their favorite instrumentalist and the most representative exponent of the essence of swing music.

Bunny's astonishing rise to renown sounds like something you might read about or see in the movies. It even took dozens of musicians and orchestra leaders of note right off their feet, and surprised a lot of folks who had never tuned in on Bunny's Saturday Night Swing Session, a coast to coast radio feature.

Of course, those who religiously listened to his swing revels hadn't a doubt but that he was the greatest swing artist. And the folks at home, who had been watching his career and awaiting his occasional visits, were pretty well convinced since he appeared as the featured trumpetist with Paul Whiteman's orchestra in Madison a few years back that he was destined for the top.

"Strangely enough," says a New York magazine, "Berrigan never lasted very long with even the top-notch bandmasters; he was so good individually that he threw their entire orchestras off kilter. His superiority of tone quality and brilliance of technic unbalanced the playing of the other musicians.

"It's hard to imagine the foremost leaders of the country saying, 'Bunny, I'm sorry, old man, but I have to let you go; you're too good for the rest of the boys.' Yet that is just what happened, time and time again, and with each discharge he was always given the same friendly advice, to organize his own group and mold it in the way he believed jazz should be played."

AS A MATTER of fact, Bun never minded being discharged, because he never exactly relished the idea of playing music as the manuscript dictated. It was his conviction that the true jazz artist should be allowed to play melodies with original improvisations. "It is this that distinguishes ordinary jazz from the unorthodox rhythms of swing," he says. The modern arranger relies on his musical knowledge and figures his variations on paper according to academic principles, whereas the swingster's musical ideas are inspired as he plays.

Devoted to the theories of swing, "the brass bomber" organized a six-piece band which used no written music. Everything they played was memory work, with the instrumentalists' individual and instantaneous ideas forming the arrangements. People from Radioland to Park av. thronged to see this little group in their nightly appearances at the Famous Door. The six-foot, blond haired, broad shouldered lad of 26 made hundreds of friends. Radio came to his door, and at one time he was employed to play trumpet on 12 different programs! It wasn't long before he was given a program of his own, with a greatly increased orchestra.

With so many men playing under his direction, Bun found that the unorchestrated improvisations of his original small group became bedlam. His Saturday Night Swing Session is, therefore, played to orchestrated notes, but he makes sure that his arrangements are of a harmonic and rhythmic quality to obtain the same results as improvisation, the ultimate in musical abandon.

Unlike most musicians and composers (he composes music for his own entertainment) Bunny never had to fight parental objection to be allowed to pursue music as a career, and he didn't have to be begged to study music. His big difficulty was that, while he wanted to study the trumpet, he was far from a strong lad, and the idea seemed a bit far fetched. So he was set to practising the more delicate manipulations of the violin. But still determined, he developed his lungs by working in a glass blowing factory during school vacations. He played on the school football team, almost won the local boxing championship, and was fast on the cinder paths. He joined his first band while attending the University of Wisconsin.

When the university band was engaged to make several phonograph records, Bunny's trumpeting was so distinctive that he was urged to continue making records of his own. To date, he has made more than 500 records with Paul Whiteman, Tommy Dorsey, Hal Kemp and Benny Goodman.

He Gave the Kid a Break

The Discovery of Bunny Berigan

by Owen Coyle

Merrill Owen first saw the kid playing trumpet on a hayrack parked astride the main drag in Fox Lake, Wisconsin.

That was 1922 and the kid on the hayrack was 13-year-old Bunny Berigan. He was displaying a raw talent and delivering a sound which Owen thought would fit very nicely with his Pennsy Jazz Band. Owen gave Berigan his first jazz band job. Berigan stayed with him for three years, then moved on to progressively bigger stages. He died of pneumonia and the fruits of dissipation in New York in 1942 at the age of 33.

Berigan lived hard, drank heavily, and played one of the finest jazz trumpets of his day. The span of his artistry and dissipation closely paralleled that of Bix Beiderbecke.

It was no more than coincidence. But the year Berigan died, Owen quit playing piano professionally. He turned down every keyboard job for pay for the next thirty years.

But back in 1922, the piano was the whole thing. Owen had started with a girl's band, then played piano in the silent movie houses, and finally formed his own Pennsy Jazz Band in the early 20's, booking out of Beaver Dam, Wisconsin. On the night he found Berigan on a hayrack, his jazz band was in Fox Lake for the town's Thursday night dance.

"His grandfather ran the dance hall there and also led the city band for band concerts on Thursdays. We'd play there about every third Thursday for a dance after the band concert. With that fiddle lead.

"I was looking for a trumpet but they were hard to find. There was one available in Beaver Dam. But he wasn't what I wanted. I didn't want to hire him, then have to...if I found someone else, you know."

"This one Thursday, probably about in June or so, we were going to play the dance there. Everybody paraded up and down the street, the main drag. They had a hayrack put in the middle of the street for a band stand.

"I saw this kid up there playing horn with the city band. So I went over to him and I listened to him. He had a good tone, seemed to know what he was doing. I told him to come down to the dance hall after the concert and I'd leave word at the door for him to come in. And he said 'Oh, I can get in there. That's my grandfather you're playing for.'

This photo is a copy of one taken by The Milwaukee Journal in 1925 when Merrill Owen's Pennsy Jazz Band, with Bunny Berigan on trumpet, was playing at a chop suey restaurant in Milwaukee. Berigan was then about 17; this was taken shortly before he left the Owen band. From left, Merrill Owen, piano; Larry Becker, banjo; Hubie Keifer, clarinet and sax; Ray Groose, trombone and drums; and Berigan. All but Berigan are still alive, and all are retired--Owen in Madison, Becker in Echo Lake, Wis., Keifer in California, and Groose in Beaver Dam, Wis.

"He came down, but he didn't have the remotest idea of orchestra work. He was not quite 14, taking violin lessons from old Proc Wagner who had a little trio in the Davidson Theater in Beaver Dam. He came down Saturdays to get a violin lesson. So I told him to bring his horn down the next Saturday, which was just two days away, and he did.

"We threw up some music to him; he had never seen an orchestration before, I don't think. He wasn't used to the keys that they were in he was used to violin key. So the minute I tumbled to that, I said 'Come down after school,' or I picked him up, I guess, after school, the first of the week. But in the meantime I came down here to Madison and got him what is called a C slide for his trumpet, so he could do his fingering the way he understood it, and read violin parts.

"He used that, oh, six, seven weeks, and then he finally threw that away. He just caught on to everything. Just like that, you know."

Berigan stayed with Owen until 1925 when Cy Mahlberg's orchestra out of Fond du Lac hired him away. Berigan's departure, Owen suggests, was not wholly of his own doing, but it was a parting on good terms.

Those years, Owens says, were something of a high water mark for bands in Wisconsin. Business was so good that Owen seldom had to travel far from Beaver Dam in south-central Wisconsin.

"You didn't have to. I booked out of Beaver Dam and in the summertime I think probably my longest jump was up to Wonewoc (70 miles west) to the Dreamland Pavilion. Even then this guy kept us overnight because we were a long way from home. When I had this band here, '22 into 1925, there was all kinds of good Dixieland bands around that area of Wisconsin. All the bands were busy."

In the winters Owen's band had a steady job in a Milwaukee chop suey restaurant, returning to Beaver Dam in the spring to start out on the road again. The kick-off date was always Easter Sunday.

"Starting that last Easter Sunday that I started on the road out of Beaver Dam, we played 71 nights in a row, besides some Sunday afternoon concerts. That's the way business was if you had a half-way decent band.

These were the years, Owen recalls, when Berigan was exploring music. "He started fooling around with getting off the melody practically right away.

"He'd find something and he'd listen to it. He listened to Bix Beiderbecke, Red Nichols. He picked a lot of stuff off them. We all liked Nichols a lot. And of course we listened to Beiderbecke a lot. And then there was a band I think it was out of Indiana, that Miff Mole, the trombone player, was with. That was very good, too, A Dixie band."

And then there was Louis Armstrong. "Bunny took a trip down to Chicago when Armstrong was playing there, on an off night. This was before that last season. Introduced himself, and I guess he sat in with them. They had their picture taken together. They were buddies. Armstrong says Bunny was the top one in the country."

Owen's band stayed together after Berigan left, but not for long. A Chicago drummer who had taken over the Hollywood Inn in Madison, heard the Owen band, possibly over WTMJ radio in Milwaukee which frequently featured the band. The drummer offered the band a steady job in Madison. Tired of the road, Owen accepted.

The band stayed at the Hollywood, a defunct but long noted Madison jazz spot, for two years. It ended when the club management "got it in for one of the boys for some damn reason. They said 'let him go, get a different one.' I said 'I can't do it. He's doing his job. So we got into an argument. Pretty tough one."

Owen then turned to booking orchestras and when the band business began falling apart in the 1930's, he started doing singles.

"I played six months at the Park Hotel on organ and piano. Then I went over to the Hofbrau Restaurant, played six months there. Then I'd come back to the hotel. (Both hotel and restaurant are now gone). I played for four solid years right up on the Square.

"And I always had a gal singer. I'd go down to Chicago every six months and get a different one. The one that was really good was at the Park Hotel. Her name was Dorothy Arnold. I had stolen her away from Art Kassel in Chicago. She was singing with him.

"She just packed them in. A good looking gal. She knew how to wear her clothes, how to put over a song. She knew every song that Martha Raye used. And she could do it fully as well. She married Joe Dimaggio, the baseball player, about a year after she left here."

Owen was also tuning pianos during those years and it was on one of those jobs that he say Berigan again, the first time since 1925.

"He had his own band, doing theater presentations, three-day stands at theaters. He came to the Orpheum in Madison. I always did all the tuning for the Orpheum. So every band that came in, I got to meet most of the boys. His band was there but I didn't see Bunny. So I asked one of the fellows 'where's Bunny?' He told me he was upstairs getting dressed.

Merrill Owen still plays one night a week (Tuesday) at the Mayflower Motel Lounge in Madison, Wis.

"I thought maybe he was lit up, you know. I went upstairs and he had two men dressing him. He wasn't lit up or anything. He said 'for God's sake, Merrill, I haven't seen you for ages.

"Right then, he was on the skids, drinking.

"This probably was in the 30's. Because that's about the time (Joe) Bushkin and Buddy Rich and those fellows were playing with him. He was telling me that he din't know where he was at financially. He was no businessman whatsoever. His father was travelling with him, sort of as manager. And he was no manager."

That was the last time Owen saw Berigan. From 1942 on Owen devoted full time to tuning and selling pianos, turning down all play for pay jobs.

"Oh, I still played a little bit around the house. Actually, I'd catch myself, I'd think 'my gawd, I can't play for nothing anymore. Then I'd get busy and work it up again. Get interested in it."

He got back into it accidentally in 1973 when he played for a Sunday afternoon garden party as a favor for a friend. That led to his current one-night-a-week stand--Tuesday--at Madison's Mayflower Motel lounge.

"I never did actually quit, although I let it slide for a long time. But I got some of it back, in pretty good shape. And it's coming better all the time."

Owen plays piano with a ranging left hand, a style the piano player had to have in the 1920's when the band had no bass.

"There was a fellow, a very good piano player, had a real good right hand. I never heard him play. But everybody said he was terrific. He came into the place with another musician one night and I had him sit in. I was dumbfounded, what a left hand he had. You know, all in the middle. Played good. I mean it sounded fine. But no bass. If there's a bass in the band, you don't need that."

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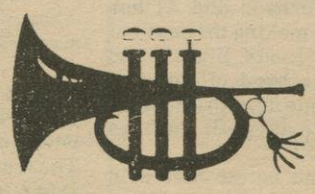

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Ruth E. Lindsay
Fox Lake, Wisconsin

December 18, 1933

FOX LAKE, WISCONSIN

Bernard 'Bun' R. Berigan, 24, son of Mr. and Mrs. Wm. Berigan here, has been playing a trumpet with Paul Whiteman's orchestra at the Biltmore hotel in New York city since December 17, according to a letter received from him by his parents. He may be heard through W.T.M.J. during the Buick hour Monday evenings with Whiteman, and with Rudy Vallee's orchestra on the Fleishmann Yeast program Thursday evenings.

'Bun' comes from a family of musicians. His maternal grandfather, J.C. Schlitzberg, directed a band and orchestra here for 40 years. At one time five of Schlitzberg's children and two of his grand--children played in his band. 'Bun' has been tooting a horn ever since he played an Alto in his Grandfather's Juvenile band, when eleven years old. He had his first dance orchestra experience playing a coronet with his mother, brother and an uncle in what was known as

over

M85-10-53

"Berigan's Orchestra", when he was so short that he had to rest his feet on the top rung of his chair.

He played with Merrill Owen's orchestra, Beaver Dam, when 14 years old. The following year he played with Si Mulberry, Fond du Lac, then in Madison with Al Thompson, and later with Geo. Schoer, Cincinnati, Ohio. When 'Bun' first went to New York three years ago, he studied music and played with Hal Kemps orchestra which toured London, Paris, and Belgium for six months in 1930. He made records with the Boswell sisters and Ben Sylvan's orchestra.

Relatives and friends here readily recognize his solo trumpet parts on the broadcasts. Conversation at homes here during his broadcasting hour is often interrupted by some one saying, "Listen to that trumpet, folks," then after a pause they add, "Yes, that's 'Bun' playing. Remember when he was in High school and used to imitate Louie Armstrong, the colored trumpeter? He's traveled a long way on the road to success since then!"

Fox Lake Historical Museum, Inc,
Fox Lake, WI 53933

MONDAY, JANUARY 23, 1933

Wisconsin Boy in Bands of Vallee, Whiteman

Fox Lake Juvenile Band, Starting Place for Bernard Berigan; Trans-Oceanic Debate Scheduled by N. B. C.; Eddie Cantor May Use George Jessel as 'Straight Man'

BY BCL

FROM grandfather's Fox lake band to the orchestras of Rudy Vallee and Paul Whiteman is a long step, but nevertheless it is the one made by Bernard (Bun) R. Berigan, 24, son of Mr. and Mrs. William Berigan of Fox Lake, Wis. Since Dec. 17 Bernard has been a trumpet player with Whiteman's Biltmore hotel orchestra, which plays the Buick program, and has doubled on the Fleischmann Hour with Rudy Vallee, both programs which are heard over WTMJ.

"Bun" got his start when his grandfather, J. C. Schlitzberg, took the 11-year-old boy into his juvenile band. He played alto at that time. A short time later, playing the cornet, he was hired for his first dance engagement along with his mother, brother and uncle. The orchestra was known as "Berigans." Following Wisconsin and Ohio engagements with smaller orchestras he went to New York to study music.

While there he joined Hal Kemp's orchestra and toured England, France and Belgium with Hal, returning to America to make records with the Boswell Sisters and Ben Selvin's orchestra. At present, on the two commercial programs, "Bun" is playing the solo trumpet parts—a long step from grandad's juvenile band!

* * *

N. B. C. [illegible]

Syracuse Dancer and Musician Wed at Church

Bernard Roland Berigan, left, son of Mr. and Mrs. William P. Berigan, of Fox Lake, Wis., and Donna Madeline McArthur, daughter of Mr. and Mrs. John J. McArthur, of 130 State Fair Boulevard, who were married at 9 o'clock this morning in St. Patricks Church. The Rev. Henry F. Curtin, pastor, performed the ceremony. Attendants were Beatrice Sullivan and Leland Whalen. The bride and groom left immediately for New York City.

Mr. Berigan is a trumpeter with Freddy Rich's Orchestra and Mrs. Berigan is a dancer, a protege of Sonya Marens. She has appeared in Syracuse in adagio and ballroom dancing with her brother, Darrell McArthur, and has also been presented on the RKO Keith circuit several times.

Bunny Berigan

F. L. Rep. 10-17-35

Mr. and Mrs. Bernard Berigan left yesterday for their home in New York city. Mrs. Berigan spent the summer here with Mr. and Mrs. W. P. Berigan and Bun has been here for a week or so, after making a trip through the Pacific coast district with a popular orchestra. He is employed by the Columbia Broadcasting System at New York, and also directs an orchestra of his own. He is an accomplished trumpet player, and has formerly been employed by such renowned musicians as Paul Whiteman and others.

NICK KENNY SPEAKING:

Berrigan and Lyman Named Radio's Kings of Swing!

WHO IS THE KING—the King of Swing? Who makes your heart go ting-a-ling? Swing Pan Alley is in the throes of its most terrific guessing contest in years. Each song plugger has his candidate for the title of radio's King of Swing.

Two names most mentioned are Bunny Berrigan and Abe Lyman. Lyman has been featuring swing artists for years. Berrigan's Saturday night "Swing Fest" on WABC, restored by demand of hundreds of "Hot Clubs," has won this old sailor over to the swing side of the dial.

Ever since we first caught Berrigan's CBS swing show several months ago, we have tried to catch him every Saturday night. His type of swing music is not only rhythmically alive, but it is soothing as well. And Bunny's trumpet playing tops anything on the air for solo interpretation.

Bunny's version of "Tap Room Swing" had this listener rockin' in rhythm. His swing stuff on the air won Berrigan a featured spot in the new musical "The Show Is On."

* * *

WINS WILL celebrate "Columbus Day" with a talk by Dr. William B. Guthrie at 2:45 p. m., today. Another WINS feature in connection with the holiday will be a Columbus Day play, "The Man With an Idea," presented by the Board of Education at 4:30 p. m.

* * *

MARY SMALL postcards from Detroit that the audiences gave her great receptions in her theatre appearances there...."I made my first airplane flight," she says, "and was I thrilled! I'd like to fly home, but mother is scared."

* * *

CAPT. TIM'S grand program for that soap manufacturer is being ruined by excessive advertising! Joe Haymes is forming a new band and will be heard from Chicago via WGN! Nat Brandwynne's announcing and baton-waving over his Essex House or-

chestra was the highlight of the Fall opening of the Casino-on-the-Park, as far as we were concerned! A last-minute switch in plans has Will Osborne broadcasting over the NBC from the New Yorker instead of WABC! Ken Murray will be sued for breach of promise on his WABC program at 8:30 tomorrow night! "You liked my 'Knock-Knock' song," writes Vincent Lopez, "but wait until you hear my new one, 'Does a Duck Like Water'!" Paul Whiteman will be guest conductor of the Philadelphia Symphony Orchestra when it appears at the Hippodrome Dec. 11!

* * *

THE BATTLE of the Saxophone is on!

Three years ago, this Old Sailor was first with the news that Richard Himber was readying an orchestra that would find acclaim because of a musical novelty in interludes. It was the first press notice for Himber's harp.

Uncle Nick has just discovered that this invention maestro has just recorded a test record of a new orchestral idea so sensational that he has been given a dozen for commercial sales.

All the information available at the moment is the fact that all of the saxophones have been eliminated in this new idea and it will be the new source for imitation when Himber presents it from a mid-town hotel in a fortnight.

Until that time Dick refuses to divulge what he is substituting for the sax section, but Victor is so excited about it that we can hardly await its premiere.

Meyer Davis has announced that he'll use no more saxes in any of his bands. Jack Jenny feels the same way about it. So does George Hall, who was one of the first to recognize the wider tonal range made possible by the newer microphones.

Consequently, several seasons ago, Hall slowly started replacing the sax with contra-bassoons, oboes, clarinet and flutes. Ray Sinatra features strings and woodwinds only in his "Salon Swing" orchestra. Bunny Berrigan has replaced the sax in his small jam band with a hot vibraphone.

Basil Fomeen's answer to all this is to add four more saxes to his band. Will the sax survive?

* * *

DID YOU KNOW that Lopez plays 2,000 notes per minute in his new ditty "Three Sisters?"...The Reisers race over the piano keys like homing pigeons . . . Harry Sosnik wrote, scored and arranged

Edwin C. Hill's theme song, "Spectator March," all in two days, and George Hall managed to keep his engagements at the Taft Hotel, the CBS studios, the State Theatre and special dance engagements without missing a beat!

* * *

DON WILSON, jovial announcer for Jack Benny, was feted by his California friends directly after the first Benny show. Wilson, a former football announcer on the West Coast, is a prime favorite there...Trudy Wood has been elevated to the role of a featured performer on the Fred Astaire show...Walter Tetley, who plays the title role in the CBS "Jack Masters" serial, will be seen on Broadway this Winter in a Phil Dunning show...Igor Gorin will get his picture break at M-G-M...

Bix & Bunny
Authored by Bill Felton.

Roland Bernard Berigan "Bunny" was born in Hilbert Wisconsin on November 2, 1908 to an Irish father and a German mother whose maiden name was Schlitzberg. He lived a bit longer than Bix 33 years. His middle name became Bernie, then Bunny as Bismark had become Bix. His mother played piano - her side of the family was "musical" at 8 Bunny sang a solo to his mothers accompaniment in public. He was soon blowing a horn in The Juvenile Band at Fox Lake alongside his brother Don, on drums age 11.

Bunny was losing interest in high school as his musical activities increased. His parents agreed to let him go to Madison to live with his grandmother, whose son Robert was a drummer. Like Bix Bunny dropped out of school and followed his love of music. He played with bands around southern Wisconsin until he was spotted by Hal Kemp, who used him on records and took him along to Europe on tour.

Later, Bunny played with the Freddie Rich house band on CBS Radio

In 1932 and 1933 he followed in Bix's footsteps with Whiteman, then he was featured with Goodman, Tommy Dorsey and finally led his own band.
In 1936 he recorded I Can't Get Started with You.
Climaxing a brilliant career with the record that may well be the most popular Jazz record of all times.

Now it was down hill for Bunny, Alcahol forced him to dis band and return to Dorsey
By 1942 cirrhosis of the liver ended his life and career. Like Bix, alcahol had won out in the end.

Bunny Roland, Bernard, Berigan
Died June 2nd 1942 at the age of 33
Is buried at the St Marys Cementary in Fox Lake, Wisc. beside his Father and mother and one daughter

Bunny will be dead 40 yrs June 2nd 1982
But his name & music still is carries on.

Dan Clements
1509 Av. Adelsas
Encinitas, CA 92024

2000 words

BERIGAN AGAIN

By

Dan Clements

On December 12, 1937, I went to see my first big band. In fact, it was the first time I had ever been in a big hotel. So the Hollenden Hotel ballroom in Cleveland seemed pretty posh to an ill-at-ease teenager from suburban Lakewood. More awesome...the band. And the leader. Bunny Berigan.

As he was to many aspiring trumpet players of the era, Berigan was my hero. An Olympian come to earth. The things he did were simply unique. The rolling phrases we heard on the Benny Goodman records -- "King Porter Stomp" and "Sometimes I'm Happy," to mention a couple -- were worlds apart from the solos of his contemporaries Nate Kazebier, Manny Klein and Red Nichols, for example. Not only were

Bunny's improvisational ideas from another sphere, his execution was equally distinctive. The broad tone and sharp attack, somewhat simulated by "Beriganesque" Billy Butterfield, according to some reviewers of the time. The growly low register and scintillating high register -- all of these belonged to one man. So when my friend and I eased through crowds on that snowy, cuttingly chill Cleveland evening, we radiated anticipation. We were going to really hear something. And even better, see it.

We didn't plan to hear the "Marie" or "Song of India" choruses he'd already made famous with Tommy Dorsey -- and which to this day, over 50 years later, are often rendered by whole sections of trumpeters on redo's of the old TD arrangements. But Bunny had some records of his own: "Prisoner's Song," "Study in Brown" --a Larry Clinton riffer, and, of course, "I Can't Get Started," which became one of the very top recordings of 1938.

Naturally, my trombonist friend and I knew who was playing what in the band. Steve Lipkins and Irving Goodman on trumpets. Hank Wayland, bass. George Wettling, drums. Clyde Rounds on baritone sax. Joe Dixon on clarinet. In fact, we practically knew who played what in every jazz band in the land. But we weren't quite prepared for Bunny himself.

Sure, we knew he had an Armstrong model Selmer with the valves down toward the bell, and that he played very "uphill" with the horn angled toward the ceiling and set on his chops in what brass writers in Downbeat and Metronome called a "Push-down" embouchure. We soon realized this bell-to-ceiling did one strange thing for Bunny: he never had to use the spit valve. The slobber just loaded up in his mouthpiece. When it did, he simply flipped it toward the floor, missing, usually, his slight paunch and natty tie. When I later imparted this information to my fastidious mother, she left the room. For sure,

if Bunny ever swallowed any of that gluck, it must have contributed to the liver complications that did him in.

Bunny was a rollicker. He led his men with a peculiar arm-swing, see-saw motion that looked like Oriental setting up exercises. He swung his horn carelessly on a finger, and laughed and sang as Steve and Irving blew loud and strong. Then he'd come in on top, lending his own phrasing and styling to the final ensemble choruses. Bunny's lead playing was like everything else he did: different. His men had trouble matching his attack, tone and the casual lip trills he threw in. And he could drown out everybody.

I was interested in getting a look at his mouthpiece. I was an inveterate MP switcher, ever in search of more range and endurance. I was not alone. Such excellent players as Jimmy Dorsey's Ralph Muzzillo, for one, kept a number of MPs in his metal hat and swapped them like cigarets. Bunny had some arrangement with a mouthpiece maker and eventually played a double cup model(not Harry James' Parduba), which became one of the few I never tried.

In my crass and callow youth, I secretly gloated over his clinkers. As studious jazz writers have noted, he did k-nurd a few, usually while trying something no one else would risk. Several years later when I met him in a Lakewood, Ohio music store I replayed several times for his benefit a fluff at the end of a forgettable pop tune **"Rockin' Rollers' Jubilee"**....this after he had graciously autographed in white ink six of his Victor discs "To Danny -- Bunny Berigan." The shame I still feel. And I still have the six priceless 78s.

Bunny played "Frankie and Johnny," "The Prisoner's Song," "Study in Brown," and his theme that night. I was stunned.

I knew that even Louie had once called him "the best," but such flow, such ease, such dexterity, and so many ideas...how did he do it? The next day I practiced so hard with my horn aimed literally and musically at the stars that I had a bruised lip for a week. His middle register licks I learned from his records I rendered stiff and flawed -- not in the "good" flawed sense he sometimes played them, but flawed for lack of feeling and warmth. These latter attributes...feeling and warmth ...are synonymous with Bunny. Whatever else he displayed, these seem paramount in the ears of his fans. The Berigan "heart," ineffable and elusive, never to be recaptured by any of the super-tooters to follow.

We went out into the early morning cold and headed for home, me to a sleepless bed. My friend, already enroute to success in name bands and studios, to a happier rest. Bunny's superb inventiveness and execution were givens. But how could the man make it all so casual?

I knew a little of his history. How he was born Bernard in Fox Lake, Wisconsin. And how in the late 20s, even before Bix died, he was off to a muted start with Hal Kemp. I knew about his studio activities with Goodman, Shaw, the Dorseys and Miller...everybody who was anybody... and his appearances on "The Saturday Night Swing Club" radio show. I had his instruction book of improvisations with his picture on the cover in rimless glasses, parted hair and a dark suit, looking very professional and stern.

Obviously, with Bunny it was more than practice and experience. It was a high-order of giftedness. And, increasingly, surviving and improving in the face of determined self-destruction. By being gauche and undrunken at the time, I had little understanding of his alcoholism alluded to in the trade bibles. Knowing of Bix's too early demise, I couldn't accept another super talent going the same way.

Two years later when Bunny was house band for two months in the fall of 1939 at the Trianon Ballroom on Cleveland's East Side, my righteous concern over his "delicate condition" seemed to be realized.

Often to small crowds in a music mecca where I had spent exciting hours planted in front of Goodman, Miller, both Dorseys and others, often in the company of four or five thousand rapt devotees, the band and Bunny were generally bland. Occasionally he would deliver a boggling or delicious phrase. But usually, if he was on the stand at all, it was something imitative of previous passion and pyrotechnics. Something far from the high "G" he came in on when he recorded "Wearing of the Green," or the rousing chorus on "Father, Dear Father, Come Home With Me Now." Teen age Georgie Auld on tenor supplied most of the fire, not to mention the inspiration for his leader.

More and more, as he began to do on his broadcasts, Bunny would announce a request for his theme in "its entirety." And the way he said it, you sweated every note with him. I never endured the same tenseness until I saw Louie struggle through "Blueberry Hill" on what was perhaps his last TV appearance on Johnny Carson's show.

Not that there weren't great Berigan moments to come. On his second tour with Tommy Dorsey, his solos on "The One I Love" and the lyrical muted spot on "East of the Sun" are exceptional. But I never saw him in person again. And I recall sitting in a Chicago train station on leave from an AAF band in Denver, reading of his demise on June 2, 1942.

Many of Bunny's vintage 78 RPM records lie in state in an old booze (Whitehorse) case adapted by my father. I play them along with their later LP repros. (Were there ever 12 lovelier blues bars than Bunny's on "Jam Session at Victor?) And strangely, I recall vividly Harry James

playing Bunny's "Song of India" chorus note-for-note on a Goodman early morning stage show at the Palace Theater in Cleveland. And, with certain indescribable minuses, Harry played it better than Bunny did.

As with many aficionados of my era, I feel fortunate to have been alive at the right time, interested and appreciative of one of the delightful and innovative jazz talents of the age. The first-hand exposure on that night in 1937, was equivalent with my artist wife spending a few hours with Picasso...and getting an autographed painting.

******

N. Y. Union Limits Pay and Bans Doubling

Two Resolutions Designed to Spread the Work, Spread Dissention Among Membership, Part of Which Moves for Reconsideration

AT a stormy session of members of Local 802 on May 11 it was voted to ban doubling of instruments in the New York area as part of a spread the work program. Proponents of the measure, mostly unemployed or partly employed and a preponderance of clarinet and flute players, put out a barrage of literature of which the following is a sample.

"Destroy the practice of using one musician to do the work of three or four musicians and paying for only one man. Who gains by it? The musician? Certainly not!

"Abolish unfair competition within your ranks! Help to maintain the highest economic and artistic standards in the musical profession. Doubling is a cancerous evil that has been tolerated long enough. You now have the power to THROW IT OUT!

"Don't allow the performing of *many* services for the price of *only one!* Musicians have been exploited long enough! It's about time to do something to protect yourselves. Don't face the future with the prospect of having to learn FOUR OR FIVE instruments!!"

The resolution caused considerable confusion. It reads as follows:

"It is hereby resolved that there shall be no doubling, except as hereinafter provided, on instruments on the Radio, Symphony, Theatres, Opera, Comic Opera, Phonographs, Vitaphone, Electrical Transcriptions or any other mechanical reproduction, without the engaging of an individual instrumentalist for each particular instrument used and said instrumentalist be confined solely to the playing of only one instrument on each engagement.

"Exceptions: Instrumental doubling to be permitted only in strictly dance orchestras for dance purposes and club dates and in non-commercial remote control broadcasts of music used for dancing where a remote control broadcasting charge is now being paid.

"Where a leader is still desirous of having an instrumentalist double, then a standby must be paid for each particular instrument doubled on, regardless of the fact that a single instrumentalist may double on more than one instrument. Standbys must be players of the particular instruments doubled on, to be engaged by the contractor and paid through the Union.

"Playing of the related instruments —flute and piccolo, oboe and English-horn, clarinet and bass-clarinet, bassoon and contra-bassoon, piano and celeste, banjo and guitar, and members of the saxophone family—not to be construed as doubling."

Present officials of 802 were not in favor of this resolution and when Secretary Rosenberg took the floor and spoke to the effect that the members should vote against it, he was booed down.

Another spread the work resolution voted on was the "50 per cent standby charge" to the effect that musicians earning $75 or more weekly will have to collect 50 per cent more than scale for the additional job or jobs, this 50 per cent to be paid into the local's relief fund. Idea is to make this practice prohibitive to employers so they will hire other men not subject to the excess charge, or if they pay the extra charge the relief fund will benefit. Name bands and other permanent units are exempt from this ruling except in cases where one or more of the men are called on for extra jobs with other leaders.

This was another hotly contested point, many construing it to mean that a musician is hereafter limited to $75 a week in the New York area. Measure is aimed chiefly at the group of men playing the majority of radio dates in the local studios. Some method of breaking up this group and spreading the work around has been a bone of contention among the membership for some years. It is con-

(*Turn to page* 21, *please*)

American Composers Form Own Group

AGRA Founded at Hotel Madison Dinner to Perform Same Function for Serious Music as ASCAP Does for Pops

LEADING American composers joined on May 14 at a dinner at the Hotel Madison in an organization to be known as the American Grand Rights Association, Inc., for the purpose of promoting, protecting and policing the performing rights of serious music in the U. S. A. General aim of AGRA is to serve the field of serious music in a way similar to the service performed for popular music by ASCAP.

The chief difference between the two organizations which have a number of members belonging to both, is that ASCAP is concerned with protecting rights of composers of smaller works over the air, on films, records and other reproductions, in theatres, hotels, restaurants and the like, while the AGRA aims to protect and promote large-scale compositions. Its objects are similar to those of the Performing Rights Society in England and other organizations of the sort in Continental Europe.

Charter members of AGRA include forty-four composer members, numbering most of the outstanding names in American creative music; two author members; and six artist members, since non-voting membership is open to performers of music. Over half of the composer members signing the charter were present at the dinner, the remainder having joined from other sections of the country. In addition, there were in attendance at the dinner many of the outstanding figures in he world of music management, criticism, etc.

This project, which has been under discussion for many months, culminated successfully as the result of efforts and negotiations planned and directed by Milton Diamond, attorney for international film, theatrical and music interest, who performed a similar function five years ago in the organization of the Producing Music Managers Association and the Columbia Concert Corporation. Diamond will also be remembered for his conduct of negotiations which clarified the confused situation regarding patent and other rights at the time sound films replaced silent films some years ago.

It is understood that Diamond will sail shortly for Europe to conclude negotiations already under way for the signing of reciprocal agreements and contracts with similar organizations in England, France, Italy, Germany and other countries.

Incidentally

Irving Berlin is expecting another visit from the stork some time in June. . . . It is reported that Jenkins Music Company's claim against *Goody Goody* as an infringement on *Piccolo Pete* has been settled for two cents a copy royalty. . . . Lucille (Southern Music) Cohen is probably the only girl in the music business who has made a long plane flight. . . . She flew in from Chicago. . . .

There are approximately 800 song writers in ASCAP. . . . Less than 20 per cent write all the songs published by reputable publishers. . .

The Metronome Nominates

For Musicians' Hall of Fame

★ ★ ★ ★

BUNNY BERIGAN

You've probably heard Bunny Berigan's trumpeting much more often than you realize. For years he was the ranking hot trumpeter at the CBS studios, and right now his two lips are responsible for much of the trumpeting heard on Decca records, some of the CBS house work, and forty-two hours of trumpet jam at the former Famous Door every week.

All of which is plenty of work for two trumpeting lips. But Bunny Berigan thrives on it—he's one of those chaps who just can't get enough of his horn—who lives and loves trumpet —and whose colossal enthusiasm is reflected in his work.

Berigan first started blowing through those lips in 1908 at Fox Lake, Wisconsin, as Baby Bernard Berigan. Some years later his grandad gave him a trumpet and, as Bunny puts it, added, "Here, this is you. Play you!" So Bunny played.

First came the usual school bands, but in 1928 Hal Kemp, passing through the state, heard Bunny. A year later Bunny came to New York on his own and hooked up with Frank Cornwall's crew at Jansen's Hofbrau. Kemp found out that Berigan was in town and a short time later Berigan found out that he was in Kemp's band. Two years of that and then a shift to the CBS studios to play in the house band there under Freddy Rich. In and out of those studios at various times, with engagements in the pit band of the Everybody's Welcome legit show, with Paul Whiteman at the Biltmore, and most recently with Benny Goodman, tossed in here and there.

Berigan has achieved much warranted fame because of his trumpeting.

Bunny Berigan

Said a chap who's been working with the best swing musicians for twelve years: "Man, I heard you're gonna put Berigan in that Hall of Fame of yours. You sure got the right man. Why, you know, if that man wasn't such a gambler, everybody'd say he was the greatest that ever blew. But the man's got such nerve and likes his horn so much that he'll go ahead and try stuff that nobody else'd ever think of trying."

And that chap had Berigan down pat. Listen to that style, yourself. Berigan is one hot trumpeter you can pick out any place if only because of that inspirational squeeze of his that he's made famous. Listen to him on the Benny Goodman Victor records of King Porter Stomp, Sometimes I'm Happy, and Dear Old Southland. Hear, too, his latest work on I Can't Get Started (Decca). And on top of that Berigan is a wonderful legitimate man—not only is he death on high notes, but his lower register tone is absolutely phenomenal—note it on Red Norvo's Columbia record of Blues in E Flat.

A well-mannered chap, this Bunny Berigan; popular with his musicians and admired not only because of his musicianship but because of his personal qualifications. One of the latter, by the way, is raising children. Any minute now his second child is expected—that is, if it hasn't come already! And *then* listen to Berigan blow his horn!

er, when it is very to town in the even- lso allow the school l without interfering work. The Saturday tried for a while, and will depend upon the night be stated that ly fine shows have Friday evening and e, starting with 'The which is one of the r produced and just ll please you all. the change in dates, planning your social not care to attend is a cinch that among will be quite a num- her go to the show al event. If you don't the management of se have a heart and ests.

BEAVER DAM

$300,000 was spent tions in Beaver Dam rds at the city clerk's 61 new homes were ilding activities in- n of additional shop mber of manufactur- g the new concerns ing the year was a oenix Cheese Co.

New Year's party New Year's Eve to watch the old year out and welcome in the New Year. The House was beautifully decorated in Christmas colors. 14 guests were present. Games were played and at 11.15 the refreshments were served. Then as the clock struck 12, a shout went up for the New Year. As the guests were leaving they gave the yell: "She's all right, who's all right, Mrs. Nourse," and with many expressions of pleasure and best wishes for the New Year to their host and hostess, departed to their homes.

PENNSYLVANIANS TO MILWAUKEE

After playing a New Year's Eve engagement at West Bend tonight, Merrill Owens Pennsylvanians, a well known local dance orchestra, will go to Milwaukee where they will open a fourteen week engagement at the Sam Wah chop suey restaurants, located on Grand Avenue and Mitchell street. Sam Wah is a former resident of this city and will be recognized as the proprietor of a Chinese laundry which he conducted here some twenty years ago. The Pennsylvanians are Merrill Owens, Lawrence Becker, Hubert Keefer, Bernard Berigan and Ray Groose. It is expected that the orchestra will return here after the conclusion of their engagement.—Beaver Dam Citizen. 12-31-24

Harris of Waupun, went through the ice at the bend in the creek just north of town . Harris attempted to cut across the bend and the car was near the center of the creek when it went through the ice which had been cut away by the channel water. He was about two rods outside of the regular roadway, which is safe enough for travel. The car was left in the water until the next afternoon when a gang of men pulled it out with considerable difficulty. The two left wheels of the car went through the ice, the two right wheels remaining on top of the solid ice, and the car was just about half submerged. Claude Davids also broke through with one wheel at about the same place, although Claude was too near the marsh. The creek is safe enough if the regular track is followed.

CARD SOCIALS

The ladies of St. Mary's Church will hold a series of card socials, the first to be held Wednesday, January 14th, at Schlitzberg's hall. "500" and cinch will be played. Games will start sharp at 7.45. Admission 25c. Refreshments and dance to follow. Everybody invited.

Old Home Letters

Hart, Mich., Jan. 1, 1925.

Friend Frank.—Enclosed find check for $2.00 for which keep on sending the Representative. We have beening having some winter so far although not so cold as in F. L. About

program was paricularly interesting and one of the numbers was a selection dedicated to "Mr. Williams of Columbus, Wis.," who undoubtedly was listening in and heard it. The popularity of the player is attested by the large number of presents sent him by admiring listeners from all over the country, comprising everything from a Ford car down to baskets of fruit, cigars and cash. Next Monday night will be his last concert, as he is to be free the 15th and has accepted a $600 a week job with a concert company to play concert programs about the country.

DON'T GET INTO THIS CLASS

Gossip. The very name has a nasty sound. You'll find her sneaking into the stores, the school room, the churches, and societies. You'll find her masquerading under the name of friendship. You'll find her leaning over the back fence or edging in between husband and wife. No place is sacred to her. She blackens the character of men and women and of innocent girls. She ruins the careers of young men. Suppose a man or woman is not as you are or as you may think they should be. Do you know you are right? Let other people think as they believe they should think whether it is about politics or religion or morals. Don't gossip about them. Hell may be paved with good intentions, but its supporting pillars are the gossipers.—Ex.

"TARNISH" A PLAY OF YOUTHFUL EMOTIONS

ally large group of en players are to be orge Fitzmaurice pro- sh," which was made wyn for First Nation- which will be the at the Home Theatre unday.

n adaptation by Fran- vell known scenario rt Emery's Broadway It is a story about vith the tragedy that love when a young des upon the blissful lovers. In its struc- vealed a fine, neatly n which the past of turns up and shakes e young girl.

ish is finally cleaned basis of a devastat- ationships, poignant, nd entertaining. The portrayed by Marie cAvoy and Ronald ed so heavily in the opposite Lillian Gish ter." Also prominent orman Kerry, Harry Bonner, Albert Gran hytall.

DEPENDABILITY

Fox Lake Representative

BUNNY BERIGAN TO TAKE PART IN BIG BROADWAY PRODUCTION

Bunny Berigan, the Madison, Wis. bandsman who has risen to national radio popularity recently, will take part in a forthcoming Broadway proucton, "The Show Is On," which will include Beatrice Lillie, Bert Lahr, Paul Haakon, Mitzi Mayfair, Gracie Barrie, Gil Lamb, Vera Allen, Lillian Ellis, Evelyn Thawl, Gordon Jenkins and others. The Shuberts are producing. Bun is a Fox Lake boy, son of Mr. and Mrs. W. P. Berigan of this village, and he has made an enviable reputation in the musical business. He has played with the best bands in the country, and was at one time head trumpeter in the famous Paul Whiteman orchestra.

12-31-24

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TATE B

Fox Lake, Wis.

UNDER STATE SUPERVISION

has a very nice place in Hollywood. The last I saw of Will Short he was thinking of going duck hunting, but don't know whether he got the limit or not. They have a very nice place in Hollywood. Will thinks this is some country. His brother-in-law, Murphy, told me when I asked him how Will liked it, "No more rat killing for Willie." Remember me to all of my Fox Lake friends. Yours, W. W. Church.

RATTLING GOOD PORTER

The express from Montreal had just pulled in and the nervous and heavily laden passenger had accosted a porter.

"Careful with those suitcases now, young man," he warned him.

"Suh," replied the red-cap, drawing himself up proudly, "Ah's toted hundreds of dese, an' nevah once does Ah let de bottles rattle."

Fox Lake Representative January 7, 1925

'Boosting the Rabbit'

His Competitors Forced Bernard (Bunny) Berigan, That Red-hot Trumpeter From Wisconsin, Into the Limelight as Leader of His Own Band

By Jack Sher

Bernard (Bunny) Berigan and trumpet: Good news for radio dance fans

JUST seven months ago a tall, blue-eyed, brown-haired kid stood up front in the brass section of Tommy Dorsey's band and blew it to kill on a trumpet. He blew hot; he blew sweet; he blew until he got all the cash customers a little loose in the knees.

But all the time he was blowing that trumpet, while everybody was shaking like mad, he was worrying. He was worrying because he was $10,000 in debt and he didn't know how he was ever going to pay it all back.

The kid's name was Bunny Berigan—and he doesn't owe that money any more because now he is a big-shot orchestra leader and is raking in hot and heavy. The hotter his trumpet, the heavier he rakes it in.

Now the story behind Bunny Berigan is as wild and crazy as the business he is in—swing. Bunny is Tommy Dorsey's protege and one of Tommy's biggest rivals, if you can understand that. To understand it, you've got to start in at the beginning and find out what makes a trumpet player, and if you can understand what it takes to make a No. 1 trumpet player you ought to be practicing instead of reading this story.

Bunny didn't start on a trumpet; he tried to learn music on a fiddle. Bernard (Bunny) Berigan's family were all musicians. Father, mother, sister and brother. And it was the family, who at that time had an orchestra known, naturally, as the Berigan band, who decided that Bunny would become a fiddle player.

But Bunny couldn't stand the fiddle, so he went to his grandfather, who handed him a trumpet and said, "Play it, son, it's easy." Bunny fooled around with it, pushed the valves down, blew for all his worth. Music came out. It fascinated him. He played it night and day with never a lesson. And that is how trumpet players are born.

ALL THIS happened in Fox Lake, Wis. When Bunny became the best trumpet player in Wisconsin he went to New York and joined up with a band there. From then on he played with the best bands in the country, gained a reputation as the best hot trumpet player in the country and ended up with Tommy Dorsey.

This is where the story of the sensational rise of one Bunny Berigan really starts. Tommy and Bunny became good friends. Such good friends—and we are serious—that they had knock-down and drag-out fist fights about once a week. They fought about music, about Bunny spending his money for nothing, about anything that a couple of Irishmen can think of to fight about.

Finally, Tommy said to Bunny, "Look, fella, you're too good a trumpet player to be a trumpet player. Why don't you organize a band of your own?"

Bunny laughed. "Excuse me, Tommy, but you're crazy. I can't lead a band."

"Oh, yes, you can," Tommy said, grimly, "and you're going to, if I have to break your neck to get you there!"

Bunny had a swell wife and two fine kids to support. He was crazily in love with them. They had a nice little home; also they had a nice $10,000 worth of debt. So Bunny decided he wouldn't argue.

Trumpet players in a band are funny. They make a lot of money—Tommy was paying Bunny plenty—but they just don't save any of it. It has something to do with the law of supply and demand.

What Tommy knew that Bunny needed was responsibility. One with a band to think about doesn't have quite so much time to think about—and spend—his money.

Tommy said to Bunny: "On every date I play I'll boost you." The band was getting ready to go out on tour, so Tommy had special arrangements made which put Bunny right up in front with the spotlight burning his eyes out. At this Bunny kicked, but Tommy kicked harder with a good right hand, so Berigan stayed up in front.

AFTER each engagement, Tommy Dorsey boosted Bunny Berigan to the hotel managers. "That kid's going to have a band soon," Tommy would say, "and he'll probably run me right out of the business—watch for him."

Back in New York Tommy let Berigan play special radio swing sessions. He let him take time off from the Dorsey band to play request trumpet solo engagements.

When Dorsey thought the time was ripe he kicked Bunny smack out of his band. "Now," he said, "you're going to have that orchestra of your own."

There are now five musicians from the Dorsey band in the Berigan band. You figure it out. Dorsey simply went to work and helped Benny form an orchestra.

Then he went to the manager of the Meadowbrook, a smart, expensive club in Jersey. To that manager he said, "I'm coming in here next week as per schedule; you know my trumpet player, Bunny Berigan?"

The manager waxed enthusiastic on Mr. Berigan's merits, on his trumpet which certainly brought in the business.

"That's fine," Tommy said, "because if I play here next week, Bunny is going to follow me with his band."

The manager was surprised, because he didn't even know Bunny had a band. Tommy told him all about it and the following week Bunny Berigan's band opened at the Meadowbrook. He hit the groove with that trumpet and stayed there. It was a slight case of smash business.

At the time that Bunny was playing at the Meadowbrook, Tommy was at a New York hotel He was doing the limit. The manager of the famous Pavilion Royal on the Merrick rd. in Valley Stream, Long Island, asked Tommy to come into that spot.

Tommy said that he would—on the condition that Bunny Berigan would follow him. The manager said he didn't want to take a chance on a band that had been in the business such a short time. After all, one engagement. So Tommy told the manager to think it over and went back to New York.

THIS is where Benny Goodman comes in. Benny was playing at the Pennsylvania Roof. He heard about Tommy Dorsey and his Mr. Berigan. It happened that Bunny was once with the Goodman band, abroad, and Benny had plenty of respect for the sweet-hot trumpet. When it came time for Benny to close at the Pennsylvania, the manager of that hotel asked Goodman for the name of a band, any band, that could follow him and still hold up their end.

Benny didn't waste any words. "Bunny Berigan," he said.

Bunny went into the Pennsylvania Roof on Goodman's recommendation and he took the New York audience into the heart of his trumpet and kept it there.

So Tommy took a trip out to see the manager of the Pavilion Royal. The manager was very glad to see Mr. Tommy Dorsey and also had a few questions to ask about a certain Bunny Berigan.

TOMMY played the Pavilion Royal and Bunny Berigan tagged right in behind him. The whole written off the books as "boosting the rabbit"—that's Bunny.

By this time you will agree that musicians have a heart, but you are probably wondering about their heads. Why, you rightfully ask, will a musician in the swing business—like Dorsey and Goodman—boost another musician in the same business? Why play up a rival?

There are two reasons. The first reason I like best, and that is because in this music business there is a word called "respect." Musicians may be a crazy lot, but they have respect for one another. They speak a common language and that is music. Bunny Berigan, who never took a lesson in his life, happens to be a natural-born honey of a swingster.

Both Tommy and Benny Goodman love to jam with him. They are crazy wild about the way he knocks the notes out of his trumpet. He's a good guy and a good musician—and just like a good carpenter will go out of his way to help another good carpenter—well, you see what I'm driving at. If Berigan didn't have it on the ball Dorsey and Goodman wouldn't waste their time.

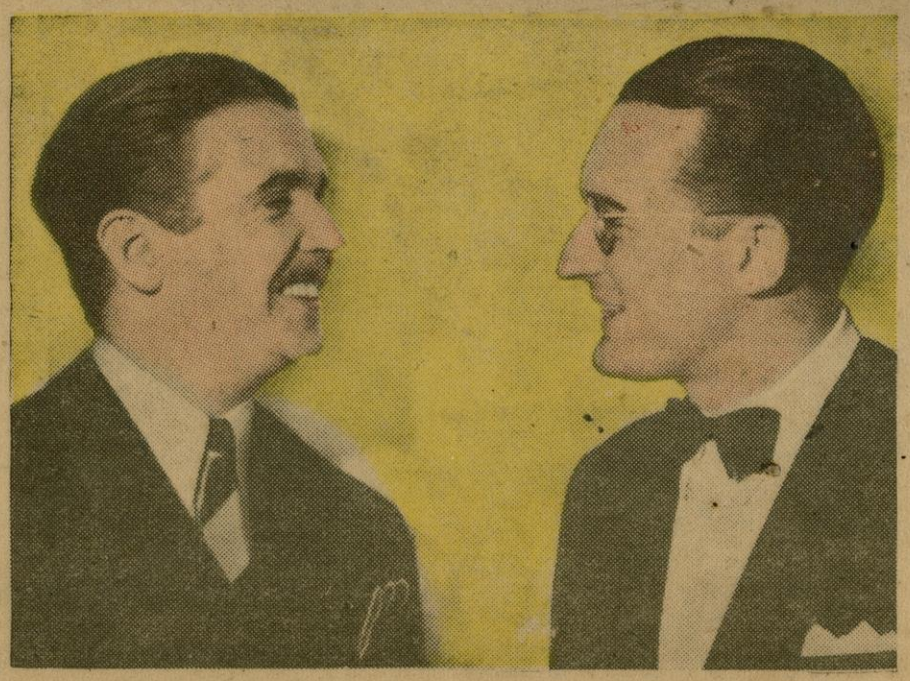
The second reason is explained by both Tommy and Benny as this: "The more good swing bands there are, the longer swing will last."

BERIGAN - GOODMAN - DORSEY. They're sort of one-happy family. Benny's own brother, Irving Goodman, plays a saxophone in the Berigan band. And a few weeks ago when Benny was knocked down with a cold in Philadelphia it was Irving Goodman who took over the leadership of the Berigan boys. Another case of Goodman to the rescue.

The story behind the rise of bands in this country will sometime make a very interesting and exciting book. I have no doubt that some day a book about them will be written. When it is, Bunny Berigan will be a large part of it. Because never, in all the history of bands, has one come into the limelight as rapidly as Berigan. Seven months. That's all.

Seven months, and Bunny is out of debt and on the royal road to top-flight recognition.

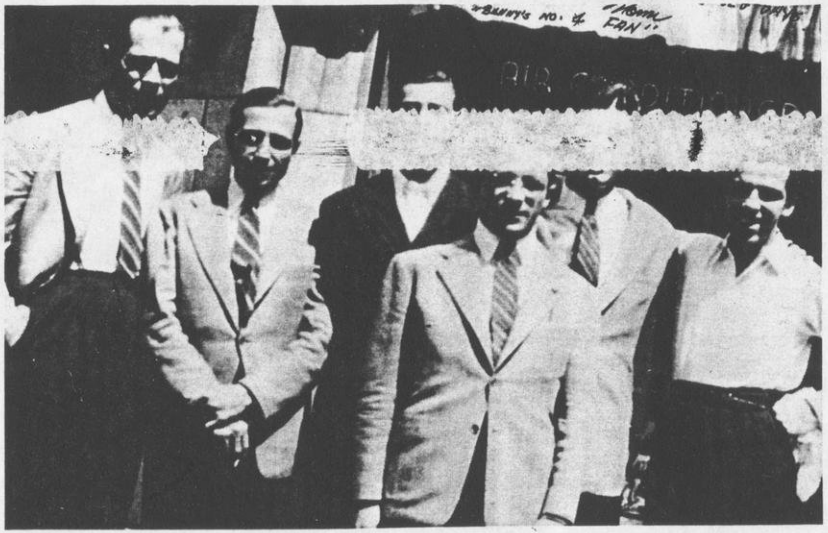
And some night if you should pass through the suburbs of Long Island and hear a terrific racket coming from one of the houses in that fair city, just know that it is Joyce and Patsy, Bunny's kids, trucking in their cribs while the trio, Bunny, Tommy and Benny Goldman, are jamming it up in the kitchen.



Bunny (left) and Tommy Dorsey, who fired him so he could start his own band

Gravet as Lafayette

Mervyn Le Roy, who recently moved to Metro from Warners, is planning "The Life of Lafayette" as an early vehicle for Fernand Gravet.



Some of Bunny's sidemen strike a pose outside the Stanley Theater in Pittsburgh, September 1, 1938. Left to right: Hank Wayland, Clyde Rounds, Ray Conniff, Nat Lobovsky, Joe Dixon and new drummer Buddy Rich. Bunny Berigan (not shown) is probably in the bar next door.

A HOWARD MELTON PRODUCTION
Produced by **Jerry Valburn**
(Courtesy Marlor Productions)
Audio Restoration: **Jack Towers**
Source Material: **Ken Crawford**
Research and Liner Notes: **Lloyd Rauch**
Editing and Additional Research: **David Weiner**
Photos courtesy **Johnny Blowers**
Additional Berigan Memorabilia:
Marthe Charles and Bob Bierman
Cover Illustration: **Robert Harford**
Type: **Jenny Marco**
Art Direction: **Collin Kellogg**

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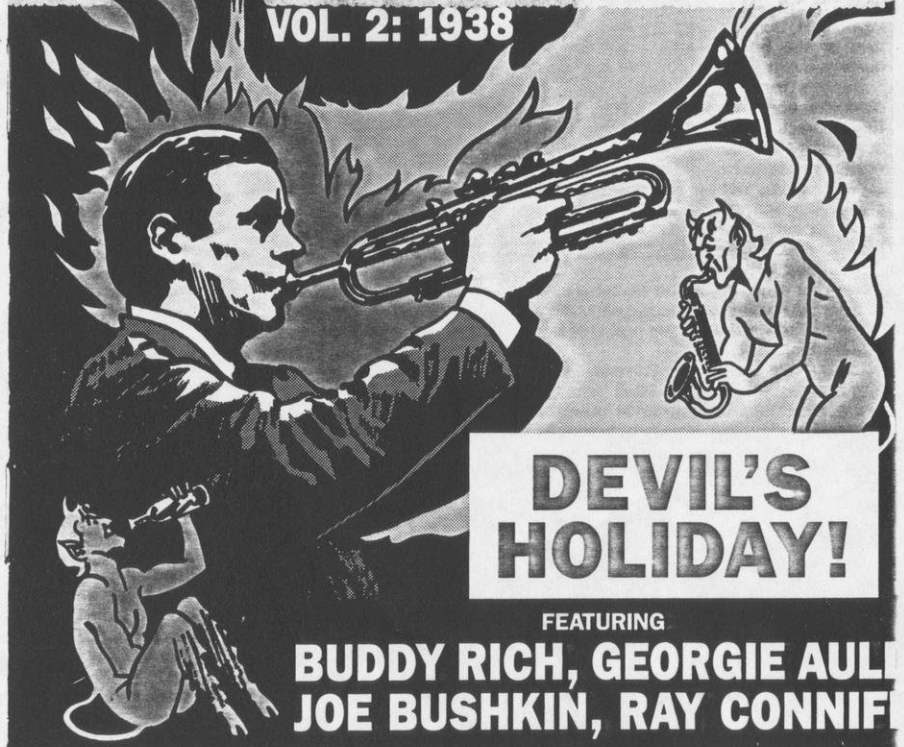
BUNNY BERIGAN

VOL. 2: 1938



DEVIL'S HOLIDAY!

FEATURING
BUDDY RICH, GEORGIE AULD
JOE BUSHKIN, RAY CONNIFF

Half a century ago, the soul-stirring horn of Bunny Berigan was forever muted. Bunny's love of music drove him to stellar heights. Bunny's love of the bottle destroyed him.

Bunny's trumpet playing embodied all the characteristics of the greatest jazz musicians. He had a style that was not only unique and instantly recognizable, but could also touch the deepest recesses of your heart. In addition, he acted as mentor to many other young trumpet players who came up in the mid to late 1930s, the period of Berigan's greatest popularity.

On four cold winter evenings in early 1992, three (still active) survivors of the 1938 Bunny Berigan orchestra sat back and listened to music that they made nearly fifty-four years ago. Johnny Blowers, Joe Dixon and Steve Lipkins offered their comments, criticisms and insights on a series of transcriptions that show off the true sound and style of the Berigan band, which their commercial recordings rarely displayed. At the first transcription date on June 27th, 1938, twenty tunes were cut; the first five appeared on **Bunny Berigan and the Rhythmakers, Volume 1:** ***Sing! Sing! Sing!*** (Jass J-CD-627).

JOHNNY BLOWERS: "The wonderful thing about this session was that it was *the* most relaxed date and to top it off, we knew the arrangements so well. After all, we had been playing them on the road and traveling everywhere; that made it very easy since we weren't reading music, only using it as a guideline.

"We made a flat fee of $400 for the date. Now $400 in 1938 was a hell of a lot of money. We had a personal manager by the name of Art Marchard who I didn't like and Arthur didn't like me. Several weeks after the date I asked Arthur, 'When are we getting paid for the transcriptions?' He said, 'Well, you're not.' I said, 'You're crazy as hell, what do you mean we're not?' He said, 'That's in your contract.' I said, 'Whatever I do in recording outside of RCA Victor is not in my contract.' I said, 'Arthur, either we get that $400 a man or I'm going right over to 802 (the New York musicians union local) and I'll take you up on charges.' After that he never spoke to me again. Everybody got the money!

"We were very happy with everything we did on the date—the band was in an excellent mood. When they release these, it should make the public and the critics look at the band in a different light."

Some discographies list Johnny Blowers as the drummer on both 1938 Berigan transcription sessions, but careful listening and entries in Blowers's diary indicate otherwise. According to Johnny, he joined the band on March 17, 1938, and left on July 4, replaced by Buddy Rich. One book indicates that Dave Tough took a day off from Benny Goodman to sit in with Berigan for the first session, but this is simply not true. Not only does Johnny remember the session as noted above, but his diary for the date of June 27 states that he "made transcriptions all day." Upon listening, there is no doubt that the drumming, especially on solos, is pure JB. Tough and Blowers were similar in approach, but the differences are readily apparent with close listening.

Personnel: Bunny Berigan (trumpet/leader), directing: Steve Lipkins, Irving Goodman (trumpet); Nat Lobovsky, Ray Conniff (trombone); Mike Doty, Joe Dixon (clarinet/alto sax); George Auld, Clyde Rounds (tenor sax); Joe Bushkin (piano); Dick Wharton (guitar); Hank Wayland (bass); Johnny Blowers (drums); Ruth Gaylor, Dick Wharton (vocal). 27 June 1938.

1. SHANGHAI SHUFFLE (3:40)

(Larry Conley & Gene Rodemich, 1924; popularized by Fletcher Henderson's Orchestra)
Arranged by Fletcher Henderson.
Solos: Auld, Dixon (cl), Berigan, Dixon (alto).

DIXON: "This is a terrific record. This band was a machine! Georgie was listening to all the black guys. I'd been listening to Matty Matlock and all those dixieland clarinet players and it didn't fit in with this style of playing. I never thought I'd be sitting listening to this fifty-four years later. That [alto sax solo] must be me. Didn't that sound like Benny Carter? I enjoyed playing alto but nobody ever wrote it—for me, anyway. I was a great admirer of Carter and Hodges."

BLOWERS: "Wonderful sax figures. You had a strong ensemble going behind every chorus. They didn't give Joe Dixon alto solos [on record], but he had a good sound and he played some wonderful sax choruses when we were on the road."

You can't really appreciate a great swing arrangement unless it's played with drive, swing, precision and *in tune*. Fletcher Henderson outdid himself with this brilliant arrangement—he must have loved the way Bunny played it. Without a doubt, the best versions of this chart were done by Berigan. Two others exist as aircheck from the band's Paradise Restaurant, Big in the Spring of 1938. The band is tight and swinging and the solos by Auld, Dixon and Berigan cut right to the essence of the song.

2. I GOT A GUY (2:05)

(Marion Sunshine, 1938; popularized by Ella Fitzgerald)
Solos: Berigan, Dixon.

DIXON: "Bunny still sounds so wonderful, a one of a kind . . . that low register. This is a wonderful record. Bunny's beautiful on this." [Referring to clarinet solo]: Who the hell is that?! Me? Where's the melody, Joe? . . . I like that, a neat record."

BLOWERS: "The band never sounded this good on RCA Victor. . . very full."

3. TONIGHT WILL LIVE (1:50)

(Ned Washington & Augustin Lara, 1938)
Solo: Berigan.

DIXON: "I remember this, 'Tonight Will Live.' Joe [Lippman] used to write a lot of clarinet intros. Listen to this [Bunny's opening melody]. Isn't it beautiful? There was only one Bunny Berigan, just one."

BLOWERS: "A good sound for four saxophones. . ."
[At the end]: "Look how Bunny hit those notes so beautifully and clear. Very good."

4. COWBOY FROM BROOKLYN (1:59)

(Johnny Mercer & Harry Warren, 1938; introduced by Dick Powell in the film *Cowboy from Brooklyn*)
Solos: Auld, Berigan.

DIXON: "Good sax section; Benny Goodman never had a better sax section than that. Georgie Auld, he had two entrances that he made [into a solo]."

BLOWERS: "Oh, the command he had of that horn. Wow!"

The opening bars exhibit Blowers's incredible ability to work as a perfectly matched gear in the musical mechanism of this band, almost becoming one with the saxes.

5. DEVIL'S HOLIDAY

(2:41)
(Benny Carter, 1933; introduced by Benny Carter's Orchestra)
Arranged by Benny Carter.
Solos: Auld, Dixon, Berigan, Bushkin.

DIXON: "They never knew how to mike my clarinet! That's wild."

BLOWERS: "Georgie [Auld] and Charlie Barnet played a lot alike. You know, no one ever suggested to you how to play something. When you rehearsed the song, no one ever said do this or do that. We played the song the way the arranger wrote it."

Benny Carter recorded this original composition in 1933 and it stands up as one of the few truly great original pieces of swing music created before 1935. Bands were still playing this chart as written as late as 1939, an entire generation in jazz development later! The arrangement and the melody are so closely intertwined that one may not realize how deceptively simple the theme is. Berigan's version captures Carter's intentions fully and is the height of swing. Auld really thrusts his whole being into his intense yet buoyantly rhythmic solo.

Bunny and drummer Johnny Blowers, circa Spring-Summer 1938.

6. EASY TO FIND, HARD TO LOSE (3:14)

(David B. Miller, 1938)
Vocal by Dick Wharton.
Solos: Auld, Lobovsky.

DIXON: "You know, this band *could* show a little finesse, like a smooth dance band, a part of the band that I forgot. This is the most underrated band of all time! Nat Lobovsky, a fantastic trombonist, his range was fabulous. A wonderful man and a nice guy. He later went to work with the WOR Symphony and died young of a very rare disease."
[On Dick Wharton]: "Augh! Give me a break!"
[On Bunny's closing solo]: "He sounds so wonderful."

BLOWERS: "He [Bunny] played so much better without that booze. Dick Wharton came up from Philly and also played guitar. He was never rated as a good singer, certainly not a dance band singer. I didn't even rate him as a good guitar player."

LIPKINS: "Bunny's using a Harmon mute on the opening solo."

The dynamics, blend and overall flow of the Berigan band has never been displayed better than here, a perfect example of how great musicianship can triumph over so-so material. Bunny's muted solo follows a gracefully executed ensemble with Georgie Auld at his most romantic. Nat Lobovsky's trombone spot leads to a Dick Wharton vocal that's easy to find but *not* easy to take! The lyrics ("Like paper to glue, I'll stick to you") are almost as stiff as Dick's stale turn-of-the-century phrasing. Fortunately, Bunny saves the last half chorus by playing right from the heart, right from the soul.

A final note: a year after these transcriptions were cut, this very same melody surfaced with different lyrics under the title "Speaking of Heaven." The credited composers were Jimmy McHugh and Mack Gordon. Strange are the ways of songwriting!

7. THE WEARING OF THE GREEN (3:31)

(Traditional; sung by Judy Garland in the film *Little Nellie Kelly*)
Arranged by Joe Lippman.
Solos: Berigan, Auld, Conniff, Lobovsky.

DIXON: "This is an amazing side of the band—that's a clarinet choir there. It almost sounds like a Haydn minuet. That's Mike Doty on bass clarinet and I'm playing lead clarinet. Not many bands could play this way with the clarinet choir and all—the beautiful trombone and then you get Georgie with the jumpin' jumpy, jump, jump tenor. This is Joe Lippman's arrangement."

BLOWERS: "Bunny really loved this song. He just took off and walked right into his solo. This is better than the Victor record. Nat Lobovsky, what a marvelous trombone player. When Tommy Dorsey heard that high note that Nat played here [on the Victor version], he got a little jealous. Dorsey called up on the phone and said, 'Who's that trombone player?'"

This imaginative arrangement was one of the few really good swing instrumentals that Victor let Berigan record commercially in 1938.

8. THE PIED PIPER (3:31)

(Bernard Arnold & Jack Gould, 1938)
Vocal by Ruth Gaylor.
Solos: Berigan, Auld.

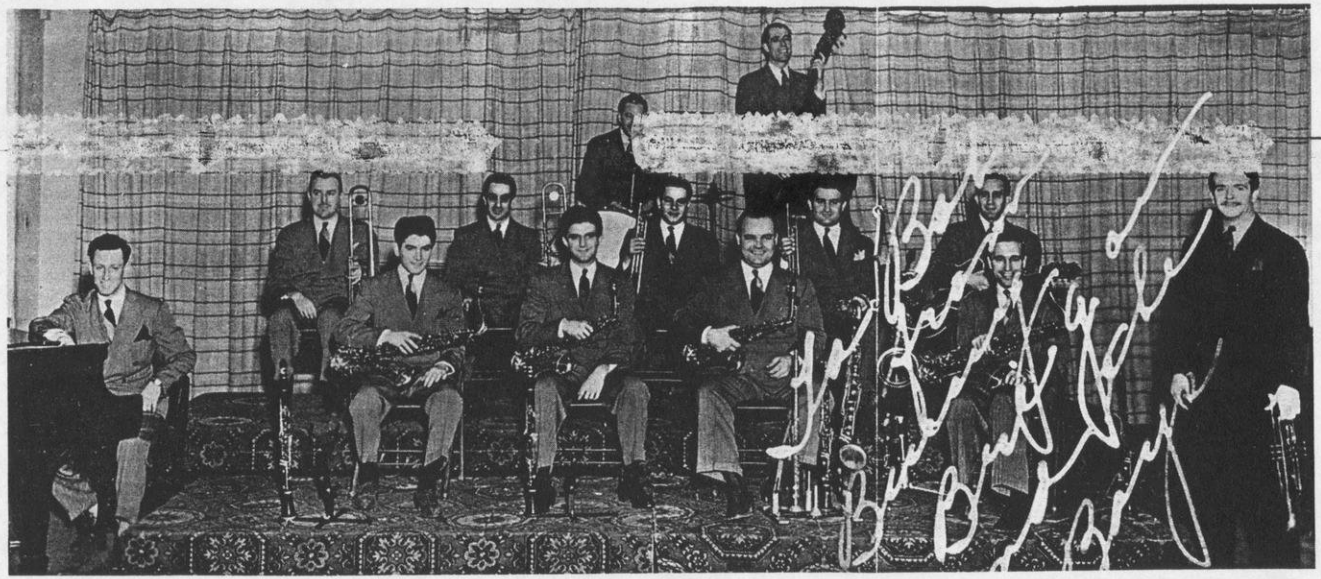
DIXON: "I don't like this arrangement. Georgie didn't really start to play good jazz until he joined Benny Goodman."

BLOWERS: "She's trying to sound like Helen Ward. I wonder where they got this song from, good Lord have mercy on my soul! The wonderful thing about Bunny was that he could play those pedal tones way down low like a trombone and then go right up the scale to the high notes, no problem. He could go from the top of that horn to the bottom of it, just like greased lightning—the command that he had was marvelous."

Bunny takes the role of the Pied Piper on this swing era update of the old children's fable. He plays some wonderful breaks and comes back for a choice solo spot. Auld gets a few bars in the last chorus.

9. SUNDAY (2:24)

(Ned Miller, Chester Conn, Jule Styne & Bennie Krueger, 1926; popularized by Cliff



"Ukelele Ike" Edwards, the Williams Sisters and Jean Goldkette's Orchestra; Jule Styne's first published composition)
Solos: Berigan, Bushkin, Dixon

DIXON: "Oh, this is a good one. This wasn't Lippman's arrangement. Joe Bushkin sounds like a Chicago player there. That's a black arrangement!"

BLOWERS: "Joe Lippman wrote this arrangement. Holy cats!"

The saxophones are really together on one of the best versions of this great old standard, which Bix Beiderbecke had recorded with Jean Goldkette. Bunny plays it straight ahead with Bushkin getting a few bars in the middle. Listen for the saxes behind Bunny's solo. Joe Dixon takes an eight-bar solo and then leads the reeds to take it out.

10) FRANKIE & JOHNNY (2:45)

(Traditional folk ballad, 1850s)
Solos: Berigan, Auld, Dixon, Wayland, Blowers.

DIXON: "This was the one we had to play constantly on the road. Everybody wanted it. I never really liked it. Crazy Hank Wayland, slap that bass!"

BLOWERS: "This is a hell of an arrangement. You didn't have time to breathe when we played this! Bunny didn't miss a note. You know Georgie had a funny style, playing like a drummer played drums. I remember the arrangement like it was yesterday. On the road this lasted for fifteen minutes. Hank Wayland was a very good bass player. He knew that band, he knew his instrument and he was always in command. Following Dave Tough, one of the highest-rated drummers in the world, I went into that band shaking. Hank was very helpful to me. I didn't get any rehearsing."

Another Berigan showpiece that surpasses the Victor commercial version, this 19th-century ballad would seem an unlikely candidate to become a swing flagwaver. All the soloists are in rousing form.

11) DON'T WAKE UP MY HEART (2:49)

(Sam Lewis, George W. Meyer & Pete Wendling, 1938, popularized by Glenn Miller)
Vocal by Dick Wharton.
Solos: Auld, Lobovsky, Berigan.

DIXON: "That's Nat [Lobovsky]!"
[On Dick Wharton]: "This guy was a terrible singer. Art Marchard thought he'd be good for the band."
[Referring to Bunny's high note at end]: "Oh Ohoooo! That was great, like hitting a bell!"

BLOWERS: "Listen to this; isn't that a beautiful sound? Nat was so good. Hear that small cymbal I'm using; I still have it. Zildjian (the cymbal company) gave me that. Berigan didn't favor brushes, the band played with a lot of power and a lot of forcefulness; there wasn't much of a place for brushes."

LIPKINS: "Nat Lobovsky on trombone, well done. Bunny always sounded good to me, even the first time I heard him."

Don't skip past Dick Wharton's strained vocal, because at the very end, Bunny tears into a phrase that's about as perfect as anything that has ever been done on a trumpet (Armstrong, Gillespie and Eldridge included).

12) I'LL ALWAYS BE IN LOVE WITH YOU (3:31)

(Herman Ruby, Bud Green & Sam H. Stept, 1929; introduced in the film *Stepping High*; sung by Morton Downey in the film *Syncopation*)
Arranged by Fletcher Henderson.
Solos: Auld, Dixon, Berigan, Bushkin, Conniff.

DIXON: "This is good . . . sounds like a black band on the air at one AM. [Joe Bushkin's piano solo] is pure Chicago . . . Hines style.

Terrible pickup on the clarinet. A lot of guys used to tell me, 'You don't sound like that on records,' when they'd hear me in person. I didn't know what to do about it."

[illegible]: "What a great song, a beautiful tempo."

Fletcher Henderson and Benny Goodman both recorded this arrangement; Bunny's version swings just as much, if not more.

13. I NEVER KNEW (I COULD LOVE ANYBODY) (2:23)

(Tom Pitts, Ray Egan & Roy Marsh, 1920; popularized by Paul Whiteman)
Solos: Conniff, Auld, Blowers, Berigan.

DIXON: "That must be Ray Conniff . . . that's a terrific chart. This arrangement is probably by Fletcher or Horace Henderson."

BLOWERS: "Oh man, this band bites right into a song—the rhythm section drives all the time. The saxes worked at playing as one man."

LIPKINS: "The saxes sound great and Bunny sounds great on the closing phrase."

Actually, the arrangement sounds closer to the Benny Carter style than either of the Hendersons. The sax work here is tremendous. Ray Conniff tries hard, but he really didn't reach his peak as a jazz trombonist until his 1945 stint with Artie Shaw. Auld blows forcefully, helped along by Blowers's back beats. Johnny and Bunny get in a brief last word . . . then *out*.

14. (HOW TO MAKE LOVE IN) TEN EASY LESSONS (3:11)

(George Bailey & Mark Fisher, 1938)
Vocal by Ruth Gaylor.
Solos: Dixon, Auld, Bushkin.

Bunny growls through the melody with good Dixon clarinet on the bridge. Gaylor copes well with the clumsy lyrics. Georgie is followed by excellent Bushkin.

15. BLA[illegible] (2:55)

(B.G. [illegible] Lew Brown & Ray Henderson, 1926; popularized by Johnny Hamp's Orchestra)
Solos: Berigan, Auld, Conniff.

DIXON: "Dick Rose probably did this arrangement. This is one of those tunes where Bunny would play it differently every time."
[Referring to Bunny's second solo]: "Sometimes he would let me do this [chorus]. Ray [Conniff] sounds like Sonny Lee here."

BLOWERS: [Referring to drums behind Bunny's first solo]: "That's a Chinese cymbal I'm playing on. We used to buy them in the hock shop for fifty cents apiece."
[At the end]: "We dropped back to a two [beat]. No one told us to do it. Somehow you just fall into these things. It just happens."

This version is a definite improvement on the Victor 78, cut six months previously. Bunny, Auld and Conniff are spotlighted, with Bunny taking two solos.

Same personnel as above, except Buddy Rich replaces Johnny Blowers (drums). 8/9 August 1938.

On the second date, a month and a half after the first, Bunny and the band cut sixteen additional transcription titles. The band is the same except for Buddy Rich replacing Blowers. Unfortunately, the drums are not as well recorded and some of the material the band was given to record was way below par. Since there is not enough space on this CD to include everything that was recorded, several selections will appear on Volume 3 of this series.

JOE DIXON: "One reason that they sounded so much better than some of the stuff we did on the regular Victor dates is that we were so loose. When you did a transcription date, it was as though you were playing for a live audience. They didn't mind if you made mistakes and actually, I don't hear any! This edition was what I call the efflorescence of the Bunny Berigan band—it came into full flower at that particular time.

[illegible]dy Rich joined in Bright[illegible]on Beach. I recall that vividly. [illegible] knew Buddy and Bunn[illegible] didn't want him, he was afraid he didn't have enough experience. Georgie Auld and I prevailed (as with Ray Conniff) and he kept him. Buddy was a freak; he could do anything and sit in anywhere—a natural, gifted drummer.

"This particular band was a tough band. There wasn't a band in the country that could stand up to it in a ballroom in a live session. Heywood Henry said that there were only one or two bands that could take the Erskine Hawkins band at the Savoy Ballroom. Ellington was one and he named another. But the band that really surprised them was Bunny Berigan on a Sunday night. He said the Berigan band wasted them. We wasted every band that we went up against. It was this edition of the band—we came on like the old Pittsburgh Steelers."

16. THERE'S A BRAND NEW PICTURE IN MY PICTURE FRAME (2:01)

(Dave Franklin & Cliff Friend, 1938)
Solos: Berigan.

Russ Morgan recorded this number with a vocal chorus; thankfully, Bunny plays it as a straight instrumental with kudos going to the sax section.

17. THERE'S SOMETHING ABOUT AN OLD LOVE (3:18)

(Will Hudson, Irving Mills & Lupin Fein, 1938)
Vocal by Dick Wharton.
Solos: Berigan, Lobovsky.

There's something about a stiff vocalist! On a more pleasant note, listen to Bunny's beautiful middle register.

18. SMALL FRY (3:42)

(Frank Loesser & Hoagy Carmichael, 1938; introduced by Bing Crosby, Fred MacMurray & Donald O'Connor in the film *Sing You Sinners*)
Vocal by Ruth Gaylor.
Solos: Auld, Berigan.

[illegible]: "I don't think [illegible] on [illegible]."

BLOWERS: "Bushkin sounded marvelous on piano."

Hoagy Carmichael's melody and a Frank Loesser lyric in the Johnny Mercer style add up to a memorable song about a hip kid who'd rather "peck" to the latest song hit on the radio than go to school. What's peckin'? Ask your grandmother!

19. SING YOU SINNERS (2:27)

(Sam Coslow & W. Franke Harling, 1930; introduced by Lillian Roth in the film *Honey*)
Arranged by Fletcher Henderson.
Solos: Conniff, Berigan, Dixon, Auld.

DIXON: "Fletcher. We had some Horace Henderson and Jimmy Mundy arrangements, too."
[Referring to clarinet solo]: "Jesus!"

BLOWERS: "We played this a lot of times. Fletcher played this in his own band. This is the real Berigan band now!"

LIPKINS: "The best solo by Georgie so far."

Fletcher Henderson recorded this arrangement the previous year, but Bunny outdoes ol' Smack here. Buddy Rich gets in behind everyone including Ray, Georgie, Bunny and Joe.

20. WILL YOU REMEMBER TONIGHT TOMORROW? (2:09)

(Cliff Friend & Dave Franklin, 1938)
Solos: Dixon, Berigan, Auld, Bushkin, Lobovsky.

DIXON: "This was strictly done right off the cuff. We probably had

a stock arrangement and just took choruses on it and then we went out. Crazy arrangement . . . terrible!"

[illegible] sounds like a very [illegible] though it was also recorded by clarinetist Henry Busse. Bunny, Georgie and especially Bushkin play really good dixieland topped off by another stratospheric high note from Nat Lobovsky.

21. SO HELP ME (2:54)

(Eddie DeLange & Jimmy Van Heusen, 1938; introduced by Lee Wiley)
Vocal by Dick Wharton.
Solo: Lobovsky.

DIXON: "Sounds almost like Hal Kemp. This must have been a stock arrangement; we never played this [on the road]." [Referring to vocal]: "Oh geez, wouldn't that grab you! This was a good hotel band. There weren't many bands that could play this type of music and then go on to the Savoy on Sunday night and face Chick Webb, Erskine Hawkins and the Savoy Sultans. We had to play a lot of this type of stuff in the South when we played private girls' or boys' schools."

BLOWERS: "The arrangement is good and the band sounded good, but it's not gonna win any blue ribbons, I'll tell you that."

Nothing could help Dick Wharton. Nat Lobovsky has a brief trombone spot.

22. MEET THE BEAT OF MY HEART (2:05)

(Mack Gordon & Harry Revel, 1938; introduced by Judy Garland in the film *Love Finds Andy Hardy*)
Solos: Conniff, Auld, Dixon.

DIXON: "Who thought up these titles?"

A good, though short, instrumental pop tune with Buddy Rich getting a chance to be heard. Georgie, as usual, swings like mad, sharing his chorus with Dixon, then Conniff on trombone. There is no solo from Bunny, who is heard playing with the t[illegible]

23. [illegible] SO (3:14)

(Willard Robison, 1928; popularized by Bix Beiderbecke & Paul Whiteman's Orchestra)
Solos: Berigan, Auld, Dixon.

DIXON: "Whooo!"

BLOWERS: "This one's a good arrangement."

LIPKINS: "Everyone had good solos on this."

A great old Willard Robison gem that Jack Teagarden revived in the early 1960s. Bunny probably knew the song from the famous Whiteman-Beiderbecke recording; just a few months after these transcriptions, Bunny recorded another Bix tribute for Victor, the six-part "Beiderbecke Suite." Bunny plays a fantastic solo—listen to him stab out that one note seventeen times. What a happy swing arrangement this is, the very essence of the Berigan band.

24. WHERE IN THE WORLD? (3:18)

(Mack Gordon & Harry Revel, 1938; introduced by Don Ameche in the film *Josette*)
Vocal by Dick Wharton.
Solos: Berigan, Auld.

DIXON: "I never thought Georgie could sound so schmaltzy."

BLOWERS: "This is a Joe Lippman arrangement. I know the voicings . . . perfect."

A good arrangement of an undistinguished tune with mediocre lyrics and a lousy vocalist. If only Bunny had taken some of these vocals himself!

[illegible] HEART (2:5[illegible]

[illegible] red Fisher, 1913; introduced in *Ziegfeld Follies of 1913*, revived in 1946 by the Harmonicats and Buddy Clark)
Solos: Berigan, Auld.

DIXON: "At times I think this was possibly the most unique of all the swing bands. First of all, it was short-lived. Secondly, it was the most adaptable band; we could almost play anything if we had to."

This arrangement was recorded for Victor a year later by a very different Berigan band. Here, as usual, the saxes are wonderful, with Bunny and Georgie spotlighted.

26. HI-YO, SILVER! (2:04)

(Vaughn DeLeath, 1938)
Vocal by Ruth Gaylor and the Band.
Solo: Berigan.

DIXON: [Referring to vocal]: "Oh no! Give me a break!"

BLOWERS: "Holy mackerel! How could they possibly do that recording without Tonto?"

Ruth Gaylor returns (backed by fine Dixon clarinet) to ride through a cornball Tin Pan Alley Wild West opus. At the end, Bunny plays a whinny which is rivaled only by Nick LaRocca's horse call on his 1917 "Livery Stable Blues." Jan Savitt also recorded this, with a Harry Roberts Yiddish-accented vocal. Keep that in mind before nixing this version.

27. MAHOGANY HALL STOMP (2:17)

(Spencer Williams, 1922; popularized by Louis Armstrong)
Solos: Berigan, Conniff, Auld.

BLOWERS: "I'm pretty sure this is a Fletcher Henderson arrangement."

[illegible] recorded the [illegible] one of h[illegible] solo on the date. Georgie quotes heavily from his solo on the Victor 78.

DIXON: "From the [transcription studio] in New Jersey we went west; we didn't come back to New York. Bunny started acting up very badly then. He was drinking and when it catches up to you after awhile, alcohol distorts your sense of person and perspective. When we got to Pittsburgh, he was getting very touchy and edgy. We were doing four shows a day at the Stanley Theater and he showed up drunk almost every night. One night Bunny walked out on stage and fell right into the orchestra pit. The band was on its way to do the *Bob Hope Show* in California.

"When we got to Youngstown and Akron [Ohio], he blew it. He called a rehearsal one day, which was very unlike Bunny to do. This was between shows and Mike Doty and I were having lunch somewhere near the theater. Someone came over and said 'Bunny called a rehearsal, where are you?' We didn't know anything about it. When we got there he started getting really nasty with us and that was the first time that Bunny had ever done that. So Mike followed him down to his dressing room and gave his notice and I followed about a day or two later. We thought, where are we going with this? The band is beautiful and he was drunk all the time.

"He had some bad spells. There was a night in Lynnfield, Massachusetts, where Bunny didn't show up at all, so we had to play without him. The best road date we ever did was at Hershey Park one night where he broke all the records for attendance. He was sober and he *played*. It was spectacular, a big thrill to play to that crowd—a big, big, crowd! The band was just fabulous that night. Had Bunny been able to control his drinking . . ."

STEVE LIPKINS: "Some of Bunny's best playing was [heard] far out on the road, far away from the pressures of New York, the pressures of management, family. His best playing was lost in the stars, that's when he really was a giant."

Lloyd Rauch, host of *The Swing Years*, WRHU-FM, New York

ON THE SUNNY SIDE OF THE STREET

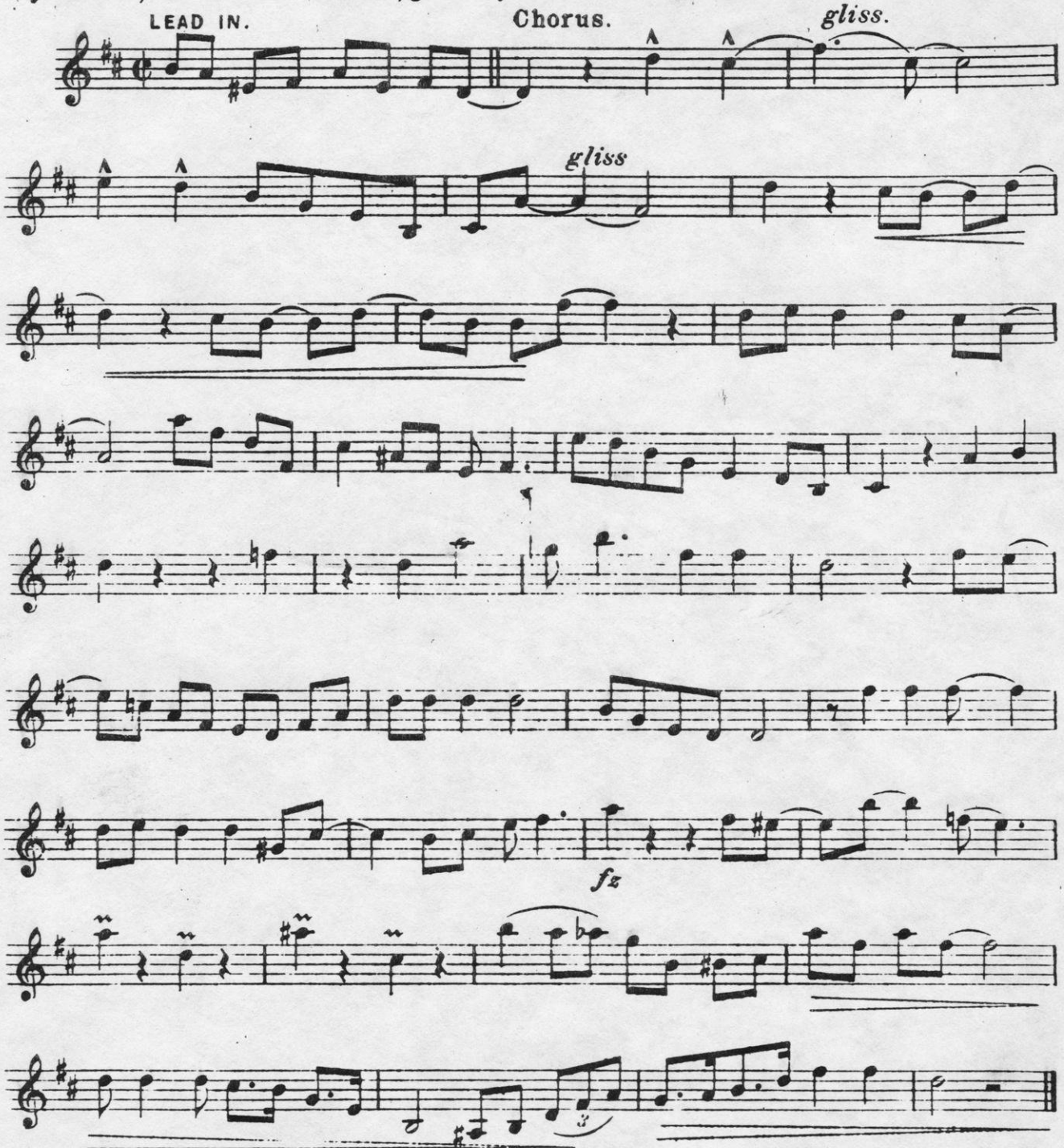
Rhythm style Trumpet Chorus.

Arr. by BUNNY BERIGAN. (Hal Kemp's Band)

DOROTHY FIELD & JIMMY Mc HUGH.

Arranger's Instructions.

This chorus must have a strong four in the bar rhythm behind it. Let the drummer follow the rhythm of the solo in bars **5**, **6** and **7**. Play bars **17** to **22** smoothly with a flowing sequence. Notes marked ~~~ are shakes. From bar **23** onwards, let it go, starting these last bars with a *fz* attack, but in contrast to this, gradually die down at the finish.



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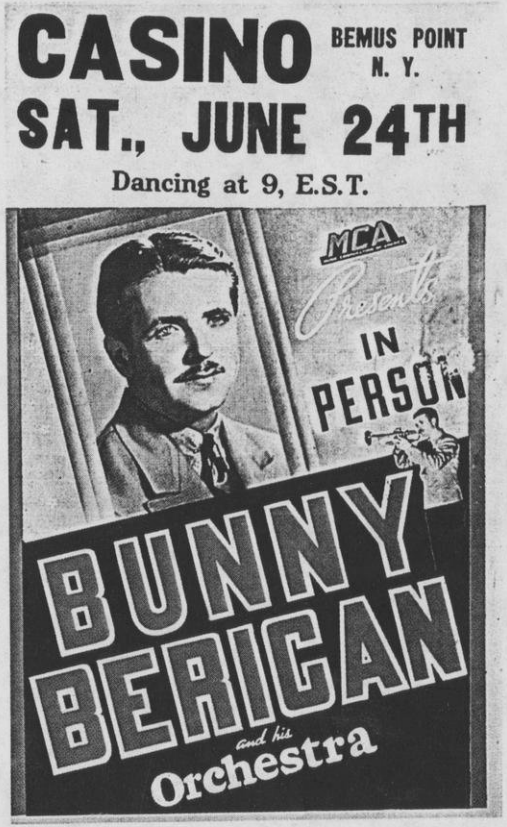
best, so I never heard him in his good times. He had a lot going for him at the beginning, because he really started at the top and he was one of the best ever. It was a great shame that he couldn't handle things better, and a waste of a marvellous talent. That sound still comes through and although he didn't leave too much on record, apart from a few things with his own band and the things with Tommy Dorsey, what little there is sounds as good today as it ever did.

(Billy Butterfield)

Billy Butterfield's opinion can be confirmed by listening to these tracks. Bunny's horn, whether reaching the heights of his vast range or exploring the depths of its lower register, towers above the orchestra, which, particularly on the early sides, tends to supply a pleasant, but bland, unobtrusive background. As a bandleader, he was easy-going and too much "one of the guys"; as a businessman, he was a disaster, but as an improvising jazz musician, he stood head and shoulders above his contemporaries, and we can only conjecture on what might have been if only...



Bunny Berigan and the Rhythm Makers

Volume One: 1936 & 1938

Sing! Sing! Sing!

Bunny Berigan (t/ldr); Ralph Muzzillo, Harry Preble (t); George Mazza and/or Artie Foster (tb); Unknown (possibly Artie Shaw), Carl Swift (cl/as); Artie Drelinger, Unknown (ts); Joe Lipman (p); Morty Stuhlmaker (b); Bill Flanagan (d); Peggy Lawson (v). Recorded New York, July 20, 1936.

1. **TAKE MY WORD** (3:23)
(Carter-Mills-Pease)
Solos by Artie Drelinger (tenor) and Berigan (open trumpet).

2. **RENDEZVOUS WITH A DREAM** (4:14)
(Leo Robin & Ralph Rainger, from the film *Poppy*)
Vocal by Peggy Lawson.
Clarinet obligato behind vocal (Artie Shaw?); solo by Berigan.

3. **ON A COCOANUT ISLAND** (2:35)
(R. Anderson)
Vocal by Peggy Lawson.
No solos.

4. **ON THE BEACH AT BALI BALI** (3:02)
(Al Sherman-Jack Meskill-Abner Silver)
Solos by Berigan (muted, double-time) and Joe Lipman (piano).

5. **BUT DEFINITELY** (3:07)
(Mark Gordon-Harry Revel; from the film *Poor Little Rich Girl*)
Vocal by Peggy Lawson.
Solo by Berigan (open).

6. **SING! SING! SING!** (2:43)
(Louis Prima)
Vocal by Peggy Lawson.
Solos by Berigan (open) and clarinet (Shaw?).

7. **I'M AN OLD COWHAND** (3:00)
(Johnny Mercer; from the film *Rhythm on the Range*)
Solos by Drelinger (tenor) and Berigan (open).

8. **EMPTY SADDLES** (2:58)
(Billy Hill; based on a poem by J. Keirn Brennan; introduced in the film *Rhythm on the Range*)
Solos by Dreliger (tenor) and Berigan (muted & open).

9. **ON YOUR TOES** (2:43)
(Rodgers-Hart; from the musical *On Your Toes*)
Solos by Berigan (open) and Drelinger (tenor).

10. **DID I REMEMBER?** (3:38)
(Harold Adamson-Walter Donaldson; from the film *Suzy*)
Vocal by Peggy Lawson.
Solos by Berigan (open) and Drelinger (tenor).

11. **SAN FRANCISCO** (2:10)
(Kahn-Kaper-Jurmann; from the film *San Francisco*)
Vocal by Peggy Lawson.
Solo by Berigan (open).

12. **I CAN'T ESCAPE FROM YOU** (2:59)
(Robin-Whiting; from the film *Rhythm on the Range*)
Vocal by Peggy Lawson.
Solo by Berigan (muted).

13. **I CAN PULL A RABBIT OUT OF A HAT** (3:02)
(Mack David-Matt Malneck)
Vocal by Peggy Lawson.
Solo by Berigan (open).

14. **WHEN I'M WITH YOU** (2:59)
(Gordon-Revel; from the film *Poor Little Rich Girl*)
Vocal by Peggy Lawson.
No solos; fill-ins by Lipman (piano).

15. **DARDANELLA** (2:33)
(Barnard-Black-Fisher)
Solos by Berigan (open) and Drelinger (tenor).

16. **WHEN DID YOU LEAVE HEAVEN?** (3:06)
(Whiting-Bullock; from the film *Sing Baby Sing*)
Vocal by Peggy Lawson.
No solos.

17. **YOU'RE NOT THE KIND** (3:20)
(Hudson-Mills)
Vocal by Peggy Lawson.
Solo by Berigan (muted).

18. **YOU'VE GOTTA EAT YOUR SPINACH, BABY** (2:26)
(Gordon-Revel; from the film *Poor Little Rich Girl*)
Solos by Lipman (piano) and Berigan (open).

19. **SWEET MISERY OF LOVE** (3:56)
(Billy Hill-Seymour Simons)
Vocal by Peggy Lawson.
Solos by Berigan (muted) and George Mazza (trombone).

20. **THAT'S A PLENTY** (2:02)
(Lew Pollack)
Solo by Berigan (open).

Bunny Berigan (t/ldr); Steve Lipkins, Irv Goodman (t); Nat Lobovsky, Ray Conniff (tb); Mike Doty, Joe Dixon (cl/as); Georgie Auld, Clyde Rounds (ts); Joe Bushkin (p); Dick Wharton (g); Hank Wayland (b); Johnny Blowers (d); Ruth Gaylor, Bernie Mackey (v). Recorded New York, June 27, 1938.

21. **NOW IT CAN BE TOLD** (1:58)
(Irving Berlin; from the film *Alexander's Ragtime Band*)
Solos by Berigan (muted) and Nat Lobovsky (trombone).

22. **MY WALKING STICK** (3:20)
(Irving Berlin; from the film *Alexander's Ragtime Band*)
Vocal by Ruth Gaylor.
Solos by Berigan (muted-growl); Joe Dixon (clarinet); Ray Conniff (trombone) and Georgie Auld (tenor).

23. **WACKY DUST** (2:42)
(Adams-Levant)
Solos by Berigan (open & muted); Conniff (trombone); Auld (tenor) and Joe Bushkin (piano).

24. **AND SO FORTH** (2:10)
(Johnson-Davis)
Solos by Berigan (growl & open); Conniff (trombone) and Lobovsky (trombone).

25. **FLAT FOOT FLOOGIE** (3:43)
(Gaillard-Stewart-Green)
Vocal by Bernie Mackey.
Solos by Bushkin (piano); Berigan (open); Conniff (trombone); Auld (tenor) and Dixon (clarinet).

A HOWARD MELTON PRODUCTION

Produced by JERRY VALBURN (Courtesy Marlor Productions) • Audio Restoration: JACK TOWERS • Source Material: KEN CRAWFORD • Liner Notes: DR. IAN CROSBIE • Research: BOZY WHITE • Stills from: MARTHA CHARLES, TIMME ROSENKRANZ, IAN CROSBIE • Design: COLLIN KELLOGG

I got started with Bunny Berigan via an HMV 78 rpm record of Benny Goodman's orchestra playing "Blue Skies", backed with "Dear Old Southland", which sent me rushing off to the local record store in search of its companion disc, "King Porter Stomp" and "Sometimes I'm Happy". I was 14 years old, desperately trying to solve the mysteries of algebra, geometry and inorganic chemistry in school, and eager for some light relief. I found it in jazz, or rather, "swing", as we called it then, which was taking America by storm. Benny Goodman was the "King" and surely Bunny Berigan was the power behind the throne! I read *Melody Maker* from cover to cover every week, savouring the gospel according to Edgar Jackson, doyen of jazz record reviewers, and American correspondent, John Hammond. My interest, which perhaps grew to obsession, has remained undimmed ever since, although it is now labelled "nostalgia" by my family, and Bunny Berigan is still my first love on jazz trumpet, despite the claims of Louis Armstrong, Bix Beiderbecke, Cootie Williams, Roy Eldridge, Harry James, Dizzy Gillespie, Clark Terry and many other great players.

THE MIRACLE MAN OF SWING

Roland Bernard "Bunny" Berigan was born on November 2, 1908 in the tiny town of Hilbert, Wisconsin, and raised in Fox Lake, Wisconsin, 60 miles to the southwest, where he attended school with his older brother, Donald, and played in the children's band directed by his maternal grandfather. His first instrument was the violin, which he played at local functions, accompanied by his mother at the piano. He also played alto horn in the band before switching to cornet in his early teens.

By the time he was 15 years old, Bunny was playing trumpet in a local dixieland band led by pianist Merrill Owen, working out of the nearby town of Beaver Dam. A year later, he was playing in a larger group under Si Mahlberg from Fond Du Lac, Wisconsin, before moving to Madison, the state capital, to live and work with his uncle, "Big Bob" Berigan, who played drums in local bands.

In 1927, he auditioned for the well-known bandleader, Hal Kemp, who was playing a one night stand in the area, but was rejected because his tone was "too thin." The following spring, he worked a few months with banjoist "Speed" Young in Philadelphia, and when the job folded, Bunny and a few others made their way to New York, where they worked with Bob Finley at a Chinese restaurant in Brooklyn. By Christmas 1928, Bunny was back home in Madison, and during the next twelve months played with co-leaders Pete Drum and Paul Beam in Champaign, Illinois, trumpeter Joe Shoer's band, which also included pianist Oro "Tut" Soper, before taking over the leadership of the band at Madison's Chanticleer Club.

Early in 1930, Bunny accepted an offer from Frank Cornwell to join his band at Janssen's Hofbrau on Broadway in New York, where he met his future wife, Donna, who, with her brother, Darrell, performed an adagio dance in the floor show. Word of his trumpet prowess soon spread through New York's musical fraternity, attracting the attention of the Dorsey brothers, Jimmy and Tommy, probably the most influential members of an elite group of free-lance musicians regularly frequenting the radio and recording studios. Hal Kemp heard him again and was so impressed that he offered him a job with his band for its forthcoming European tour.

He made his recording debut with Kemp on May 14, 1930, soloing on each of the four titles cut on the session. John Scott Trotter, Kemp's pianist-arranger, recalled, "It stuck in my mind how much Bunny had improved since playing for Kemp a couple of years earlier, when, although he had a good command of his horn, he had what the boys called a 'pea-shooter' tone! What a contrast to that huge, fat tone he had developed!" According to Kemp's trombonist, Gus Mayhew, "Bunny played all the jazz solos, but Mickey (Bloom) got lots of featured spots with his growl style, especially on novelties." Indeed, while the band was in England, Bunny seems to have received little attention, except perhaps from one or two jazz fans.

After a year with Kemp, Bunny decided to settle in New York and joined the staff of CBS, which allowed him time for free-lance work, including recording with the Dorseys, Ben Selvin, Fred Rich and Victor Young. After a six-month Broadway stint in the musical show, *Everybody's Welcome*, with the Dorseys and Jack Teagarden, Bunny worked the summer of 1932 with Smith Ballew, whose band also included

trombonist-arranger, Glenn Miller, and drummer-vocalist, Ray McKinley.

At the end of the year, he achieved his greatest ambition by joining Paul Whiteman's famous orchestra, taking over the jazz trumpet chair from Andy Secrest, Bix Beiderbecke's successor. While Whiteman was in residence at the Biltmore Hotel, Bunny continued recording with the Dorseys, Bing Crosby, the Mills Brothers and the Boswell Sisters, but these activities ceased temporarily during Whiteman's nationwide tour in the summer of 1933.

After a year of Whiteman, during which he got very few opportunities to solo, Bunny decided to return to CBS. He was now drinking heavily, possibly as a result of his frustration over being "buried" in the Whiteman juggernaut—but his radio and recording activities actually increased. He was an ever-present on the Dorseys' recording dates and helped them launch their first touring band in the summer of 1934. He also recorded with Benny Goodman (the "Bill Dodge" sessions), before joining his band for Nabisco's new marathon radio programme, *Let's Dance*, which was networked coast-to-coast.

Bunny recorded some of his finest solos during that period with Red Norvo, Glenn Miller, Gene Gifford and Benny Goodman, and travelled across the country with the Goodman band to that legendary August 1935 engagement at the Palomar Ballroom in Los Angeles, California, which is generally credited for the "lift-off" of the so-called swing era. As Goodman noted, "I decided if we had to flop, at least I'd do it my own way, playing the kind of music I wanted to play. So I called for 'King Porter

Left to right: Georgie Auld, George Wettling, Bunny Berigan, Irv Goodman, Hank Wayland and Steve Lipkins.

Stomp', one of Fletcher Henderson's real 'killer dillers', which started off with Bunny Berigan playing a trumpet solo, the saxes and rhythm behind him. The boys dug in with some of the best playing I'd heard since we left New York. To our complete amazement, half the crowd stopped dancing and came surging around the bandstand. That first big roar from the crowd was one of the sweetest sounds I ever heard in my life and from that time on, the night kept getting bigger and bigger as we played just about every good number in our book!" The far-reaching effects of that sensational engagement have become an essential part of swing folklore.

In September 1935, Bunny returned to New York and rejoined CBS, his reputation as America's top white jazz trumpeter being acknowledged by musicians and public alike. He was 27 years old, as handsome as the actor John Barrymore, whom he greatly admired, with a penchant for light brown, double-breasted suits and Calvert's special whisky. He played daily on numerous radio programmes, including his own 15-minute *Bunny's Blue Boys* slot, and recorded with Red McKenzie, Bud Freeman, Mildred Bailey, Billie Holiday, Bob Howard and pick-up groups under his own name. He was seen and heard nightly in clubs on 52nd Street and was the featured star of radio's first weekly jazz programme, *Saturday Night Swing Club*, using "I Can't Get Started", which he had recorded twice in April 1936, as his theme tune.

He was working hard—too hard—spending long hours in the studios during the day and playing in night clubs until the "wee small hours of the morning". It was rumoured that he was about to form his own big band, but despite the Rhythm Makers recordings, this was delayed until early 1937. From November 1936 to February 1937, Bunny played in Tommy Dorsey's band, being featured on his radio show, sponsored by Raleigh-Kool cigarettes, and contributing memorable solos on Dorsey's hit record of "Marie" and "Song of India".

At the same time, he was rehearsing men for his own band in earnest, and debuted at Frank Dailey's Meadowbrook Country Club in Cedar Grove, New Jersey, in February 1937. Although the band included clarinettist Matty Matlock and saxist Artie Drelinger, it wasn't a particularly good band and despite a couple of Brunswick recording dates, Dailey replaced it with Artie Shaw's new band. Chastened by this experience, Bunny decided to make drastic changes, retaining only trombonist Ford Leary and bassist Arnold Fishkind, and bringing in youngsters like Canadian George Auld, an extrovert tenor saxist, and brilliant lead trumpeter, Steve Lipkins. He hired Clyde Rounds and Joe Dixon away from the Tommy Dorsey band, recalled pianist-arranger Joe Lipman, from his earlier "rehearsal" band, and added veteran drummer, George Wettling. With help from his former bosses, Benny Goodman and Tommy Dorsey, Bunny signed a new recording contract with Victor and secured an engagement at New York's most prestigious venue, the Hotel Pennsylvania, commencing April 29, 1937.

On August 7, 1937, the Bunny Berigan band made—in my opinion—its finest record, a 12 inch extended version of his theme, "I Can't Get Started", with an added opening cadenza, reminiscent of Louis Armstrong's famous "West End Blues", and his plaintive vocal, backed with "The Prisoner's Song", a swinging instrumental often used to close a set or broadcast. To me, that was the summit for Berigan, never to be achieved again, despite the many recordings made during the next two years. True, there were some good records, like "Frankie and Johnny", "Caravan", "Black Bottom", "Livery Stable Blues" and "High Society", but there were some bummers, too! The pick of the current pop tunes was alotted by Victor to Benny Goodman, Tommy Dorsey, Glenn Miller et al, while Bunny was saddled with the "dogs"!

Those two years (1937–39) were filled by the gruelling, never-ending stream of one night stands—only occasionally relieved by theatre or hotel location jobs—with their attendant travelling jaunts, often with many

miles between gigs. And the worse the situation became, the more Bunny drank and the less attention he paid to his financial position, which was parlous. In September 1939, he was declared bankrupt and although he struggled to keep the band working, he had to admit defeat in February 1940 and accepted a friendly offer from Tommy Dorsey to rejoin him, ironically enough at the Meadowbrook, where he had made such an inauspicious start to his band-leading career. His six months tenure with Dorsey was marred by frequent absences or turning up drunk and quite incapable of playing.

He reorganized in late 1940, but bookings were dwindling, recordings ceased altogether and his performances became unpredictable, to say the least. In the summer of 1941, Bunny was arrested for non-payment of a hotel bill and his band "defected" en-bloc, with Pee Wee Erwin taking over as leader. After the musicians' union had helped straighten out his financial problems, Bunny recruited another band of youngsters in Trenton, New Jersey, including drummer Jack Sperling, who recalled, "None of us knew what wages we'd be getting from one week to the next. I'd been told I'd never get less than $50 a week, but I always got less!"

During the winter of 1941-42, Bunny received an offer to record the soundtrack for the movie *Syncopation*, but his poor physical condition and unreliability prompted the studio to keep trumpeter George Thow on stand-by, and it is believed that most of the trumpet work in the film was his. In April 1942, while on the road once more, Bunny was hospitalized with pneumonia in Pittsburgh, but discharged himself against medical advice and returned to work. A month later, the band was booked into the Manhattan Center, New York City, but Bunny took ill with a stomach haemorrhage at the Van Cortland Hotel on West 49th Street and was admitted to the Polyclinic Hospital, where he died in the early hours of June 2, 1942, burned out at 33 years of age. His manager, Don Palmer, and his friend, Tommy Dorsey, were at his bedside.

THE RECORDINGS

In the spring of 1935, NBC announced the inauguration of its *Thesaurus* series of electrical transcriptions for exclusive leasing to radio stations that subscribed to the series. The recordings were cut on 16 inch discs at 33⅓ rpm, outside start, double-sided, containing four titles per side. All were recorded at Victor's New York studios and pressed in Camden, New Jersey. They were issued as "The Rhythm Makers" or "Rhythm Makers Orchestra". Bunny Berigan was the leader on three such sessions: July 20, 1936, June 27, 1938 and August 8/9, 1938. Little, if any, information appeared on the record labels—Berigan's name was not listed—and vocalists' names, if listed, were often pseudonyms.

> The news is out! Bunny Berigan, ace trumpeter, is to have his own band. It's rehearsing now. Many stars enlisted with his present line-up, consisting of saxophones: Noni Bernardi (1st alto), Artie Drelinger (2nd tenor), Carl Swift (3rd alto); trumpets: Ricky (Trattini) Trent (1st), Irving Goodman (2nd) and Bunny (3rd); trombones: George Mazza (1st), Bud Smith (2nd); piano: Joe Lipman; bass: Morton Stuhlmaker; drums: Bill Flanagan. (*Metronome*, May 1936)

It seems reasonable to suppose that the personnel quoted above may well have formed the nucleus for Bunny's Rhythm Makers band, although other musicians rehearsed with him during the summer of 1936. Carl Swift confirmed that he and Drelinger were present, and both George Mazza and Artie Foster recalled working with Bunny during that period. Bill Flanagan recalled the date and Harry Preble declared his only session with "Bunny's band" was at Victor with Ralph Muzzillo on lead trumpet. Twenty titles were recorded at the July 1936 session and, as was the usual practice for this series, all were single takes, no alternates. Most of the tunes were pop songs of the period, using innocuous stock arrangements, although it seems likely that Joe Lipman would have contributed some charts. As to the soloists, the Berigan horn is unmistakable, whether open or muted, stratospheric or growling in the lower register, and the tenor solos were undoubtedly played by Artie Drelinger. However, there remains some doubt as to the identities of the clarinet and trombone soloists. I have suggested George Mazza as the latter, largely because Foster was normally a lead man. Artie Shaw has been suggested as a strong possibility for the clarinet soloist, but the amount of clarinet heard is really too meagre to make a confident claim. Peggy Lawson has been listed as the vocalist and the musical trade press a couple of years later made mention of her as "a former singer with Berigan" and I am inclined to believe this was not a pseudonym.

The *Thesaurus* sessions of June and August 1938 featured Berigan's regular band of the period, several of the titles having already been recorded commercially for Victor, or were about to be recorded. As with the July 1936 session, Berigan's name was not listed on the labels and the vocalists were given pseudonyms. Ruth Gaylor was listed as "Elsie Wright", guitarist-vocalist Dick Wharton became "Bob Brown", and Bunny's band-boy, Bernie Mackey, who was persuaded to sing "Flat Foot Floogie", was listed as "Burt Victor"! Twenty titles were again recorded on June 27, 1938, but in August, on what is believed to have been an all-night session, only 15 sides were completed. The remaining titles from both 1938 sessions will be released on a future Jass CD featuring Bunny Berigan and the Rhyhtm Makers.

> One band I only saw a couple of times around 1938 was the Bunny Berigan band, and by that time he was past his

BUNNY BERIGAN

and His Rhythm Makers

ORIGINAL 1936 RADIO TRANSCRIPTIONS

BUNNY BERIGAN AND HIS RHYTHM MAKERS

Bunny Berigan (tpt/leader),
Ralph Muzzillo, Harry Preble (tpts),
George Mazza and/or Artie Foster (tbn),
unknown (possibly Artie Shaw), Carl Swift (clts & alts),
Artie Drelinger, unknown (tens),
Joe Lippman (pno), Morty Stulmaker (bass),
Bill Flanagan (dms), Peggy Lawson (vcl).

New York, July 20, 1936

Reissue produced by Carl A. Hällström
Remastering: Björn Almstedt
Original source material: Ken Crawford
Booklet designed by Jan Hendén

THE PROGRAM

1 **TAKE MY WORD**
(Carter – Mills – Pease)

2 **RENDEZVOUS WITH A DREAM**
(Robin – Rainger)

3 **ON A COCOANUT ISLAND**
(Anderson)

4 **ON THE BEACH AT BALI BALI**
(Sherman – Meskill – Silver)

5 **BUT DEFINITELY**
(Gordon – Revel)

6 **SING SING SING**
(Prima)

7 **I'M AN OLD COWHAND**
(Mercer)

8 **EMPTY SADDLES**
(Hill)

9 **ON YOUR TOES**
(Rodgers – Hart)

10 **DID I REMEMBER**
(Adamson – Donaldson)

11 **SAN FRANCISCO**
(Kahn – Kaper – Jurmann)

12 **I CAN'T ESCAPE FROM YOU**
(Robin – Whiting)

13 **I CAN PULL A RABBIT OUT OF A HAT**
(David – Malneck)

14 **WHEN I'M WITH YOU**
(Gordon – Revel)

15 **DARDANELLA**
(Black – Fisher)

16 **WHEN DID YOU LEAVE HEAVEN**
(Whiting – Bullock)

17 **YOU'RE NOT THE KIND**
(Hudson – Mills)

18 **YOU'VE GOTTA EAT YOUR SPINACH, BABY**
(Gordon – Revel)

19 **SWEET MISERY OF LOVE**
(Hill – Simons)

20 **THAT'S A PLENTY**
(Pollack)

Logical step

When Bunny Berigan set about forming his own orchestra during the Spring of 1937, it seemed at the time to be a perfectly logical step for a musician of his acknowledged musical stature, expertise and background to take. His contemporaries, notably Benny Goodman and Tommy Dorsey, had taken such a path in the past, and were now reaping due financial rewards as a result of their decisions.

In fact, the group which Berigan formed in 1937 wasn't his first experience at band-leading. The first recordings issued under his name were made back in December 1935 for the Decca label using the designation "Bunny Berigan and His Blue Boys". This was a pick-up group, which at one time or other comprised such legendary names as Artie Shaw, Bud Freeman, Cozy Cole, Edgar Sampson, Eddie Miller and Eddie Condon.

He continued to make records with a similar group (as Bunny Berigan's Boys) until late November 1936, when he joined the Tommy Dorsey orchestra. By this time he had switched to the American Brunswick label, for whom he continued to record on the same "pick-up" basis (as Bunny Berigan and His Orchestra) during his tenure with Dorsey.

Nebulous appellation

Sandwiched between these commitments are the recordings to be found on this compact disc, which come from a series of recordings made for the Thesaurus Transcription service and were for radio use only. Thesaurus used the somewhat nebulous (and deliberately anonymous) appellation "The Rhythm Makers (Orchestra)" for the series, and in addition to the services of Berigan also utilised those of Benny Goodman (TAX CD 3708-2 & CD 3719-2), Artie Shaw (TAX CD 3709-2), Chick Webb (TAX CD 3706-2) and Charlie Barnet. Berigan himself would participate in two further Rhythm Makers sessions in June and August 1938.

The contents of the present collection were cut at the one session in July 1936,

and transcribed onto 16" 33 1/3 rpm discs with four titles on each side. The fidelity of these recordings in quite remarkable considering their age.

Just how Berigan came to make these recordings for Thesaurus remains something of a mystery. In the cases of Goodman, Shaw et.al., they all led regular units and consequently had established "books" of musical arrangements which they could use for these transcription sessions. In July 1936 Berigan apparently had no such group. The orchestras he assembled for Vocalion Records and for his radio work were essentially *ad hoc* in nature and could hardly be described as "regular". Perhaps Benny Goodman or Artie Shaw, both close associates of Berigan, acted as mentors—we can only speculate.

Unfortunately, because of the absence of any definitive discographical information, we also have to speculate about the constitution of this recording group. Art Drelinger is certainly present on tenor saxophone and Artie Shaw is probably present on clarinet and alto saxophone with Joe Lipman (Lippman?) acting as both arranger and pianist.

Commercial appeal

With the exception of a few items, the recordings made at the session were in the main undistinguished popular tunes of the day, many having origins in Hollywood films. Obviously, the transcription producers were keen to ensure that their product would have commercial appeal, an essential characteristic even in those comparatively early days of radio. In addition, because of financial and time restrictions, the arrangements used were probably derived from standard, commercial stock arrangements available "over-the-counter" from music publishers. Such arrangements would need relatively minor changes (probably by Lipman and Shaw, if present) to accommodate the instrumentation of the orchestra and the key of the vocalist.

The musical selections

Take My Word—the arrangement used here is very similar to that used by Artie Shaw when he recorded this item for the same transcription service (see TAX CD 3709-2). The unison saxophone passages are certainly Shavian in character and phrasing. This similarity either supports the notion that Shaw was present for these recordings or that both Shaw and Berigan were sufficiently hard-up at this stage in their respective careers to utilise the same stock arrangement.

Rendezvous With A Dream is from the Paramount film, *Poppy*, which starred W. C. Fields, Rochelle Hudson and Richard Crom-

well. It's a pity the rambling arrangement of this pleasant ballad, which features the enigmatic Peggy Lawson on vocal, lacks the incisiveness of Fields' wit. The whole thing trundles along in an undistinguished fashion, in spite of some soulful muted trumpet work by Berigan. In the last thirty seconds or so (a frustrated?) Berigan decides to let loose to redeem things somewhat.

On A Cocoanut Island and **On the Beach at Bali Bali** are fairly typical of songs of the period which prey on the average 1930's American pre-occupation with paradise in the form of living on an island in the Pacific Ocean. In retrospect, they would have been better taking their cue from either Milton or Defoe rather than Tin Pan Alley. **Cocoanut Island** is a total loss, but Berigan miraculously manages to salvage things on **Bali Bali.**

But Definitely, When I'm With You and **You've Gotta Eat Your Spinach, Baby** are all from the 20th Century Fox film, *Poor Little Rich Girl,* which starred Shirley Temple with support from Jack Haley and Alice Faye. **Definitely** features some pleasant clarinet behind Peggy Lawson's equally pleasant vocal. In complete contrast, this is followed by some powerful open trumpet work by Berigan, with some Beiderbecke-like touches to close.

With You is fairly routine, with some delicate piano work by Lipman behind Peggy Lawson's vocal. The words for **Spinach Baby** include references to cartoon character Popeye and the chemical trinitrotoluene (T.N.T.), but we are mercifully spared these lyrical waxings on this instrumental version. Instead we have some swinging ensemble work and gratifying solos by Lipman and Berigan.

Sing! Sing! Sing!—comparisons with the famous Benny Goodman version are inevitable here but should be resisted. Apart from the melody, the only similarity between the two versions is that both have a clarinet solo!

I'm an Old Cowhand (From the Rio Grande), Empty Saddles and **I Can't Escape From You are** all from the Paramount film *Rhythm On The Range,* which starred Bing Crosby and introduced the eccentric Martha Raye to film audiences. **Cowhand** was a big hit for Crosby and Decca Records, where he was accompanied by the Jimmy Dorsey orchestra, with vocal support from Dorsey alumni Ray McKinley and company. No vocal on this recording, which, in spite of two excellent solos by Berigan, is more sedate than the Crosby version.

Berigan sets an effective mood at the start of **Saddles**, punctuated by brief brass ensemble and trombone solo passages. Art Drelinger perpetuates the mood on tenor

saxophone, followed by a looser and lighter Berigan who tries to build things to a suitable climax, but is let down to a certain extent by a lack of corresponding zeal by the band. **Escape** features some lyrical and restrained Berigan playing muted trumpet.

On Your Toes is a sprightly piece from the Richard Rodgers and Lorenz Hart musical of the same name. Berigan occupies more solo space on this tune.

Did I Remember? is from the M.G.M. film *Suzy,* where Cary Grant sang (yes, sang!) it to Jean Harlow. Fortunately for us the more capable Peggy Lawson sings on this version, which also features the equally capable Berigan on two interesting solo breaks.

San Francisco is another M.G.M. film tune from the film of the same name. Spencer Tracy, Clark Gable and Jeanette MacDonald starred in the film and this time we were spared attempts by either Gable or Tracy to serenade Miss MacDonald. Instead, we have Peggy Lawson delivering the perfunctory vocal, followed by Berigan playing solo as well as riding high above the brass in the final coda.

I Can Pull A Rabbit Out Of A Hat is a novelty tune all about rabbits, magic and love. Musically, Berigan's trumpet is featured behind Peggy Lawson's attempt to make lyrical sense out of such a disparate concoction.

Dardanella was recorded some eight years earlier by the Paul Whiteman orchestra with Bix Beiderbecke on cornet. This 1936 transcription version would have benefitted greatly from Whiteman's 1928 tempo. Berigan's solo has its high points, however, even though he seems a little unsure of himself in parts. The rest of the arrangement, including Drelinger's tenor solo, seems to take a cue from Berigan's uncertainty as it proceeds to an inauspicious end.

When Did You Leave Heaven? is yet another 20th Century Fox film tune, this time from *Sing Baby, Sing,* where it was sung by Tony Martin. The transcription producers should have chosen another song from the same film, *You Turned The Tables On Me,* as this would, I'm sure, have been a more suitable vehicle for Berigan's talent.

You're Not The Kind is another nondescript ballad with Berigan making the best of things by playing some straight, but beautiful, muted trumpet.

Sweet Misery Of Love is probably a play on words on Victor Herbert's *Ah! Sweet Mystery of Life.* In addition to more elegant muted trumpet work from Berigan, the arrangement also features those Shavian sounding saxophones again.

That's A Plenty allows the band more freedom to swing, which they do with a reasonable amount of elan. One can almost

sense a sigh of musical relief as the session comes to an end and Berigan and the band are given the opportunity to let rip, which they dutifully do, in spite of the limited amount of time allocated to this final recording of the session.

Alcoholic martyr?

In retrospect, it seems that Berigan's decision to form his own orchestra turned out to be far from a wise one. His problems with alcohol abuse were almost certainly exacerbated by the pressures of fronting his own unit. Perhaps he also rather naively assumed that the qualities of genius can harmoniously survive alongside those other practical exigencies—making money and pleasing people. He quickly found out that playing jazz, managing a group of musicians and attaining commercial success was a somewhat incongruous set of activities. Though he was by no means unique in his experiences, the outcomes in the case of Berigan were tragic in that his almost lifelong affair with alcohol resulted in his premature death in 1942 at the age thirty-three.

As Gunther Schuller notes, "Jazz loves its legends, especially its alcoholic martyrs." (*The Swing Era,* Oxford University Press, New York, 1989—p. 463). Alcoholic martyr he may have become, but to those who worked for and with him during his short but musically prolific career, he was a beautiful human being who used the trumpet as his ultimate method of expression. As these recordings attest, on some occasions he was more successful that on others—but no one can say he didn't try.

KEN SEAVOR
July 1991

(Ken Seavor is a Senior Lecturer in the Statistics Section of the School of Science and Technology, Liverpool Polytechnic, England. He, in conjunction with Harry Mackenzie of Glasgow, Scotland, and other collectors, is currently working on a comprehensive bio-discography of Tommy Dorsey, 1928 to 1956.)

BUNNY BERIGAN
1936

1. TAKE MY WORD 3:29
2. RENDEZVOUS WITH A DREAM 4:21
3. ON A COCOANUT ISLAND 2:30
4. ON THE BEACH AT BALI BALI 2:56
5. BUT DEFINITELY 3:00
6. SING SING SING 2:41
7. I'M AN OLD COWHAND 2:59
8. EMPTY SADDLES 3:00
9. ON YOUR TOES 2:47
10. DID I REMEMBER 3:37
11. SAN FRANCISCO 2:10
12. I CAN'T ESCAPE FROM YOU 2:59
13. I CAN PULL A RABBIT OUT OF A HAT 3:37
14. WHEN I'M WITH YOU 2:59
15. DARDANELLA 2:36
16. WHEN DID YOU LEAVE HEAVEN 3:00
17. YOU'RE NOT THE KIND 3:17
18. YOU'VE GOTTA EAT YOUR SPINACH, BABY 2:25
19. SWEET MISERY OF LOVE 3:51
20. THAT'S A PLENTY 2:04

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Ⓟ 1992

Printed in Sweden

BUNNY BERIGAN

Sideman

THE ARC YEARS 1931-36

BUNNY BERIGAN: SIDEMAN
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2. UNDER YOUR WINDOW TONIGHT (Yoo-Hoo Hoo, I'll call to you)
3. IN THE MERRY MONTH OF MAYBE
4. TOO MANY TEARS
5. STOP THE SUN, STOP THE MOON
6. WHAT WOULD YOU DO?
7. WHAT WOULD YOU DO?
8. SING A NEW SONG
9. I'M SO IN LOVE
10. STOP THE SUN, STOP THE MOON
11. GOSH DARN
12. IF I HAD MY WAY 'BOUT MY SWEETIE
13. HOW DO YOU DO IT?
14. UNDERNEATH THE HARLEM MOON
15. MIGHTY RIVER
16. ALL AMERICAN GIRL
17. WHAT WOULD HAPPEN TO ME (If something happened to you)
18. PLEASE
19. YOU'LL GET BY (With a twinkle in your eye)
20. ON ACCOUNTA I LOVE YOU
21. I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER
22. AND STILL NO LUCK WITH YOU
23. I'M AN OLD COWHAND
24. WHEN IS A KISS NOT A KISS

This CD brings attention to a neglected period of Bunny Berigan's career. Though Berigan's recordings as a leader are better known, many afficionados prefer his work as a sideman. His most elusive work comes from the records he made between 1931-36 as a ubiquitous studio musician with the American Record Company (ARC), Melotone, Banner, Romeo, Perfect and also on Columbia and their dime store labels and it is this material which will be the focus of this CD.

During the Great Depression record sales plummeted from 150 million in the late twenties, to 6 million by 1931-32. It was a mortally wounded industry. Certainly no time for any businessman to consider risk or innovation. Besides formulas had been devised that governed the men who wrote the music and the ones that played it, formulas that shunned any hint of innovation, imagination or individuality. Hacks shuffled the standard deck of chord changes, segues and lyric imagery. Publishers who collected a 2 cent mechanical royalty on every record of a title, deluged recording supervisors and sales people with their output. And the record companies recorded it because in 1931 they were clinging to the formulas like everyone else.

By then the American Record Company (ARC) had bought up most of the little independent companies that had been born to prosperity in the twenties only to face certain bankruptcy and consolidation during the depression. By the end of '31 ARC was manufacturing under something like 17 of these labels and logos, plus a few "private labels" sold through retail chains like Sears (Conqueror) or S.H. Kress (Romeo). Soon even such venerable aristocrats as Brunswick and Columbia would become part of this rag-tag army of corporate hobos.

Turning out products for all these labels became a simple matter of routine, although even such an authority as Brian Rust admits that the precise circumstances of how they were made remain something of a mystery. One thing is sure, however: Any given performance could be and often was issued on different labels under different artists' names. These names were a strange mixture of real and fabricated pseudonyms of which more will be said later. The music was so standardized, there was no room in which a singular

style or innovative point of view could assert itself. The singers were standardized. The arrangements with their predictable modulations, were standardized. And this was as it was intended to be, because the star system in American culture was still tied to theater, a waning vaudeville empire, an emerging film industry and to a small extent radio. But in the music business the song was still the star. The personality (with some exceptions) was secondary. The record companies might as well have taken office space in the Brill Building; they were an arm of Tin Pan Alley. The publishers still ruled music's power structure.

It was in this climate that Berigan began his recording career in the early thirties. Much of his time between 1931-36 was spent in the recording studios and radio. Though there were short stints with various bands, for the most part during this period, Bunny could be found doing studio work of one form or another. Berigan was one of a small clique of musicians that included the likes of the Dorseys, Benny Goodman, Dick McDonough, Carl Kress, Eddie Lang, Stan King, Chauncey Morehouse, Mannie Klein and others, whose wages were an astronomical several hundred dollars a week during the depression. He worked on call on radio, theater and hotel jobs and record dates. Most of this work featured very commercial music with an occasional jazz solo. The studio band recordings of this period are valued less for the vocal and ensemble work, due to their commercial nature, and more for the solos, which are normally a brief 18 bars or less. Among the recordings on this CD will be found many hidden gems in the form of Berigan solos. A summary of Berigan's early career to follow should help place the music on this CD in perspective.[1]

After leaving Hal Kemp, Berigan's career as a studio musician began in earnest in mid-February 1931 when he joined the Freddie Rich CBS Orchestra. The Rich orchestra recorded for Columbia, ARC and Brunswick under a variety of pseudonyms. Rich's orchestra was the premier band on the CBS network and was used for the best commercial account shows as well as for 15 and 30 minute "fill-ins" common in early radio. Berigan was equally adept at sight reading and improvising "hot" jazz solos.

By April 1931, Rich worked a

dozen commercial shows a week. His name was used on the higher priced Columbia discs, and his band was sometimes billed as "The Columbians," a name used for one of his radio shows. Rich recorded for Columbia dimestore labels such as Harmony, Clarion and Velvet Tone under a bewildering array of pseudonyms often used by Ben Selvin and Sam Lanin, creating a discographer's nightmare. Rich also recorded for Brunswick and Melotone, under pseudonyms, but in this case under the names of real leaders, musicians or persons who, it seems, had little or nothing to do with the records produced which was standard practice for this period. Some of the many names used (of which several appear on this CD) were:

Ralph Bennett (and his Seven Aces), Owen Fallon (and his Californians), Sleepy Hall (and his Collegians), Art Kahn, Ed Lloyd, Jesse Stafford, Vic Erwin, Bob Causer (and his Cornellians), Lou Gold, Maurice Sherman (and his College Inn Orchestra) and the Majestic Dance Orchestra.

Bennet, Fallon, Hall, Irwin, Stafford, Gold and Kahn were working leaders around the time these ARC records were issued. If they were paid or even knew of the use of their names is unclear. Fallon had a non-union band in L.A., Sherman led a band at the College Inn in Chicago, while Gold and Irwin led bands that even had studio recording dates. Finally, Causer was a booking agent in Utica, New York, home of Cornell University and the Majestic Dance Orchestra specialized in playing waltzes.

While with CBS Berigan also did studio sessions with Ben Selvin, the Dorseys (as the Travelers), Bert Hirsch (Hit of the Week), Bob Haring, BG and the Victor Young "House Orchestra."

In the fall of 1931 Bunny left CBS to work in the pit band of the Broadway musical "Everybody's Welcome" which was the Dorsey's band. Freddie Rich was so angry he vowed never to use the Dorseys or Berigan again. He never used the Dorseys again but did use Berigan several times when he returned to CBS. In addition, Berigan played his first of several record dates with the Boswell Sisters during this period.

While still in the pit band in 1932, Bunny did studio dates with Ed Kirkeby, Victor Young and others.

In February 1932 the musical closed and Berigan was "doing the outside" (as opposed to working in a set band in the studio which was the "inside") and worked as a freelance musician. In early 1932 he recorded on ARC house sessions with singers such as Chick Bullock, Elmer Feldkamp, Paul Small, Howard Phillips, Scrappy Lambert, Les Reis and Ralph Kirkeby. He also recorded with Bing Crosby and Benny Krueger.

Bunny never settled on any single medium. Radio, musicals, records, hotel work and every variety of band job were his for the picking. Jimmy Dorsey recalled "Bunny worked with all of us in those days. He couldn't believe that so much money could be earned in recording studios and radio."

Trombonist Larry Altpeter, a neighbor and bandmate of Bunny's in the thirties recalled "Paul Specht was broadcasting with a small band that included Bunny, who had a 32 bar chorus which he carried off with ease the first time, although it was a pretty tough number. Specht congratulated him at the end and asked him how come it was so easy for him. 'All dance numbers are alike' Bunny replied, 'they consist of 32 bars and some chords go in one direction, some in another. All you have to do is to go in the direction of the chords.'" Altpeter concluded that "Bunny seemed to instinctively tell the direction."

It is fortunate that he was in the studios often. By playing on countless recordings under a variety of leaders he honed his craft. As he didn't always solo, it can't be determined how many recording sessions he may have been present on without being credited.

In the summer of 1932 Bunny played with Smith Ballew's band at the Pavillion Royal in Long Island. He also subbed in the Russ Columbo band and may have even spent an unhappy nite (also for the leader) in the Eddie Duchin band. In the fall of 1932 Berigan kept a busy studio schedule playing with the Dorseys, the Boswells, Bullock, the Victor Young Orchestra and Rudy Vallee's radio orchestra. Vallee had a top rated Thursday nite hour: 8.00 to 9.00 p.m. on NBC. Vallee like many leaders had a band of lesser musicians who worked the hotel and dance dates for less pay and for his radio work hired better freelancers, either augmenting his band or replacing his other men out

right. Berigan played on many Vallee broadcasts in the fall of 1932 - spring of 1933 and can even be heard backing Alice Faye and other singers on the Vallee radio program on some tracks on Totem LPs. 1011 and 1026.

In the late fall of 1932 Berigan joined the Paul Whiteman band. In early 1933 he was able to do studio sessions with Chick Bullock, Lee Wiley, Bing Crosby, Mildred Bailey, the Dorsey Brothers orchestra (a pick up unit) plus sessions with Ramona and/or Roy Bargy and the full Whiteman band. Once the band started to tour his studio work was restricted.

Bassist Artie Bernstein observed "...Bunny and I were in the house band (at ARC) and the regulars included the Dorseys, drummers Stan King and Chauncey Morehouse, Mannie Klein on first trumpet, Fidgy McGrath on piano, Larry Binyon on tenor saxophone, guitarists Eddie Lang, Dick McDonough and Carl Kress. We were never on contract, rather on call and if we couldn't make a job, we'd send a sub or arrange for Tommy Dorsey to fix one up. We'd arrive at the studio with no idea of whom we might be accompanying or what tunes were to be recorded. We used stocks, changed keys, sketched out or made other suggestions and then ran it once or twice before cutting a master. The ARC regulars were the top men in town and the newly issued ARC/Brunswick records were always sought out by the other musicians and were much played and discussed ... Of course Bunny and the others were all doubling at ARC with their regular jobs, either in broadcasting or location jobs and subs were commonplace. The Boswells and Bing Crosby were the top class Brunswick vocalists and were always provided with the best accompaniment Victor Young could get.

"Chick Bullock, Dick Robertson and some of the others were regular studio vocalists. On their discs the tunes were the important thing rather than the artist. Bing and the Boswells got pick of the tunes. The guys at ARC were not necessarily as close as the personnels might indicate. For example, although I worked a lot with Bunny on many of those recording dates, I saw very little of him outside of the studios, except for an occasional broadcast. We never worked together on a dance job or on the road."

Mid April-May 1933 Berigan toured with Whiteman and the Boswells, ending up in Chicago where they opened up for the World's Fair. After taking June off, Berigan resumed touring with Whiteman on the east coast and returned to NYC for weekly broadcasts, helping to start the Kraft Music Hall program. There were also studio dates with Adrian Rollini, the Dorseys and others. In addition he had a brief stay with the Abe Lyman band, apparently prompted by an offer of $275.00/week, but made no recordings.

In February 1934 he rejoined the CBS orchestra which had expanded by adding a morning band which included Johnny Williams, Jerry Colona, Hank Ross and Babe Russin. Williams recalled this period as just right for he and Bunny as it gave them time for gigs at night, jamming and drinking. Berigan also found time for one-nighters near NYC with the newly formed Dorsey Brothers band, though he often arrived for the job tired or drunk so that he was soon replaced by George Thow. Berigan recorded a number of sessions with the Dorseys which used pseudonyms such as "Paul Hamilton," "Bob Snyder," etc. He also worked on radio (at least) with Richard Himber and took part in the famous "Bill Dodge" transcription sessions.

Berigan continued at CBS through the fall of 1934 while working with Johnny Green, the Benny Goodman "Music Hall" band and Raymond Scott. As Scott's emphasis on rote memorization meant endless rehearsals and left little room for improvisation, Berigan's stay was too short to result in any recordings.[2] Though there was a session with Frankie Trumbauer on Victor with other men from the CBS staff, there were not a lot of studio record dates for Berigan in 1934.

Pickup dates at ARC after August 1934 were supervised by Russ Morgan as Victor Young had moved to the newly-formed Decca company. Morgan used a different group of men and could not recall using Bunny, Many solos on ARC studio band dates during this period have been erroneously attributed to Bunny, and are in fact Pee Wee Irwin, Manny Weinstock, Russ Case, Phil Capicotte or others. Though in sub par condition, Berigan played on the Benny Goodman "Let's Dance" radio show but was fired after

the January 5, 1935 broadcast. Both BG and the Dorseys relented after firing Bunny and used him again, such was his ability when not "under the weather."

In early '35 Berigan did excellent work on various pickup dates by Red Norvo, Glenn Miller, Gene Gifford, The Mound City Blower (aka Red McKenzie) as well as some BG Victor sessions. He was also in top form on three dates produced by John Hammond in the winter of 1935 billed under the names of Mildred Bailey, Bud Freeman and Bunny and His Blue Boys. He even got his own show on CBS in May 1935 called "Bunny's Blue Boys" a name he hated. Johnny Williams recalled many cups of coffee on many mornings to get themselves in shape to play the first broadcast, often as early as 9.00 a.m.

Berigan wanted out of the hot studios in the summer of 1935 and travelled with the Goodman band for a cross country tour to L.A. Many considered the Goodman Palomar ballroom stand opening in August 1935 to be the start of the "Swing Era."

After leaving Goodman again, Berigan returned to NYC and CBS. He began working at the Famous Door and started doing Decca staff work over a four-five month period and also had a brief stay with the Red Norvo band. Bunny also returned to the ARC studios for sessions with Chick Bullock and other singers, under the supervision of Jack Shilkret. He may possibly be on some Shilkret Brunswick releases where no real jazz is played. Berigan was in and out of CBS, his place being taken by Chris Griffin and later Dave Wade.

In June of 1936 Bunny became the leader of the band on the Saturday Night Swing Club radio show. He is featured prominently on the first shows and his tune *Chicken and Waffles* is used as the theme. He also does some radio commercials by Frank Cornwell (his boss from 1929) and by Dick McDonough, used by the latter on a commercial for ice cream bars.

By late 1936 Berigan had started rehearsing a big band which was the eventual end of his career as a sideman. Towards the end of 1936 he did dates with Richard Himber, Dick McDonough, Freddie Rich, Frankie Froeba with Midge Williams (vocals) as well as continuing with the Saturday Nite Swing Club program and at CBS. However, by 1937 the first part of his

career was over and from then on he was primarily a leader, which work is outside the scope of this CD. Hopefully the rare recordings on this compact disc will contribute to a wider recognition of Berigan's early work.

Bozy White and Kenneth Gross
April, 1998

Bozy White is the leading authority on Bunny Berigan's recordings and the owner of Shoestring Records a record label that released seven Berigan LPs in the seventies and eighties.

1. Paragraphs 2-5 of these notes were adapted from the liner notes to Shoestring LP SS-115 Bunny Berigan 1931 written by John McDonough.

2. The material on Berigan's brief tenure with Raymond Scott comes from Irwin Chusid's notes to the excellent CD "The Music of Raymond Scott: Reckless Nights and Turkish Twilights" Columbia 472 805-2.

Original recordings courtesy of Ken Crawford, Bozy White, Mort Savada and Bill Weicker
Engineering, transfers and sound restoration: Doug Pomeroy
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Discography: Bozy White
Front cover: 1936, Famous Door, New York City. Eddie Condon, Red McKenzie and Bunny Berigan
Back cover: 1933, Paul Whiteman band trumpet section Bunny Berigan, Anthony "Nat" Natoli and Harry "Goldie" Goldfield

All selections recorded in New York City; Berigan plays all the trumpet solos unless otherwise noted.

1. EV'RYTHING THAT'S NICE BELONGS TO YOU (E-36132) (3:15)
Melotone M-12124 as Maurice Sherman and his College Inn Orchestra.
Freddie Rich and the CBS Studio Orchestra: Lloyd Williams (or Ruby Weinstein), Bunny Berigan (trumpets), Lloyd Turner (trombone), Lyall Bowen (lead alto sax), Jimmy Dorsey or Tony Parenti (3rd alto sax, clarinet), uncertain 2nd tenor sax, Sammy Prager (piano), probably Carl Kress (guitar, banjo), possibly Stanley Green (bass, tuba), possibly Howard Goulden (drums), Cornell Smelser (accordion), probably Joe Venuti (violin), Smith Ballew (vocal) *21 February 1931*

2. UNDER YOUR WINDOW TONIGHT (YOO-HOO-HOO, I'LL CALL TO YOU) (E-36846) (3:06) Melotone M-12199 as Owen Fallon and his Californians

3. IN THE MERRY MONTH OF MAYBE (E-36845) (3:01)
Melotone M-12198 as Ralph Bennett and his Seven Aces (All Eleven of 'Em)
Freddie Rich and the CBS Studio Orchestra: Same personnel as for 21 February 1931 except possibly Herm Wolfson (tenor sax) in place of unknown; second unknown violin added; probably Eddie Lang (guitar) replaces Kress; Smelser doubles on piano (four hands one keyboard) on *Maybe* and Paul Small (vocal) on same title. Berigan plays the mute solo after the vocal on *Window*; the trumpet prior to the vocal is not Berigan. *4 June 1931*

4. TOO MANY TEARS (11347) (3:05)
Melotone M-12326 as Ed Lloyd and his Orchestra.
Eddie Kirkeby and his Orchestra: (pickup unit). Norman 'Ted' Sandow, Bunny Berigan (trumpets), Carl Loeffler (trombone), Bobby Davis, Paul Mason (alto saxes), Elmer Feldkemp (tenor saxophone), William Ray Gold (piano), Neal (or Neil) Kilgen (banjo, guitar), Ward Lay (tuba, bass), Jack Powers (drums, xylophone). *24 February 1932 (am)*

5. STOP THE SUN, STOP THE MOON (MY GAL'S GONE) (11349) (3:01)
Perfect 12789 as above.
ARC House Orchestra: unidentified, Bunny Berigan (trumpet), Tommy Dorsey

(trombone), Bennie Krueger (lead sax), Jimmy Dorsey (3rd alt sax, clarinet), unknown tenor sax, unknown piano, unknown guitar, banjo, possibly Joe Tarto (tuba, bass), possibly Larry Gomar (drums, xylophone), 2 unknown violins, Chick Bullock (vocal). *24 February 1932 (pm)*

6. WHAT WOULD YOU DO? (11381) (2:49)
Romeo 1812 as Bob Causer and his Cornellians

7. WHAT WOULD YOU DO? (B11382) (2:51)
Melotone M-12335 as Ed Lloyd and his Orchestra.
ARC House Orchestra: probably Victor Young (director). Same as for 24 February 1932 except unknown alto sax, clarinet replaces Dorsey; possibly Eddie Lang (guitar) in place of unknown; unknown bass, tuba in place of Tarto; Smith Ballew (11382), Scrappy Lambert (11381) (vocals). *1 March 1932*

8. SING A NEW SONG (B11424) (2:46)
Brunswick 6280 as Bennie Krueger and his Orchestra.

9. I'M SO IN LOVE (B11426) (2:50)
Brunswick 6287 as Bennie Krueger and his Orchestra.
ARC House Band directed by Bennie Krueger: Unknown, Bunny Berigan (trumpet), unknown trombone, Bennie Krueger (lead solo sax), Jimmy Dorsey (alto sax, clarinet), probably Fran Frey (alto sax), unknown tenor sax, Justin King (piano), unknown guitar, unknown bass, tuba, possibly Larry Gomar (drums), Fran Frey (vocal). *9 March 1932*

10. STOP THE SUN, STOP THE MOON (E-601) (3:22)
ARC Theater Use 33 1/3 rpm disc as Imperial Dance Orchestra.
ARC House Band: Bunny Berigan, unknown (trumpet), possibly Tommy Dorsey (trombone), Jimmy Dorsey (alto sax, clarinet), 2 unknown sax, possibly Joe Meresco (piano). unknown guitar, possibly Artie Bernstein (bass), Stan King (drums). *ca. March 1932*

11. GOSH DARN (B11652) (2:39)
Brunswick 6296 as Bennie Krueger and his Orchestra.
ARC House Band: directed by Bennie Krueger, Bunny Berigan, possibly Mannie

Klein (trumpets), probably Tommy Dorsey (trombone), Bennie Krueger (lead/ solo sax, 2-3 unknown sax, possibly Arthur Schutt (piano), Eddie Lang (guitar), unknown bass, tuba, possibly Stan King (drums), 2-3 unknown violins, Dick Robertson (vocal). *6 April 1932*

12. IF I HAD MY WAY 'BOUT MY SWEETIE (11673) (3:09)
Perfect 15608 as Vic Irwin and his Orchestra.
ARC House Band: probably directed by Vic Young, Bunny Berigan, possibly Bobby Effros (trumpets), Bennie Krueger (lead sax), Jimmy Dorsey (alto sax, clarinet), unknown tenor saxes, possibly Eddie Lang (guitar), unknown piano, unknown bass, tuba, unknown drums, unknown 3 violins, Les Reis (vocal)
8 April 1932. Note: Trumpet in first chorus is not Berigan; Columbia files show no trombone on this title and none can be heard (in spite of data in print to the contrary).

13. HOW DO YOU DO IT? (12310)
Brunswick 6380 as Victor Young & House Orchestra issued as Abe Lyman and his Californians.
Bunny Berigan, unknown (trumpets), Tommy Dorsey (trombone), Benny Kreuger (lead sax), Jimmy Dorsey (alto sax, clarinet), 1-2 unknown saxes, unknown piano, 2-3 violins, probably Artie Bernstein (bass), possibly Dick McDonough (guitar), probably Chauncey Morehouse or Larry Gomar (drums), unknown harp on this session not heard on this title, Harlem Lattimore (vocal). *17 September 1932*

14. UNDERNEATH THE HARLEM MOON (12364) (2:48)
Oriole 2575 as Chick Bullock and his Levee Loungers

15. MIGHTY RIVER (12365) (2:49)
Oriole 2575 as Chick Bullock and his Levee Loungers
ARC Pickup Unit: Bunny Berigan (trumpet), Jimmy Dorsey (clarinet), Fulton McGrath (piano), Dick McDonough (guitar), Artie Bernstein (bass), Stan King (drums), unknown violin, Chick Bullock (vocal). *26 September 1932*
Note: There is no trombone on these and the violin is *not* Venuti.

16. ALL AMERICAN GIRL (E-685) (2:50)
ARC Theater Use disc as All Star Collegians.
ARC Unit probably including the members of the above Bullocks plus probably Larry Binyon (tenor sax) and unknown 3rd, possibly Tommy Dorsey (trombone), an unknown trumpet and possible 1-2 unknown violins.

17. WHAT WOULD HAPPEN TO ME (IF SOMETHING HAPPENED TO YOU) (12371) (2:49) M-12503 as Ed Lloyd and his Orchestra.
ARC House Orchestra: probably directed by Vic Young. Bunny Berigan, unknown (trumpet), unknown piano, unknown guitar, unknown bass, unknown drums, 2-3 unknown violins, unknown trombone, 3 saxophones one of whom may be Bennie Krueger, Will Osborne (vocal). *27 September 1932*

18. PLEASE (12440) (2:58)
Romeo 1959 as Will Osborne and his Orchestra.
ARC House Orchestra: Vic Young director, Bunny Berigan, unknown (trumpet), possibly Tommy Dorsey (trombone), possibly Eddie Lang (guitar), unknown piano, unknown bass/tuba, unknown drums, unknown 2-3 violins, Bennie Krueger (lead), 2 unknown saxes, Will Osborne (vocal). *6 October 1932.* Note: Mute trumpet intro and prior to vocal not Berigan.

19. YOU'LL GET BY (WITH A TWINKLE IN YOUR EYE) (2:49). As above.
ARC House Orchestra: Bunny Berigan, unknown (trumpet), unknown trombone, unknown 3 violins, possibly Joe Meresco (piano), Larry Gomar (drums, xylophone), possibly Dick McDonough (guitar), unknown bass, Bennie Krueger (lead and 2 unknown saxes), Dick Robertson (vocal). *27 October 1932*

Note: Other than those listed in the text above, men used on ARC studio dates in the 1932-34 period would also include:
Frank Guarette, Mannie Weinstock, Mickey Bloom, Tommy Thunen (trumpets), Chuck Campbell, Charlie Butterfield, Sammy Lewis (trombone), Mutt Hayes, Chester Hazlett, Arnold Brilhart (reeds), Perry Botkin, Frank Worrell (guitars), Hank Stern, Dick Cherwin (bass/tuba), Chauncey Morehouse (drums), Harry Hoffman, Walter Edelstein, Lou Kosloff (violins). Logically these men would be

some of the "unknowns" on above sessions used in a non feature (no solos) role.

20. ON ACCOUNTA I LOVE YOU (15246) (2:31)
Banner 33078 as Smith Ballew and his Orchestra.
Dorsey Brothers Orchestra: Bunny Berigan, possibly Charlie Spivak (trumpets), Tommy Dorsey, probably Don Mattison (less likely Glenn Miller) (trombones), Jimmy Dorsey (alto sax, clarinet) probably Skeets Herfurt, KJack Stacy (tenor sax), probably Bobby Van Eps (piano), probably Roc Hillman (guitar), probably Delmar Kaplan (bass), Ray McKinley (drums), Chick Bullock (vocal). *21 May 1934*
Note: Don Mattison was definitely on hand at this session; if Miller is the second trombone then Mattison may only sing (on another title) on this session and not be on the selection above. Smith Ballew had no connection with this title in spite of the fact all 78 issues were under his name.

21. I'M GONNA SIT RIGHT DOWN AND WRITE MYSELF A LETTER (19522) (2:42) ARC 60310 as Chick Bullock and his Levee Loungers.
Studio Orchestra: probably directed by Jack Shilkert, Bunny Berigan (trumpet), possibly Jack Lacey (trombone), 2 unknown reeds, possibly Dick McDonough (guitar), possibly Adrian Rollini (bass saxophone, vibes), unknown piano, unknown bass, unknown drums, unknown violin, Chick Bullock (vocals). *18 January 1936*
Note: All ARC labels at this point have the same label numbers.

22. AND STILL NO LUCK WITH YOU (19209) (2:39)
ARC 60707 as Chick Bullock and his Levee Loungers.

23. I'M AN OLD COWHAND (19211-1) (2:52)
Rex (English) 8878 as Chick Bullock and his Orchestra.
Studio Orchestra: probably directed by Jack Shilkert; Bunny Berigan, possibly another (trumpets), possibly Will Bradley (trombone), possibly Toots Mondello (lead alto), possibly Artie Shaw (alto sax, clarinet), unknown 3rd saxophone, possibly Stan King (drums), unknown piano, unknown guitar, unknown bass, Chick Bullock (vocal). *8 May 1936*
Note: Master 19211, take 1 was never issued in the USA due to Berigan's goof at the end of the Bullock vocal. It was "remade" on 22 June 1936 but without

Berigan in the band and that was the version issued in the USA.

24. WHEN IS A KISS NOT A KISS (19924) (2:35)
ARC 61209 as Bob Causer and his Cornellians.
Studio Orchestra: directed by Jack Shilkret, possibly Bunny Berigan, possibly 2nd (trumpet), possibly Jack Jenny (trombone), 3 unknown saxophones, unknown piano, unknown guitar, unknown bass, unknown drums, Johnny Hauser (vocal).
22/23 September 1936.

Notes:

1. There is considerable doubt about Berigan's presence on the above side. Many collectors think it is Bunny; Bozy White, Earl Young think it is not.

2. There is some possibility that the session was really the Ben Pollack band of the period with Harry James trumpet, Pollack drums and a steel guitar (heard on other Pollack sessions of this period) which is heard on other titles on this date.

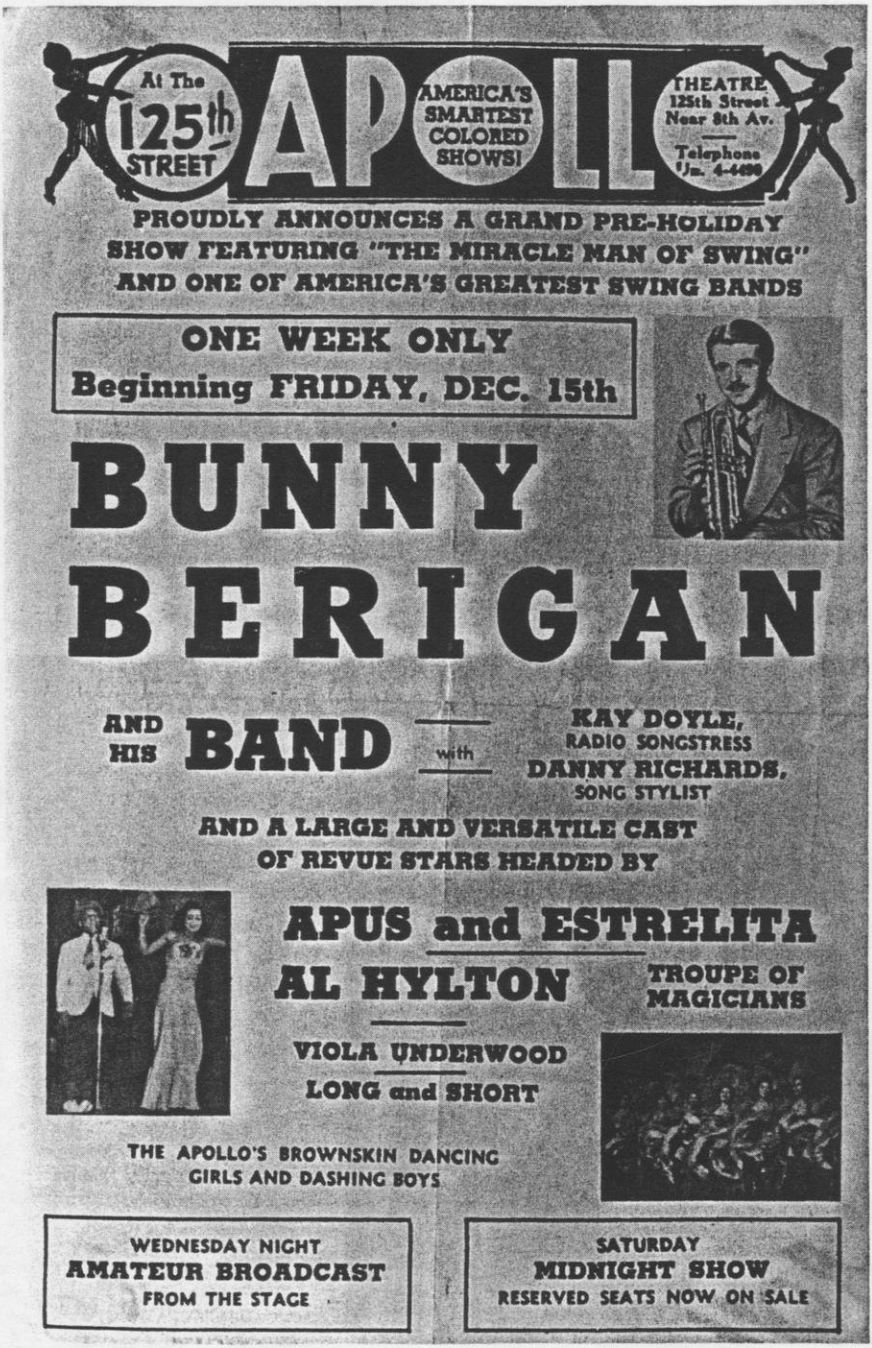
3. Columbia files list the session as 22/23 September 1936 so it probably started later in the pm and ran past midnight.

Jack Shilkret used some of the following men on his 1936 recording sessions and some may be the "unknowns" heard in a non feature role.

Mannie Weinstock, Sam Shapiro, Harry Shilkret (trumpets), Lou Martin, Rudy Adler, George Napoleon, Andy Senella (reeds), Harry Merkur (piano), Charlie Barber, Pete Peterson (bass), Chauncey Morehouse, Milton Schlesinger (drums).

References:
American Dance Band Discography (Brian Rust) Arlington House, 1975
Jazz Records 1897-1942 (Brian Rust) Arlington House 1978
Texas Troubadour, A Bio-Disco of Smith Ballew (Geoffrey Orr) Published Australia 1986
Chick Bullock Discography (Peter Murphy) Published Australia 1983

Thanks to:
The late Martin L. Kite, the late Howard J. Waters, Tom Cullen, Earl Young, Stan Hester, Ed Polic and musicians: Victor Young, Larry Binyon, Artie Bernstein, Jimmy Dorsey, Roc Hillman, Ray McKinley, Lyall Bowen, Sammy Prager, Stanley Green, Howard Goulden, Bennie Krueger, J.D. Wade, Sid Stoneburn, Eddie Bergman, Hap Lawson and Mrs Eddie Bave and Mrs Fulton (Erma) McGrath (widows)



Handbill advertisement for Berigan band's appearance at Harlem's famous Apollo Theatre, December 15–21, 1939. *Courtesy Edwin "Buddy" Koss*

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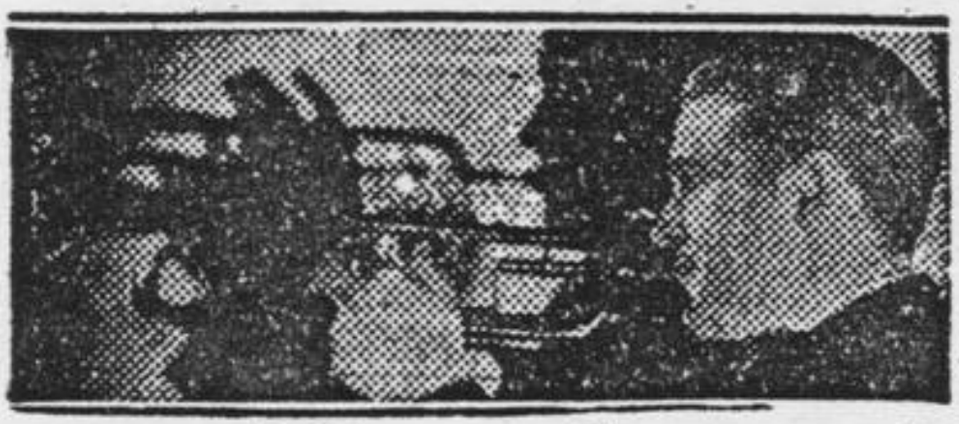

Bunny Berigan

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All Set to Burn 'Em Up—Tha Hot Pertater!

Cass Daley and Bunny Berigan demonstrate five of the hottest steps of the newest dance—"Tha Hot Pertater."

Big Apple Wilts Before New Dance Craze, Kicked From Hillbilly Shindig to Broadway by the Mountain Boys

The Big Apple has been reduced to a core—and a new dance craze zooms into the national spotlight.

It's called "Tha Hot Pertater," and folks who ought to know say we'll all be doing it overnight.

All this started in Paul Webb's crazy comic strip, "The Mountain Boys." On the inside back page of today's Post, you'll find that old Rip Snortin' Stooky and Maw are all set to show you how it's done.

Albertina Rasch, Hollywood dance director, was among the first to succumb. She created the dance steps, set to music by Irving Phillips, and the result was a colossal, barn-raisin' hillbilly shindig.

Ever alert to the serious interests of our readers, we persuaded Cass Daley, current headliner at the Paramount Theatre, and Bunny Berigan, noted band leader, to demonstrate "Tha Hot Pertater" for you.

You start out in the position indicated by the above diagram, and slap your feet on the floor to the count of one. On the count of two, throw your weight on the same feet, lifting one foot. Then, hop to the inside of (B) feet and repeat to the count of three and four.

Then, leading with the inside or (B) feet, take four steps back to four counts. On the fourth count the outside or (A) feet are raised slightly in the air as the body tips forward. Repeat this three times while turning a complete circle. With the inside or (B) legs held stiff, the outside or (A) legs raise in the air and the body sways forward and backward to complete one circle in eight counts.

Then—Tap and Slap

Next, stand side by side and tap with the right feet, with the weight on the left, to the count of one. On the count of two and three, slap the palm of the right hand on the right leg in rhythm. On the fourth count clap hands once.

Now step back with the right foot on the count of one, and the left foot goes back on two. Right foot forward on three, then truck to four counts, starting with the left foot. Repeat same step once.

In square dance fashion, lock left arms and, starting with the inside or (B) feet, trot counter-clockwise to complete a circle. Turn, lock right arms and reverse the circle. Charleston to four counts and repeat the trotting figures above. Now stand facing each other and peck (peck: extend head over partner's shoulder) to four counts each starting to the left.

A la minuet, but "corny"—with feet turned out, inside hands clasped high over head. With the inside foot step forward on the count of one, back on the count of two, forward on the count of three, the outside foot forward on the count of four, the inside foot forward on the count of five. Repeat, except start with the outside foot.

Swing and Stamp

Swing your partner. Man takes girl's right hand in his left while the inside legs remain stiff, step inward, glide with the other leg and stamp. Turn back to back and repeat step four times. Repeat step No. 5 (a la minuet) once. With the outside foot, step, turn outward and push with the other foot, turning in a circle for four counts. Repeat inside for four counts.

Girl crosses in front of boy, hopping to count of four; inside foot kicks up on last count. Repeat three times.

Standing with hands on hips and legs slightly apart, girl sways right, boy left, for four counts, finishing upright.

Girl sits on boy's right knee, imitating Charlie McCarthy, and asking partner to dance for eight counts. Repeat the square dance (No. 6) step once.

Repeat the first, or Hot Pertat step.

BUNNY BERIGAN – Leader & Sideman

Much has been written about Bunny Berigan's exceptional musical talent and phenomenal trumpet technique. Little has been said of "Bunny The Man" and the events surrounding his personal hardships and frustrations.

As a musician he has been judged as one of the trumpet playing immortals in the field of jazz and his vibrato and creative style of improvisation mark him as a true original in music.

Bunny the man? A man of many moods. In spite of his many adversities his warm and friendly oft' times compassionate consideration for his fellowman is legend. Musicians who knew him will tell you that he had no jealousies, only respect and praise for other musicians. They will also tell you that "He loved music but hated the music business".

It was the music business that stifled him and shortened a brilliant career. The constant demands made on Bunny for radio shows, studio recordings, and the strenuous road tours with their endless one-nighters exhausted him. He was not only robbed of any family life, but the music grind drained his energies. Much to his credit, and in the truest tradition of the performer, Bunny gave of himself almost beyond human endurance and he did this up to the very end.

Bunny's contribution to music is crowded into a small period of years. In fact, his recordings cover only a brief twelve year period. Persistent research has produced over 600 recorded sides on which Bunny's trumpet can be heard. So outstanding is Bunny the sideman, he is easily recognizable in his distinct and beautiful trumpet solos on many of these records. What an uncanny sense of chord progression! Distinctive tonal beauty throughout the register and incomparable trills and glissandos are unmatched in music. He treated each musical passage with individual expression and flavor befitting its purpose.

Bunny has left us a great legacy through his music. This album adds to that which is already known and gives us a further glimpse into the Berigan legend.

OPIE AUSTIN
June, 1974

(Mr. Austin is a leading Berigan specialist who has spent countless hours in Berigan research, contacting Bunny's family and friends, and sharing in his Berigan discoveries with other Berigan collectors. Jazz Archives is pleased to include his liner note with this album).

SIDE ONE

1. (Theme) I CAN'T GET STARTED			1:25
(A)	Nov. 5, 1936	(Duke-Gershwin)	
2. NOTRE DAME VICTORY MARCH			1:20
(A)	Nov. 5, 1936	(Traditional)	
3. THE JAZZEROO			2:48
(A)	Nov. 5, 1936	(Marks)	
4. BODY AND SOUL		Vocal, "Red" Allen	4:31
(A+)	Nov. 5, 1936	(Green-Sour Eyton-Heyman)	
5. RIDE, RED, RIDE			2:54
(A+)	Nov. 5, 1936	(Millinder) Vocal, Lucky Millinder and Boys	
6. MR. GHOST GOES TO TOWN			2:48
(A)	Nov. 5, 1936	(Mills-Parrish-Hudson)	
7. SWEET VARSITY SUE		Vocal, Gail Reese)	3:01
(B)	Apr. 10, 1938	(Lewis-Tobias-Mencher)	
8. DOWNSTREAM		Vocal, Gail Reese	3:10
(C)	May 3, 1938	(Lane)	
9. BLACK BOTTOM			3:45
(C)	May 3, 1938	(DeSylva-Brown-Henderson)	

SIDE TWO

1. STUDY IN BROWN			2:45
(D)	Apr. 16, 1938	(Clinton)	
2. SUGAR FOOT STOMP			2:57
(E)	Summer, 1939	(Oliver-Armstrong)	
3. CONTACT			2:43
(F)	March, 1940	(Sy Oliver)	
4. EAST OF THE SUN		vocal, Frank Sinatra & Pied Pipers	3:50
(G)	May 28, 1940	(Brooks-Bowman)	
5. AD-LIB BLUES			12:57
(H)	June, 1940	(Traditional)	
6. I'M CONFESSIN'			3:25
(J)	Spring, 1942	(Dougherty-Reynolds-Neiburg)	

(A) New York City, Nov. 5, 1936: Bunny Berigan leader of house band.

(A+) New York City, Nov. 5, 1936: Small contingent from the Mills Blue Rhythm Band including: Red Allen, trumpet; Tab Smith, alto sax; Billy Kyle, piano; Hayes Alvis, bass; O'Neil Spencer, drums.

(B) (C) (D) Bunny Berigan and His Orchestra from the Paradise Restaurant in New York City: Trumpets: Bunny Berigan, Irving Goodman, Steve Lipkins; trombones: Al George, Nat Lobovsky; Reeds: Mike Doty, Joe Dixon, George Auld, Clyde Rounds; Piano: Joe Lippman; Guitar: Dick Wharton; Bass: Hank Wayland; Drums: Johnny Blowers.

(E) Panther Room, Hotel Sherman Chicago, Summer, 1939: Trumpets: Bunny Berigan, John Napton, Jake Koven, Joe Bauer; Trombones: Al Jennings, Mark Pasco; Reeds: Gus Bivona, Don Lodice, Charles DiMaggio, Larry Walsh; Piano: Joe Bushkin; Guitar: Tommy Moore; Bass: Morty Stuhlmaker; Drums: Paul Collins; Vocalist: Danny Richards.

(F) New York City, March 1940: Tommy Dorsey and His Orchestra. Trumpets: Bunny Berigan, Ray Linn, Jimmy Blake, John Dillard. Trombones: Tommy Dorsey-Les Jenkins - George Arus - Lowell Martin. Reeds: Johnny Mintz, Fred Stulce, Hymie Schertzer, Don Lodice, Paul Mason. Piano: Joe Bushkin; Bass: Sid Weiss; Guitar: Clark Young; Drums: Buddy Rich.

(G) Same as "F" except Leon Debrow replaces John Dillard

(H) New York City, June, 1940: Trumpets: Bunny Berigan, Harry James, Roy Eldridge; Trombones: Tommy Dorsey and Jack Jenny; Tenor Sax: Coleman Hawkins; Piano: Count Basie; Bass: John Kirby; Drums: Gene Krupa.

(J) Youngstown, Ohio. Spring, 1942: This is the last band that Bunny fronted before his untimely death and little is known about the personnel. This is believed to be the last known air-check ever found (until now) of the 1942 Berigan band!

Saturday Night Swing Club material courtesy Per Borthen collection. Cover Photograph courtesy of John Flower Collection. Liner Photograph courtesy of Jeff Scott collection

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"BUN" BERIGAN JUST TOO GOOD

FAVORIATE INSTRUMENTALIST AND MOST REPRESENTATIVE EXPONENT OF SWING

The following article concerning Bernard Berigan, son of Mr. and Mrs. W. P. Berigan of Fox Lake, appeared in the last number of magazine, Popular Songs, and was written by Art. Kincaid. The item will be of interest to the many friends of "Bun" in Fox Lake:——

The United Hot Clubs of America, composed of 20,000 swing addicts, have chosen Bunny Berigan as their favorite instrumentalist and the most representative exponent of the essence of swing.

This verdict was a cruel and startling blow to hundreds of famous musicians and orchestra leaders who were taken by surprise as much as the general public; that is, that portion of the general public which has never tuned in on Bunny Berigan's Saturday Night Swing Session, a coast-to coast radio feature.

But the hundreds of thousands, yea millions, who enjoy Bunny's pre-Sabbath presentations didn't even lift their collective eyebrow the slightest bit at the verdict. You see they knew he was the greatest swing artist all the time.

Twenty-six years ago it would have been a little difficult to picture the scrawny infant growing into a six-foot, blond-haired, broad shouldered Adonis-type of man, but life on a Wisconsin farm, where Bunny Berigan was born on November 2, 1908, has a tendency to develop its inhabitants to such proportions.

Biographies of the better known musicians and composers reveal that almost invariably they have had to contend with parenal objections when the subject of music was mentioned as a career, or else they have had music beat into them in spite of themselves.

However, such was not the case with Bunny Berigan, although he had his troubes in another direction. Bunny was a puny lad in early boyhood for that reason the idea of his studying the trumpet was considered very far-fetched. So he was put to practising the more delicate manipulations of the violin.

As he grew older and stronger, Bunny switched to the trumpet. He developed his lungs by working in a glass-blowing factory during school vacations.

Always athletically inclined, he played on the school football team, almost won the local boxing championship and was fast on the cinder paths. He joined the first band while attending the University of Wisconsin

When the University band was engaged to make several phonograph recordings, Bunny's trumpeting was so distinctive that he was urged to continue making records of his own. To date, he has made more than 500 records with such orchestras as those of Paul Whiteman, Benny Goodman, Tommy Dorsey and Hal Kemp, with whom he toured Europe, in addition to many selections "waxed" under his own name.

Strangely Berigan never lasted very long with even the topnotch bandmasters; he was so good individually that he threw their entire orchestra off kilter. His superiority of tone quality and brilliance of technique unbalanced the playing of the other musicians.

It's hard to imagine the foremost maestri of the country saying: Bunny, I'm sorry, old man, but I have to let you go; you're to good for the rest of the boys." And yet, that is just what happened, time and again, and with each discharge he was always given the same advice: to organize his own group and mold it in the way he believed jazz should be played.

For his part Bunny never seriously regretted being discharged because he never particulary relished the idea of playing in large dance orchestras because he had to play the music as prescribed on the manuscript paper, while he held the conviction that the true jazz artist should be permitted to play melodies with original improvisations thought out by the player not by an arranger.

"It is this that disinguished ordinary jazz from the unorthodox rythms of swing," Berigan said. "How else can an instrumentalist in the jazz field demostrate his virtuosity except through his manner of improvisations

The difference between the swingster and the modern arranger is that the latter relies on his musical knowledge and figures his variations on paper from academic learning and principles, whereas the former's musical ideas are inspired.

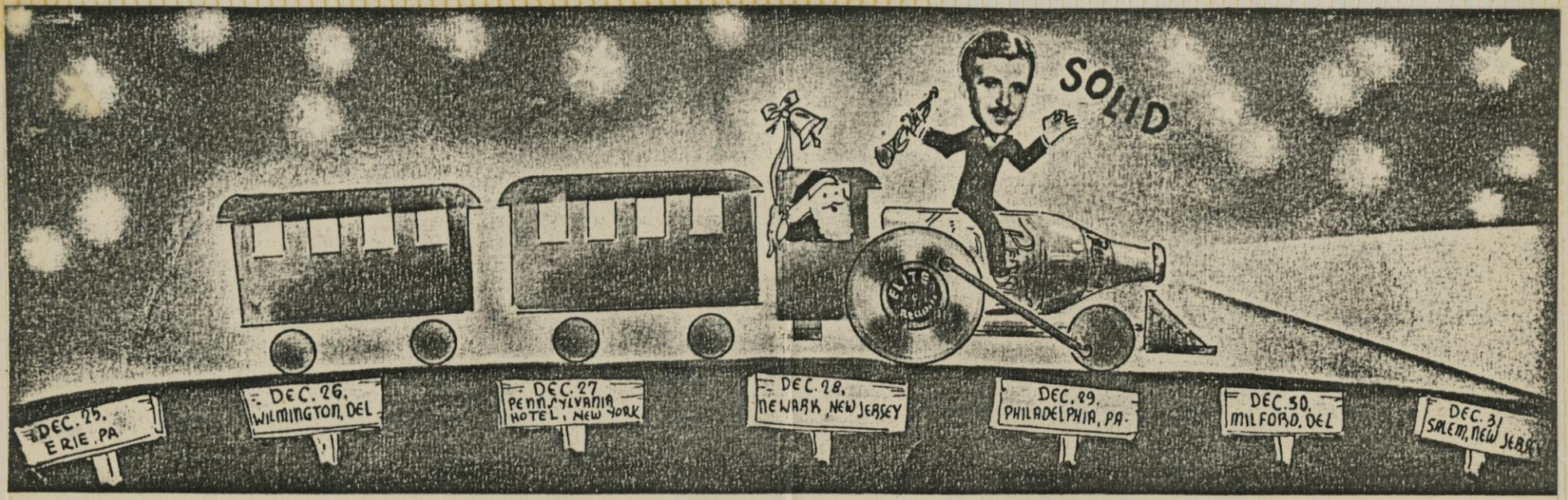
Believing in the theories of swing, Bunny Berigan formed a small band, six pieces, which used no written music. Each selection was played from memory, with the instrumentalists' personal and instantaneous ideas forming the arrangements.

The success of this little swing group, in their nightly appearances at the Famous Door, was evidenced by the fact that from Radioland to Park Avenue people came by the taxiloads to admire their original offerings. He made many friends, did Bunny Berigan, and he has thousands of followers who idolize his ability as well as his colorful career he is pursuing.

Radio sought him out and at one time he was employed to play trumpet on 12 different programs. It wasn't long before he was given a program of his own, with a greatly augmented orchestra.

With so many men playing under his direction, Bunny found that the unorchestrated improvisations of his original small group became bedlam. Hence, his Saturday Night Swing Session, the ultimate in musical abandon, is played orchestrated notes, but he makes sure that his arrangements are such, harmonically and rythmically, that they obtain the same results as improvisation.

The Brass Bomber, as Bunny Berigan is often called, is happily married, likes Italian food and enjoys cooking it himself. He composes music for his own amusement.



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Love Joyce & Bob

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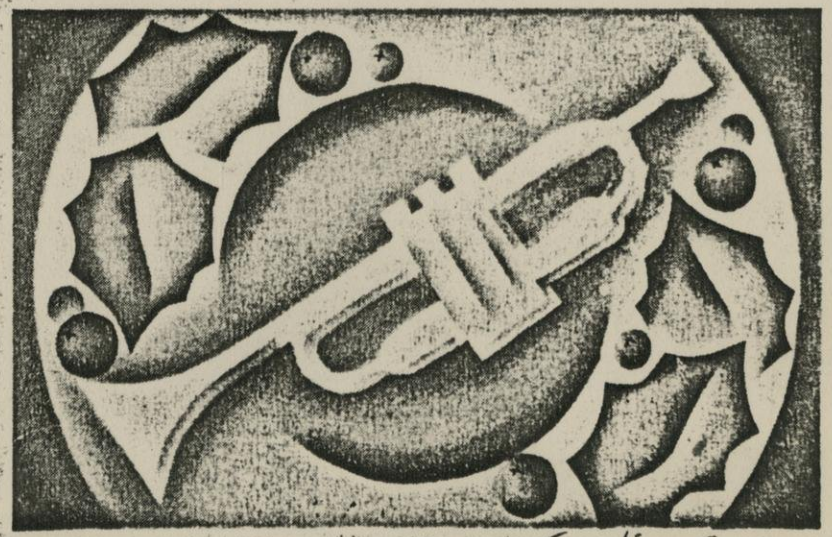

Bun & family Greetings

I Can't Get Started

Bunny Berigan, one of the greatest trumpeters of all time and one of the most ineffective bandleaders, used this great Vernon Duke melody as the theme for his on-again, off-again, but definitely Berigan band. It certainly suited his musical style; its title also reflected very well his career as a bandleader. While his good friends Tommy and Jimmy Dorsey, Benny Goodman, Artie Shaw and Glenn Miller reached the top with their bands, poor Bunny never really could get started with his.

Berigan recorded "I Can't Get Started" twice: first a very personal sounding rendition with a small group for Vocalion Records, then his famous version—issued in both ten-inch and twelve-inch records—on RCA Victor. Lyricist Ira Gershwin, referring to the Berigan version as "a sort of classic in its field," credits it for the song gaining worldwide popularity.

"I Can't Get Started" first appeared in the Ziegfeld Follies of 1936. Know

Bunny.

who sang it to whom? Bob Hope to Eve Arden! The lyrics were totally topical then, but as the years went by, they began to sound dated. So Ira Gershwin began writing new, updated lines for special singers and special occasions. The originals are printed herewith, but there's nothing to stop you from doing what Ira has done for singers like Bing Crosby, Nancy Walker and Frank Sinatra: Have a ball by making up your own *au courant* lyrics.

Berigan's singing style has been faulted by some. But never his trumpeting! Few instrumentalists have made such an impact upon the jazz world (he was featured with Benny Goodman and Tommy Dorsey before starting his own band), and had he taken better care of himself and not succumbed in 1942 to pneumonia, brought on by too much high living, his fame might have been even greater.

But his recording of "I Can't Get Started," which in 1975 became one of the first ten recordings to be voted into the Recording Academy's Hall of Fame, has brought immortality to the song and to Bunny himself.

(P.S. Vernon Duke wrote the song several years before he brought it to Ira Gershwin. Its original title was "Face the Music with Me," but as Gershwin reported, "Nothing had happened to that version." But once Ira, and then Bunny, got ahold of it—wow!!)

ORRANCE,CA 90503

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I CAN'T GET STARTED

THE LIFE SONG OF BUNNY BERIGAN
by DANN PRIEST

I've flown around the world in a plane
I've settled revolutions in Spain
And the North Pole I have chartered
Still I can't get started with you ..."

There was a song, a mighty song; It came from the Zeigfield Follies of 1936 written by George and Ira Gershwin. But you probably didn't know that. You might have known someone else wrote it but it always seemed to be Berigan's own song. Certainly he was the only person you ever heard play it. From popular standpoints it was not a good song but Berigan took it and made it come out different.

What paper do you read? It does not make much difference because Bunny Berigan's uncalled for death solicited little space from the obituary editors. Perhaps you read the New York Herald Tribune. They had a headline:

BUNNY BERIGAN DIES: WAS FAMOUS DANCE BAND LEADER

What an understatement that was. To call Berigan a "dance orchestra leader" is like calling New York a big town. True, Berigan had a name band and played at the same places other big bands played, but when Bunny Berigan played a popular tune he did it with supernal music.

That then, was the difference. And that is why we were so stunned to hear about his death last month. We should have known on April 20th when he was taken to the Allegheny General Hospital with "an intestinal ailment" that the end was in sight. On May 8th he was discharged and warned not to play his trumpet. On May 31st he suffered a relapse and was taken to the Polyclinic Hospital in New York. The next day he died.

It seemed rather typical of Berigan's life that he should time his exit just as his movie "syncopation" opened in New York. If you haven't seen "Syncopation" that is the movie about Jazz where Jackie Cooper picks up a horn and plays those tremendous solo passages sound-tracked by Berigan and people in the audience swoon with delight and say, "And he's so good-looking too,"

But obituaries must have biographical and artistically unimportant data. Bunny Berigan, then, was born Bernard Rolland Berigan in Fox Lake, Wisconsin, in 1910. His parents were German and Irish. Berigan's grandfather, a professional musician, taught Bunny how to play the trumpet and got him started with the local bands.

Not much is known about this tour. Every now and then you might hear of them playing a week at some small lake in Ohio or doing a one-nighter in Des Moines, or not even hearing about the band. Perhaps just as well. You can imagine long, boring bus rides coming from one flag stop town going to another one....Berigan usually "sick".

Like the time you saw him when he was playing at Luna Park in Coney Island....You came into the bar and noticed that that guy with the watery eyes and well-worn orchestra coat looked a little familiar.....You had never seen him that close, but you knew him from his pictures....that was Bunny Berigan.

And then your girl took you to her Senior Prom and the band was Berigan's and later on in the evening you noticed that Bunny was so tired that he was leaning against the piano while he played. And the next day she told you that the dance committee got in trouble because they hired "that awful man who looked so tired."

You couldn't understand that. Sure, as all musicians know, maybe he took a few drinks. So what? You were feeling pretty good yourself. And what was it that they always said about Bix?

"Drunk or sober, you hadda hear that horn. That's all. When you heard the horn, you knew."

And what a horn that was. You remember getting an album of twelve inch Victor records for Christmas once. Berigan was there. But so were Fats Waller, Tommy

Dorsey, and Benny Goodman. You played those records. You were just down from New Haven and everyone was talking about "Sing, Sing, Sing," You never played Berigan; you figured he was just put in there to make it come out even.

His high school education was finished in Fox Lake and he gave the University of Wisconsin a try for a year. He soon found that music was his calling and dropped college to try his luck in Chicago. His experience in the Windy City gave him enough background in 1928 to leave for New York and Janssen's Hofbrau which was his first Broadway job. It was while playing there that he attracted the attention of Hal Kemp who immediately signed Bunny and took him to England with his band.

Upon returning to the states, Berigan left Kemp to be with Freddie Rich at the Columbia Broadcasting System. Later he joined the Dorsey Brothers in the musical show, "Everybody's Welcome." After that it was Benny Goodman whose record of "Sometimes I'm Happy" was made a classic by Berigan's memorable solo. After a stay with Goodman he joined Freddy Rich again and then started his own band.

For about a year or two after forming his own band he met with phenomenal success. The publicity blurbs began hailing him as the "Miracle Man of Music," a tremendous handicap to overcome. He made many Victor Records and played at the best "Name" spots during this period but in 1939 his band fell upon evil ways and he disbanded to go with Tommy Dorsey.

After a summer at the Hotel Astor, the strict confinement of Dorsey's band made Bunny start a band all over again. His new band was handicapped from the start. There was bad feeling among the men and the band never met with the success that the former band enjoyed. His best sidemen left gradually and the band was haphazardly held together by sheer desperation. They played such jobs as the jitterbug heaven at the World's Fair and Luna Park at Coney Island. After that summer they went on a tour which lasted until Berigan's death.

But you played it one day. It was his theme song, "I Can't Get Started". He sang on it in a voice usually out of tune but what a kick listening to him. You played the other side, "The Prisoner's Song" and when Berigan took that breath-taking chorus after the melody, you gave the other three records to your sister.

After that it was simple. You knew that Berigan was without a parallel in jazz. He could never go over in a small band, because his spirit, the most inventive of the white trumpet players, was beyond the mere trading of choruses. It demanded, it needed, a background from which to build in his improvisations in an unhurried manner. This realization turned many purists away from Berigan. They put him in the class with the James' and Elmans. They forgot to listen to him.

It is hard to describe an ordinary jazz musician's style. It is, therefore, even harder to define an

Eddie Condon and Bunny Berigan at the first Jazz Concert - Imperial Theatre, 1935.

extraordinary musician. To us he could do no wrong. He could play in a low,groaning octave and then jump to high F and use a false trill with consummate ease. For some musicians that would be considered bad taste but not with Berigan.He hae a reason for every note he played and yet, he could take a single note and just "put fire into it."

But all that could be summed up by Louis Armstrong when he said:

"I've always admired Bunny Berigan for his tone, soul, technique, his sense of phrasing, and all. To me Bunny can do no wrong in music."

After that,who can say anything more?

****

It will not be long before the name of Bunny Berigan becomes a legend among collectors just as Bix Beiderbecke's has.At the risk of people terming him a "second Bix", the comparison fairly shreiks for Down Beat to start a series of articles several years hence entitled, "I Played With Bunny Berigan on the Penobscott River."

Berigan, like Bix,forsook personal health to keep on playing. Both died in poor circumstances of anything but glamorous ailments. But you could go on like that indefinitely; let's just say that they were cut from the same mold and let it go at that.

Jazz purists will tell you, at the drop of a cactus needle, that there will never be another Bix. Now they can say that there will never be another Berigan. His records will be sought after and valued along with the rare Tesch and Rappolo records. He had no style, copied from no one, and no one will ever be able to imitate him. That alone should put him head and shoulders above any white trumpet player living or dead.

But now he is dead and the jazz world has lost a mighty musician. Fortunately he has left enough of his genius behind on wax for posterity to thrill to. Perhaps, after enough listening you might find out what he meant when he played that famous introduction to his theme song and how he felt when he played the last chorus in the most beautiful low register playing we have ever heard. Perhaps you will keep that Goodman record of "Sometimes I'm Happy" because Berigan makes a soaring and beautiful thing of that banal melody. Or perhaps some night you will come in after listening to jump music in some New York joint and play "I Can't Get Started."

You want to play it softly because you're in that mood. And because you're in that mood you might sing along with Berigan in these simple,yet somehow ineffably meaningful words:

I've been consulted by Franklin D.
Greta Garbo has had me to tea
Still I'm brokenhearted
'Cause I can't get started with you

Red McKenzie and his Famous Door Orchestra (1935). Members of the band from left to right: Red McKenzie, Morty Stuhlmaker, Bass; Eddie Condon, Guitar; Bunny Berigan, Trumpet.

'Stardust,' in WQEW's poll, 'Can't Get' to No. 1

By DAVID HINCKLEY
Daily News Staff Writer

Daily News N.Y.

9/16/95

(Redd by Joyce Dec 96)

'STARDUST' fans split their votes, so **Bunny Berrigan**'s "I Can't Get Started" came out No. 1 in the first listeners' choice poll at WQEW (1560 AM).

Listeners voted for three songs each, and the 156-song countdown was played on Labor Day. "Stardust" took both the second and third spots — by **Nat King Cole** and **Artie Shaw**, respectively. Shaw's "Begin the Beguine" was fourth, followed by **Glenn Miller**'s "Moonlight Serenade," **Jimmy Dorsey**'s "Green Eyes," Miller's "In the Mood," **Benny Goodman**'s "Sing Sing Sing." **Frank Sinatra**'s "My Way" and **Jo Stafford**'s "You Belong To Me."

MADE IN FRANCE / CLASSICS RECORDS

THE CHRONOLOGICAL

BUNNY BERIGAN
AND HIS ORCHESTRA
1938 - 1942

WITH BUDDY RICH, GEORGIE AULD, RAY CONNIFF, KENNY DAVIS, JOE BUSHKIN, KARL WARWICK, LYNNE RICHARDS, GUS BIVONA...

CLASSICS

BUNNY BERIGAN AND HIS ORCHESTRA
1938 - 1942

TAPE SIDE A

1	**IN THE DARK** (Beiderbecke) *(030338-1)*	12-01-38	2:43	
2	**WALKIN' THE DOG** (Brooks) *(030339-1)*	12-01-38	3:03	
3	**PATTY CAKE, PATTY CAKE** (Razaf-Johnson) *(035031-1)*	03-15-39	3:27	
4	**JAZZ ME BLUES** (Delaney) *(035032-2)*	03-15-39	3:12	
5	**Y' HAD IT COMIN' TO YOU** (Lerner-Oakland) *(035033-1)*	03-15-39	3:24	
6	**THERE'LL BE SOME CHANGES MADE** (Higgins-Overstreet) *(035034-1)*	03-15-39	3:01	
7	**LITTLE GATE'S SPECIAL** (Conniff) *(035035-1)*	03-15-39	3:02	
8	**GANGBUSTER'S HOLIDAY** (Conniff) *(035036-1)*	03-15-39	3:17	
9	**PEG O' MY HEART** (Bryan-Fisher) *(043925-1)*	11-28-39	2:54	
10	**NIGHT SONG** (Tizol-Mundy) *(043926-1)*	11-28-39	3:02	
11	**AIN'T SHE SWEET?** (Ager-Yellen) *(043927-1)*	11-28-39	2:35	
12	**AY-AY-AY** (Perez-Freire) *(043928-1)*	11-28-39	3:25	
13	**I GOT IT BAD AND THAT AIN'T GOOD** (Ellington-Webster) *(W-109-2)*	c. 09-41	3:12	

TAPE SIDE B

14	**THE WHITE CLIFFS OF DOVER** (Burton-Kent) *(W-110-2)*	c. 09-41	3:29
15	**'TIS AUTUMN** (Nemo) *(W-111-2)*	c. 09-41	3:18
16	**TWO IN LOVE** (Williams) *(W-112-2)*	c. 09-41	2:32
17	**SKYLARK** (Mercer-Carmichael) *(W-137-1)*	c. 01-42	2:44
18	**MY LITTLE COUSIN** (Schwartz-Prizant-Lewis-Braverman-Cohen) *(W-138-2)*	c. 01-42	2:50
19	**SOMEBODY ELSE IS TAKING MY PLACE** (Howard-Ellsworth-Morgan) *(W-139-2)*	c. 01-42	2:26
20	**ME AND MY MELINDA** (Berlin) *(W-140-2)*	c. 01-42	3:10

Plus from Record B.B. 1936-38 :
- SUNDAY
- FLAT FOOT FLOOGIE
- MAHOGANY HALL STOMP!

CLASSICS 844

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767 : GENE KRUPA 1938
768 : WILLIE BRYANT 1935-36
769 : BENNY GOODMAN 1935
770 : JOHN KIRBY 1939-41
771 : CLARENCE WILLIAMS 1928-29
772 : EDDIE CONDON 1942-43
773 : NAT "KING" COLE 1940-41
774 : WINGY MANONE 1927-34
775 : ETHEL WATERS 1923-25
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785 : BUNNY BERIGAN 1937-38
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794 : FLETCHER HENDERSON 1921-23
795 : JESS STACY 1935-39
796 : ETHEL WATERS 1921-23
797 : FATS WALLER 1936
798 : WINGY MANONE 1934-35
799 : GENE KRUPA 1939
800 : ART TATUM 1940-44
801 : COUNT BASIE 1943-45
802 : ERROLL GARNER 1944
803 : LIONEL HAMPTON 1942-44
804 : NAT "KING" COLE 1943-44
805 : DUKE ELLINGTON 1940
806 : BILLIE HOLIDAY 1944
807 : COLEMAN HAWKINS 1943-44
808 : GARLAND WILSON 1931-38
809 : HOT LIPS PAGE 1940-44
810 : CLARENCE WILLIAMS 1929-30
811 : BUD FREEMAN 1939-40
812 : BESSIE SMITH 1924-25
813 : DJANGO REINHARDT 1939-40
814 : MARY LOU WILLIAMS 1944
815 : BUNNY BERIGAN 1938
816 : FATS WALLER 1936-37
817 : BENNY GOODMAN 1936
818 : ERROLL GARNER 1944 (VOLUME II)
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822 : WILLIE LEWIS 1932-36
823 : THOMAS MORRIS 1923-27
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825 : ART TATUM 1944
826 : RICHARD M. JONES 1923-27
827 : COOTIE WILLIAMS 1941-44
828 : WINGY MANONE 1935-36
829 : FREDDY JOHNSON 1933-39
830 : EDMOND HALL 1937-44
831 : DJANGO REINHARDT 1940
832 : CLARENCE WILLIAMS 1930-32
833 : TOMMY DORSEY 1928-35
834 : GENE KRUPA 1939-40
835 : JAMES P. JOHNSON 1944
836 : BENNY GOODMAN 1936 (VOLUME II)
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838 : FATS WALLER 1937
839 : JACK TEAGARDEN 1940-41
840 : ELLA FITZGERALD 1941-44
841 : MEADE LUX LEWIS 1941-44
842 : COLEMAN HAWKINS 1944
843 : BESSIE SMITH 1925-27
844 : BUNNY BERIGAN 1938-42
845 : CLARENCE WILLIAMS 1933
846 : PUTNEY DANDRIDGE 1935-36
847 : WILLIE LEWIS 1936-38
848 : STAN KENTON 1941-44
849 : WINGY MANONE 1936...

Classics 500 to 747 are available.

BUNNY BERIGAN AND HIS ORCHESTRA
1938 - 1942

By 1939, Bunny Berigan's alcohol-related health problems began to affect his playing more severely. His high notes tended to sound shaky, and he occasionally missed notes altogether. In addition, Berigan had to cope with financial problems, the hardships of a strenuous travels schedule and increasing difficulties in finding tour engagements.

Rowland Bernard "Bunny" Berigan was born in Hilbert, Wisconsin, on November 2, 1908. Several members of his family were also musicians, including brother Don, who played the drums. Bunny Berigan began on violin, but later switched to trumpet. Until the late twenties, he doubled on both instruments. As a teenager, he played with local and visiting bands, including the New Orleans Rhythm Kings. After working with several now almost forgotten local bands, he made his first trip to New York in 1928. His first major engagement was with the Hal Kemp Orchestra, with which, in the summer of 1930, he even toured Europe. Throughout the early thirties, Berigan was a much sought-after studio musician in New York, recording with many different groups. He joined the Paul Whiteman orchestra for about a year in late 1932. After further studio work, he played with the Benny Goodman orchestra for several months in 1935. Following brief spells with Red Norvo and Ray Noble, plus several recording sessions with studio-bands, he finally formed his own orchestra in early 1937. Not much of a businessman and ridden by chronic alcoholism, Berigan struggled along as leader for some four years. In 1940, he had to disband because of severe financial difficulties. After a short spell with Tommy Dorsey, he formed another big band of his own, but again enjoyed little financial success. In late 1941, Berigan appeared in the film "Syncopation". He continued leading his band until severe pneumonia, allied to other health problems, brought his career to a premature end. Bunny Berigan died in a New York hospital on June 2, 1942.

This volume includes Bunny Berigan's last recordings under his own name. "In The Dark" and "Walkin' The Dog" belong to the series of records he made of material by, or associated with, Bix Beiderbecke. The other tracks from this series are on Classics 815. In March 1939, Berigan's big band recorded a number of fine swingers, "Changes Made" and "Gangbuster's Holiday" proving that his band still had class and quality! By November 1939, the band had lost some of its most important members, notably pianist Joe Bushkin and trombonist Ray Conniff. Berigan had previously recorded Juan Tizol's "Caravan", and now used another of the trombonist's fine compositions on this last session for Victor. "Night Song", previously recorded by Cootie Williams, makes an excellent farewell for Bunny's orchestra. Shortly after this session, Bunny Berigan had to file for bankruptcy and was forced to enter hospital to cure his alcohol-related illnesses. In 1940, he played for several months with the Tommy Dorsey orchestra, and was given several solo spots on records. In September 1940, Berigan tried the bandleading game once more, probably with help and support from his former employer and friend, Tommy Dorsey. His new band, built around mostly young and little-known musicians, managed to record only eight titles for a small label, of which "I Got It Bad" and "Skylark" are the outstanding items. Less than six months after this last session, Bunny Berigan succumbed to his illness.

Anatol Schenker, July 1995.

CLASSICS 844

844

BUNNY BERIGAN
AND HIS ORCHESTRA
1938 - 1942

DK 003
COMPACT disc DIGITAL AUDIO
A.A.D.

3 307517 084422

1	In The Dark	(030338-1)	12-01-38	2:43
2	Walkin' The Dog	(030339-1)	12-01-38	3:03
3	Patty Cake, Patty Cake	(035031-1)	03-15-39	3:27
4	Jazz Me Blues	(035032-2)	03-15-39	3:12
5	I' Had It Comin' To You	(035033-1)	03-15-39	3:24
6	There'll Be Some Changes Made	(035034-1)	03-15-39	3:01
7	Little Gate's Special	(035035-1)	03-15-39	3:02
8	Gangbuster's Holiday	(035036-1)	03-15-39	3:17
9	Peg O' My Heart	(043925-1)	11-28-39	2:54
10	Night Song	(043926-1)	11-28-39	3:02
11	Ain't She Sweet?	(043927-1)	11-28-39	2:35
12	Ay-Ay-Ay	(043928-1)	11-28-39	3:25
13	I Got It Bad And That Ain't Good	(W-109-2)	c. 09-41	3:12
14	The White Cliffs Of Dover	(W-110-2)	c. 09-41	3:29
15	'Tis Autumn	(W-111-2)	c. 09-41	3:18
16	Two In Love	(W-112-2)	c. 09-41	2:32
17	Skylark	(W-137-1)	c. 01-42	2:44
18	My Little Cousin	(W-138-2)	c. 01-42	2:50
19	Somebody Else Is Taking My Place	(W-139-2)	c. 01-42	2:26
20	Me And My Melinda	(W-140-2)	c. 01-42	3:10

CLASSICS

ALSO AVAILABLE BY BUNNY BERIGAN : CLASSICS 734 (1935-36), 749 (1936-37), 766 (1937), 785 (1937-38) & 815 (1938).

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CLASSICS

844

844

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

New York, December 1, 1938.

030338-1	In The Dark - ajL	Victor 26122
030339-1	Walkin' The Dog	Victor 26123

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

New York, March 15, 1939.

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

BUNNY BERIGAN AND HIS ORCHESTRA: Bunny Berigan-t dir. John Fallstitch-Karl Warwick-Joe Aguanno-t/Mark Pasco-Al Jennings-tb/Charles DiMaggio-JacR Goldie-as/Larry Walsh-Stewart Anderson-ts/Edwin Ross-p/Tommy Moore-g/Mort Stuhlmaker-sb/Paul Collins-d.

New York, November 28, 1939.

043925-1	Peg O' My Heart	Victor 27258
043926-1	Night Song	Victor 27258
043927-1	Ain't She Sweet?	Victor 27253
043928-1	Ay-Ay-Ay	Victor 27253

BUNNY BERIGAN AND HIS ORCHESTRA: Bunny Berigan-t dir. 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	Elite 5006
W-111-2	'Tis Autumn - vLR	Elite 5005
W-112-2	Two In Love - vLR	Elite 5005

BUNNY BERIGAN AND HIS ORCHESTRA: Bunny Berigan-t dir. Kenny Davis-Bobby Mansell-Freddy Norton-t/Charlie Stout-Max Smith-tb/Walt Mellor-George Quinty-as/Neil Smith-Red Lang-ts/Eugene Kutch-p/Tony Estren-sb/Jack Sperling-d/Danny Richards-Nita Sharon-v.

New York, c. January, 1942.

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

CLASSICS 844

9-9-94!

Dear Eddie,
I found this CD in the store last week and noticed it contained all your recordings with Bunny ... so I bought it!!
Eddie, your sound great! You are really "keeping it alive" with Bunny's playing. His choruses and our hour were your must "Back Beats" on the Old Gang's All Here" album. And your "Jim" work behind the piano acted as reminds me of real growing up. Plays either Jazz or Swing. I listened to play "Jim" & "Tea for Two" & "Wood Block Stomp" & "Sweet Lucy Brown" & "Bei Mir Bist Du Schön" & "Sweet Georgia Brown" & "Ain't She Sweet" & "Peg O' My Heart" & "Night Song" & "Ay-Ay-Ay" & "Patty Cake, Patty Cake" & "Jazz Me Blues" & "Y' Had It Comin' To You" & "There'll Be Some Changes Made" & "Little Gate's Special" & "Gangbuster's Holiday" & "Swingin' ... " & "Keep the Beat Swingin' ... " & "Swanee" & "C.

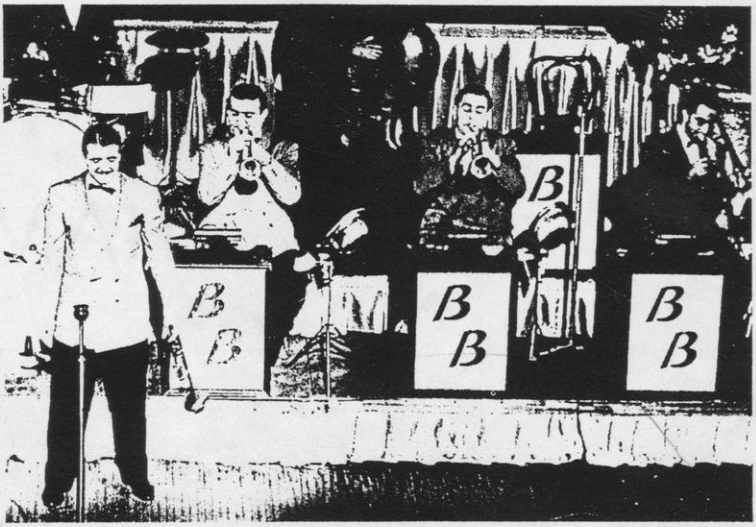
Thanks for the tape. My favorites were Patty Cake, Jazz Me & Little Gate". Love your 2 Bar Fill on "Gang Busters" & "Keep the Beat Swingin' ... " & "Swanee" & "C.

(2 LP's) I have. I don't have the albums as ? May be you do ?? Whether or not Buddy R. Oh, I was surprised with Bunny Jack Sperling played with Bunny for this CD. I did not know. He had played with him. The tape. My favorites were

A tape of all your B. Berigan Sides all together on a tape. Now you can't have it any more!! Your CD is set-up! I am sorry, I don't have a tape of all your B. Berigan Sides all together on a tape. Now you can't have it any more!! Your CD is set-up!

Sincerely,
Ed Stuck

BUNNY BERIGAN
GANGBUSTERS



March 15, 1939
back row: ***Ray Conniff*** • ***George Johnston*** • ***Jake Koven***
Johnny Napton • ***Eddie Jenkins***
middle row: ***Don Lodice*** • ***Gus Bivona*** *(hidden)* • ***Hank Saltman***
Larry Walsh • ***Allan Reuss***
front row: ***Kitty Lane*** • ***Bunny Berigan***

Production **A. Robertson/J.R.T. Davies** • Transfers **J.R.T. Davies**
ReMastered **John R.T. Davies**
Design **Art Surgery**, Edinburgh • Photographs courtesy **Ian Crosbie**

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TRACKS

1

026870-1	**When A Prince Of A Fella Meets A Cinderella** *(Van Heusen/Kurtz) arr: Lipman* †	(a) 3.23
026871-2	**Livery Stable Blues** *(Lee/Lopez/Nunez) arr: Lipman*	(a) 3.26
026872-1	**Let This Be A Warning To You, Baby** *(Davis/Handman) arr: Lipman* †	(a) 3.04
026873-1	**Why Doesn't Somebody Tell Me These Things?** *(Strand/Eaton) arr: Lipman* †	(a) 2.53
026874-1	**High Society** *(Melrose/Steele) arr: Lipman*	(a) 2.45
026875-1	**Father, Dear Father** *(McCarthy/DaCosta) arr: Lipman* ‡	(a) 2.49
027914-1	**Button, Button** *(Reichmer/Boland) arr: Lipman* †	(b) 2.43
027916-1	**Rockin' Rollers' Jubilee** *(Davis) arr: Lipman* †	(b) 2.31
030300-1	**Sobbin' Blues** *(Kassel/Burton) arr: Lipman*	(c) 3.19
030301-1	**I Cried For You** *(Freed/Arnheim/Lyman) arr: Lipman* ◊	(c) 3.18
030302-1	**Jelly Roll Blues** *(Morton) arr: Osser*	(c) 3.22
030303-2	**'Deed I Do** *(Hirsch) arr: Lipman* ◊	(c) 2.46
030168-1	**In A Mist** *(Beiderbecke) arr: Lipman*	(d) 3.08
030169-1	**Flashes** *(Beiderbecke) arr: Osser*	(d) 2.49
030170-1	**Davenport Blues** *(Beiderbecke) arr: Lipman*	(d) 3.18
030171-1	**Candlelight** *(Beiderbecke) arr: Osser*	(d) 3.11
030338-1	**In The Dark** *(Beiderbecke) arr: Lipman*	(e) 2.44
030339-1	**Walkin' The Dog** *(Brooks) arr: Lipman*	(e) 3.05
035031-1	**Patty Cake, Patty Cake** *(Razaf/Johnson) arr: Phillips* ◊	(f) 3.29
035032-1	**Jazz Me Blues** *(Delaney) arr: Lipman* ••	(f) 3.09
035033-1	**Ya Had It Comin' To Ya** *(Lerner/Oakland) arr: Phillips* ◊	(f) 3.27
035034-1	**There'll Be Some Changes Made** *(Higgins/Overstreet) arr: Phillips*	(f) 2.59

2

035035-1	**Little Gate's Special** *(Conniff) arr: Conniff*	(f) 3.04
035036-1	**Gangbusters' Holiday** *(Conniff) arr: Conniff*	(f) 3.18

† *voc: Jayne Dover* • ‡ *voc: Bernie Mackey* • ◊ *voc: Kitty Lane*

PERSONNEL

Bunny Berigan & His Orchestra

(a) Bunny Berigan *(tpt, vocals) directing*
Steve Lipkins, Irving Goodman *(tpts)* • Nathan 'Nat' Lobovsky, Ray Conniff *(tmbs)*
George 'Gigi' Bohn *(alt sax)* • Gus Bivona *(clt, alt sax)* • Georgie Auld *(ten sax)*
Clyde Rounds *(ten, bar sax)* • Joe Bushkin *(pno)* • Dick Wharton *(gtr)*
Frederic 'Hank' Wayland *(bs)* • Bernard 'Buddy' Rich *(dms)*
Jayne Dover, Bernie Mackey *(vocs)*
– Recorded **New York City, September 13, 1938** –

(b) *As (A) except* Johnny Napton *(tpt) replaces* Lipkins • Anthony 'Andy' Russo *(tmb) replaces* Lobovsky • Milton Schatz *(alt sax) replaces* Bohn
– Recorded **New York City, October 14, 1938** –

(c) *As (B) except* Bob Jenney *(tmb) replaces* Russo • Murray Williams *(alt sax) replaces* Schatz • Kathleen 'Kitty' Lane *(vocs) replaces* Dover
– Recorded **New York City, November 22, 1938** –

(d) Bunny Berigan, Irving Goodman *(tpts)* • Ray Conniff *(tmb)*
Murray Williams *(bs clt, alt sax)* • Gus Bivona *(clt, alt sax)* • Georgie Auld *(ten sax)*
Joe Lipman *(pno)* • Hank Wayland *(bs)* • Buddy Rich *(dms)*
– Recorded **New York City, November 30, 1938** –

(e) *As (D) except* Joe Bushkin *(pno) probably replaces* Lipman
– Recorded **New York City, December 1, 1938** –

(f) Bunny Berigan *(tpt, vocs) directing*
Johnny Napton, George Johnston, Jake Koven *(tpts)* • Ray Conniff, Bob Jenney *(tmb)*
Henry 'Hank' Saltman *(alt sax)* • Gus Bivona *(clt, alt sax)* • Don Lodice *(ten sax)*
Larry Walsh *(ten sax, bar)* • Joe Bushkin *(pno)* • Allan Reuss *(gtr)* • Hank Wayland *(bs)*
Eddie Jenkins *(dms)* • Kitty Lane *(vocs)*
– Recorded **New York City, March 15, 1939** –

BUNNY BERIGAN

When **Bunny Berigan** and his brand new band opened at Frank Dailey's famous Meadowbrook Country Club in Cedar Grove, New Jersey, in February 1937, he was universally accepted as the finest white jazz trumpet player in America and a 'natural' to become a bandleader. Unfortunately, that first engagement was not a success, with Bunny's band being rapidly replaced by another new outfit led by a young clarinet player called Artie Shaw. Chastened by that experience, Berigan performed a 'house-cleaning' act, bringing in several new musicians, including an exciting tenor saxophonist from Canada named Georgie Auld and a pianist named Joe Lipman, who was also a brilliant arranger. In April 1937, this band opened at the prestigious Hotel Pennsylvania in New York complete with regular nightly remote broadcasts and a recording contract with RCA Victor. Bunny had his sights firmly set on fame and fortune, and with the success of his famous recording of his theme tune, *I Can't Get Started*, his future seemed secure.

Roland Bernard 'Bunny' Berigan was a musical prodigy, born and raised in Wisconsin, who mastered the violin, alto horn, cornet and trumpet before reaching teenage, and played with several local bands before trying to 'make it' in New York with a band playing at a German restaurant on Broadway, where he met his future wife who danced in the floor show, and where his burgeoning talent was noted by Jimmy and Tommy Dorsey, the most influential musicians in town. In 1930 he joined Hal Kemp for a summer tour of Europe, and the following year became a member of the musical staff of the Columbia Broadcasting System in New York, with time to accept freelance recording work. In November 1932, Bunny achieved a lifelong ambition by joining the world-famous Paul Whiteman orchestra and occupying the chair once held by one of his idols, the legendary Bix Beiderbecke, and like Bix, began to drink more than was good for him. A year later, having gained few opportunities to demonstrate his solo prowess in the Whiteman juggernaut, Bunny returned to the apparent security of the New York CBS studios, influenced no doubt by the acquired responsibilities of a wife and baby daughter.

Bunny now became busier than ever, broadcasting daily on many programmes and recording with pick-up groups accompanying such singers as Bing Crosby, Mildred Bailey, the Boswell Sisters and the Mills Brothers. (Many of those sessions have been released on Hep.) *"Bunny worked with all of us in those days of the Great Depression,"* Jimmy Dorsey recalled. *"He couldn't believe that so much money could be earned in the radio and recording studios. Tommy and I insisted that he play on all our dates and Benny Goodman felt the same way. Along with Louis Armstrong, Bunny Berigan was the favourite on trumpet. He conceived a whole new style."* In the spring of 1934, Bunny helped the Dorsey brothers launch their new orchestra, but was unable to tour with them as his contract with CBS prevented him from leaving New York. According to Joe Lipman, *"I got my first big break in the fall of 1934, when George Bassman, a well-known composer-arranger, put in a word to Benny Goodman that I might help him with arrangements for his forthcoming Nabisco-sponsored radio programme called Let's Dance, which would be aired coast-to-coast every Saturday night over NBC. That was when I first met Bunny, who played on several of the early shows that winter."* Ben Kanter agreed, *"Though Bunny wasn't what you'd call a regular member of the band, and wouldn't normally be present at rehearsals. He would just show up for the broadcasts, because he was still working full-time at CBS."*

In January 1935, Benny Goodman called Pee Wee Erwin to replace Bunny, who continued with his busy schedule for CBS and recording with Glenn Miller, Red McKenzie *et al.* He was given his own 15-minute spot in April 1935 entitled *Bunny and His Blue Boys*, but a couple of months later accepted an offer from Benny Goodman to rejoin him for a cross-country tour, which culminated in that famous engagement at the Palomar Ballroom in Los Angeles, California, which is credited with the start of the so-called swing era. Bunny made some great records with Goodman, including *King Porter Stomp*, *Blue Skies* and *Sometimes I'm Happy*. In September 1935, he was back at CBS in New York and picked up his recording career, while playing nightly in the many jazz clubs along 52nd Street, always fortified by John Barleycorn. In June 1936, he was appointed musical director of radio's first regular jazz pro-

gramme, *Saturday Night Swing Club*, which adopted *I Can't Get Started* as its theme, and in November, he agreed to join Tommy Dorsey's band on its weekly radio programme sponsored by Raleigh-Kool cigarettes. In January 1937, Bunny was the star soloist on Dorsey's famous hit record of *Song Of India* and *Marie*, and at the same time he was selecting and rehearsing men for his own band, as Clyde Rounds recalled, *"A couple of days before the Dorsey band opened at the Commodore Hotel, we had a recording date at which Tommy treated us to a display of his wretched temper. He snarled at Bunny for missing a high note, causing Bunny to blow up and stalk out of the studio, although he returned after Tommy calmed down to complete the session. But a few days later, he invited Joe Dixon and me to join the new band he was planning. I accepted Bunny's offer and gave my notice to Tommy's manager, but Joe didn't join until later."*

During the next three years the Bunny Berigan band criss-crossed the USA, playing numerous one night stands, punctuated by occasional longer theatre or hotel engagements and weekend college proms. There were frequent personnel changes, including the addition of clarinettist Joe Dixon, trombonist Sonny Lee and trumpeter Irving Goodman, Benny's younger brother, in the summer of 1937. Dave Tough took over the drum chair from George Wettling in January 1938, before being succeeded by Johnny Blowers and Buddy Rich. Trombonist-arranger Ray Conniff joined in May 1938, along with pianist Joe Bushkin, who had worked with Bunny on 52nd Street, to allow Lipman to devote more time to writing. A couple of dozen recording sessions produced some swinging instrumental numbers, such as *Swanee River, Frankie & Johnny, Mahogany Hall Stomp, The Prisoner's Song, Caravan, Black Bottom* and, of course, *I Can't Get Started*, which featured the leader's querulous, but strangely attractive vocal, plus his remarkable virtuoso trumpet solos. Unfortunately, much of the pop material recorded was easily forgettable, to say the least! The better current pops were cornered by Victor's roster of name bands, including Benny Goodman, Tommy Dorsey, Larry Clinton and Sammy Kaye, leaving Bunny with the 'dogs'!

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Largely as a result of his increasing dependence on alcohol and his cavalier attitude to the harsh realities of his deteriorating financial position, Bunny was forced into bankruptcy in September 1939. He owed money to his musicians, the Greyhound Bus Company for travelling expenses, in addition to various hotel owners and ballroom operators, and the musicians' union appointed an official to try to sort out the mess. A few months later, Bunny's friend, Tommy Dorsey, proposed a rescue plan, which involved Bunny's return to the Dorsey band, with Tommy deducting a fixed percentage of his salary to repay his many creditors. *"Tommy Dorsey was Bunny's best friend and truest fan,"* declared trumpeter Ray Linn. *"I still remember him taking me to one side to inform me that Bunny - not Berigan - just Bunny - was coming back. 'He's joining us next Sunday!' said Tommy, 'But don't you worry, you'll still get plenty of jazz to play.' I stammered, 'Gee, Tommy, I don't want to play any solos while he's in the band. I'll just be happy to sit there and listen to him.' Tommy smiled, patted me on the arm, and walked off as happy as a clam!"* However, Bunny's six months tenure with Dorsey involved many hassles and disagreements over his constant drinking, which often resulted in him being totally incapable of playing and occasionally falling off the bandstand! In August 1940, Bunny abruptly left the Dorsey band with recriminations on both sides.

Although he reorganized that fall, Bunny's reputation for unreliability caused bookings to fall off and recording dates to disappear completely, as trumpeter Frank Perry recalled, *"We were fairly well rehearsed and had some good musicians, mostly unknown, but we made no records. Bunny didn't have a recording contract, because his Victor contract lapsed when he went back to Tommy Dorsey and wasn't renewed. We played the Steel Pier in Atlantic City, New Jersey, in the summer of 1941, and Bunny was thrown in jail for skipping his hotel without paying the bill. We hadn't been paid either, so MCA and the union had to intervene to bail Bunny out and pay off the band. As a result we all gave notice and went back to New York, where Pee Wee Erwin took over as leader."* Shortly afterwards, Bunny took over a band of youngsters in Trenton, New Jersey, and embarked on yet another gruelling tour of one night stands, but his flagrant disregard of his own failing health led to hospitalization in Pittsburgh in April 1942 with a bout of pneumonia. After discharging himself against medical advice, Bunny continued the tour, which ended in New York

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with an engagement at the Manhattan Center. Unfortunately, Bunny was readmitted into hospital following a stomach haemorrhage, and on the morning of June 2, 1942 in New York's Polyclinic Hospital, Bunny Berigan died at the age of 33, with his manager, Don Palmer, and his friend, Tommy Dorsey, at his bedside.

The tracks on this CD were recorded at six sessions between September 1938 and March 1939, the first taking place a few days after the band acquired three new members, as Gigi Bohn recalled, *"The Hudson-De Lange orchestra broke up an account of Will Hudson's illness, and clarinettist Gus Bivona, vocalist Jayne Dover and I all joined Bunny Berigan at the same time. The next week, we had a Victor recording date, at which Jayne sang on three of the pop tunes, and we were all supposed to sing* ***Father, Dear Father*** *in unison. Well, after a half-dozen attempts, it still sounded terrible, so, in desperation, Bunny called in Bernie, the bandboy, and asked him to give it a try. He'd previously done a vocal an a transcription session version of Flat Foot Floogie a couple of months before."* On ***High Society***, arranger Joe Lipman made the unusual decision to eliminate the traditional clarinet solo and let Joe Bushkin, Georgie Auld, Ray Conniff and Bunny handle the solos with sympathetic support from Buddy Rich on drums. Buddy's fine brushwork backs Bunny's croaky, muted intro on ***Livery Stable Blues***, which has an excellent piano chorus by Bushkin. Bivona's clarinet, Conniff's trombone and Auld's tenor sax complement Bunny on ***When A Prince Of A Fella Meets A Cinderella, Let This Be A Warning To You, Baby*** and ***Why Doesn't Somebody Tell Me These Things*** respectively.

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Jayne Dover features strongly on the second session together with Auld's tenor and Bunny's powerful trumpet in ***Button, Button*** with Joe Bushkin an additional cohort in ***Rockin' Rollers' Jubilee***. Miss Dover worked later with Teddy Powell and, as 'Jane Essex' with Claude Thornhill. That October session took place soon after the band had abandoned an engagement on the roof garden of the Ritz-Carlton Hotel in Boston due to a hurricane. Lead trumpeter Steve Lipkins had left the band because of his father's death, and sub, Bernie Privin, opened with the band in Boston, while permanent replacement, Johnny Napton, struggled through high winds and floods, only to find when he finally arrived at the hotel that the date had been cancelled because of the storm! A new vocalist, Kitty Lane, joined the band in time for the next recording session in November 1938. She had worked previously with Charlie Barnet, Glenn Miller and Isham Jones, and soon brought in her husband, Jerry Johnson, as the new band manager. About the same time, Joe Lipman persuaded Bunny to hire Glenn Osser to assist him with the increased writing chores, and Jack Jenney's younger brother, Bob, joined Ray Conniff in the trombone section. Osser's first chart for the band was Jelly Roll Morton's famous ***Jelly Roll Blues***, which features muted and open trumpet solos by Bunny, plus a fine Bushkin piano chorus. Conniff's trombone, Bivona's clarinet and Auld's tenor assist the leader in ***Sobbin' Blues***, while Miss Lane acquits herself well in ***I Cried For You*** and ***'Deed I Do***, both of which offer solos by Auld and Bunny, who again plays both muted and open solos on the latter title.

The next two sessions featured a small group from the band playing tunes written by, or associated with Bix Beiderbecke, and issued under the title of *Bunny Berigan And His Men*. Joe Bushkin had just left the band to return to his beloved 52nd Street in a group led by clarinettist Pee Wee Russell, so Bunny asked Joe Lipman to fill in, as he recalled, *"We were always looking for something different to record, but Bunny had a devil of a time selling the idea of doing a batch of Bix Beiderbecke compositions to the Victor bosses. So we introduced* ***In A Mist*** *on a Saturday Night Swing Club broadcast to show what could be done, and I guess it worked."* The ethereal charm and introspection of Beiderbecke's pieces, which were written as piano solos, have been successfully translated into these orchestral settings, and on aural evidence, it seems possible that Bushkin played on the second session, as he had made a rapid return to the band following the abrupt closure of the Little Club an 52nd Street.

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continued over...

'Seven men from the Berigan band waxed five Beiderbecke numbers arranged by Joe Lipman, but it's on the sixth side, ***Walkin' The Dog****, (not by Beiderbecke) that Bunny sounds most like Bix. The best of the five is* ***Davenport Blues*** *in which Ray Conniff gets the idea on trombone, and Georgie Auld plays good tenor.* ***In A Mist*** *is the most disappointing. It doesn't capture the mood of the tune at all.'*
– ***George Simon****, Metronome, December 1938*
Incidentally, on some 78s, ***Flashes*** *was incorrectly labelled Flashers!*

"Joey Bushkin was thrown out of a job when the Little Club folded," said Clyde Rounds. *"So he came back, but Georgie Auld and Irving Goodman both turned in their notices at the same time. Georgie had been offered a lot more money by Artie Shaw and Bunny was pretty upset at losing his number one soloist."* Auld was replaced by Don Lodice, who recalled, *"Gus Bivona and Irv Goodman heard me playing at a New York club called Rudy's Rail and recommended me to Bunny as a replacement for Auld, who, along with Buddy Rich was moving over to Artie Shaw."* In the New Year, Jake Koven replaced Goodman, with a third trumpeter, George Johnston, being added. Another 'defector' was Clyde Rounds, who said, *"Larry Walsh came in in my place, and Vic Hauprich, a friend of Bunny's from his Wisconsin days, took over on lead alto from Murray Williams. Phil Silman had the unenviable job of replacing Buddy Rich, and a guy called Andy Phillips joined, mainly to do some arranging, but also to fill in on guitar occasionally. Bunny was still capable of playing great horn, despite his drinking, but he couldn't seem to generate the same inspiration I remembered from those earlier days."*

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In January 1939, Bunny was selected for Metronome's All Star Band, which recorded *Blue Lou* and *The Blues*, and soloed on both sides. When the band left New York that month, Silman was replaced by a young drummer called Eddie Jenkins, who recalled, *"There was no drum book to speak of, so I just had to take my cues from Hank Wayland's hand until I became familiar with the charts. We encountered a few blizzards on that tour of Pennsylvania and New England, but things improved on our tour of southern states in the spring."* For the March 1939 recording session, Hank Saltman took over on lead alto and guitarist Allan Reuss, formerly with Benny Goodman, was added. Kitty Lane sang the two pop tunes, with Lodice, Bushkin, Bivona on alto, and Bunny providing the instrumental solos on ***Patty Cake, Patty Cake***, while Lodice, Conniff and Bunny decorated ***Ya Had It Comin' To Ya***. Bunny's growling horn, Lodice's robust tenor, Bivona's sinuous alto and Bushkin's tinkling piano illuminate Lipman's marvellous arrangement of the old jazz standard, ***Jazz Me Blues***, while the same stalwarts, with Bivona switching to clarinet, enrich Andy Phillips' arrangement of ***There'll Be Some Changes Made***, with a few bars from Conniff's trombone for good measure. ***Little Gate's Special***, dedicated to Bunny's current bandboy, Bob 'Little Gate' Walker, and ***Gangbusters' Holiday*** were both composed and arranged by Ray Conniff, who along with Bushkin, Lodice and Bunny are featured on both numbers, while Larry Walsh's baritone on the former and Bivona's clarinet on the latter complete the solo line-up. That session was one of the first to be supervised by Bunny's friend, Leonard Joy, who had just replaced Eli Oberstein as Victor's recording manager. Oberstein had resigned to start his own recording company. After the session, the Berigan band continued touring for most of the year, with no further recording dates scheduled until November, a session that proved to be its last for Victor. A couple of recording dates for Eli Oberstein's Elite label took place in November 1941 and March 1942, but, to the best of my knowledge, none of the sides were ever reissued an LP.

Although Bunny Berigan and his orchestra never achieved the acceptance nor the public acclaim of such contemporaries as the bands of Benny Goodman, Tommy Dorsey, Artie Shaw or Glenn Miller, the music here will attest to the swing, solo talent and all-round musicianship of the band, plus the power and endless ideas of its leader.

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Ian Crosbie
March 1991

Bunny Berigan Purveys Torrid Rhythms for Dance Enthusiasts

Junior Service League's Fifth Annual Charity Ball Last Evening Packs Pier Casino

Bunny Berigan may not know the definition of a jitterbug but the torrid tunes which his band purveyed last night at the Junior Service League's fifth annual charity ball last night at the Pier Casino gave a new meaning to the term. They proved conclusively his right to the title "hottest man in town."

Sparkling, gaily colored lights and a huge revolving rainbow-hued ball trembled as the blasts from Bunny's trumpet reached the ceiling and bounded back to tickle the toes of dancers attired in the smartest and loveliest of evening gowns.

Crepe paper bows in shades of the rainbow were tied to the pillars and the railing around the dance floor was banked with magnolia leaves

Dances

Bunny Berigan's Banshee Battery Disturbs Seismographs

SURELY the volume (not to be confused with Vol V.—Gla-Izu—Encyc. Brit.) of music of Bunny Berigan's battery of blaring banshees must have caused seismographic disturbances all over the earth as his trumpet awoke the jitterbug in the staidest of the customers last night at the Junior Service league's fifth annual charity ball at the Pier casino.

True to his word that his was the loudest band extant, Bunny was aided by the pier's peculiarly amplifying acoustics blowing his notes into kindom come, leaving patrons with frayed eardrums as well as shoe-leather.

But the Pier casino, dolled up in its Sunday best tied neatly in bows of all colors welcomed a large crowd of dance enthusiastis dressed up to within an inch of the latest fashion ads. A rainbow of color radiated behind the musicians unaffected seemingly by the heatwave issuing therefrom. Every table was decorated with fresh sweet peas donated by Max Zahn.

Diminutive Mrs. Horace D. Riegle, chairman of the affair, greeted everyone dressed in a period gown of heavy violet silk and wearing a corsage of gardenias. Mrs. J. Peter Glenn, who was in a dark flowered

a pre-dance party. At their table: Mr. and Mrs. Rayford McCormick, Mrs. Alexander B. White, Dr. and Mrs. Harry L. Merryday, Dr. and Mrs. Charles A. Clemmer, Miss Annie Wood Borden, Mulford Perry. Seated at the table of Mr. and Mrs. E. L. King, Jr., were Miss Jane Good, John Andruss, III, Mrs. Benjamin Tully, Mr. and Mrs. Frank Irving, Harry Fox.

Among the many others attending: Mr. and Mrs. Laurence Slaughter, Mr. and Mrs. Sidney

Buddy Rich to Drum Here

Buddy Rich, a triple treat in the entertainment world is coming to Milwaukee Friday. He beats the drums enthusiastically, sings in a dynamic voice, and dances with wild abandon.

Buddy has had his own orchestra for six years, and previously was a big attraction in Tommy Dorsey's orchestra, often stopping the show with his sensational drum walloping. His theatrical experience started at the age of 2 when he joined his mother and father, "Wilson and Rich," in their vaudeville act, as a precocious drum and dance man. At 5 he starred, solo, in a skit built around his drumming ability, called "The Village Toyshop" for the Greenwich Village Follies.

At 7 Buddy toured Australia and Hawaii. Throughout his childhood there was never any doubt in Buddy's mind that he would lead his own orchestra. But he needed professional experience, so he joined Joe Marsala's band at the Hickory House, New York, while he was still in his teens.

Buddy Rich

One Night Stands

Then followed several years of one night stands, coast to coast, with Leith Steven's orchestra and Bunny Berrigan's band. Artie Shaw then grabbed him.

About a year later, during a booking in Atlantic City, he was spotted by Tommy Dorsey and persuaded to take the drummer boy spot with the Sentimental Gentleman of Swing. A young crooner named Frank Sinatra was singing for Tommy Dorsey at that time and he and Buddy became fast friends.

In 1942, after six years with Tommy Dorsey's orchestra, Buddy joined the marines. For two years he laid his drum sticks away. Then, upon discharge, he returned to Tommy Dorsey to make the MGM picture "Thrill of a Romance." On the set he ran into Frank Sinatra, his prewar buddy, who was making "Anchors Aweigh." It was "the Voice" who persuaded "the young man and his drums" to organize his own band, and it was Sinatra who supplied the funds to get it going.

Played With Small Bands

At the height of his success, in December, 1950, Buddy disbanded his orchestra and went out on his own, playing with small jazz groups.

Then Josephine Baker asked him to be musical conductor for her act. Next he formed the Big Four, and for three months was a success in Chicago's Loop and at the Silhouette club. But the boys wanted to return to Broadway and Buddy let them go. Now he has another quartet that will open soon in a downtown tavern devoted to jazz music entertainment.

BIG BAND FAN Kingston Johns (top photo) will never forget sharing an elevator with legendary trumpeter Bunny Berigan (below).

The Saturday Night Swing Club

The joint was jumpin'... and these high schoolers were right in the middle of it all.

By Kingston Johns, Fort Myers, Florida

ONE FALL EVENING in 1937, I walked into the lobby of the CBS building on Madison Avenue in New York City with two high school friends, Seward and Chris. Earlier that afternoon, we'd caught the train into New York from our homes in Chatham, New Jersey.

It was 6 p.m., an hour before the popular live radio broadcast of *The Saturday Night Swing Club* on WABC. That show featured some of the most famous Big Band musicians of the day. Young musicians ourselves, we hoped to catch one of the top sidemen in the lobby and ask for an autograph.

No such luck...but we did ride the elevator up to the studio floor with Bunny Berigan, one of the best trumpet players of the era. We were thrilled, of course, just to *stand* near him on that 1-minute ride!

Our hard-to-secure tickets were collected at the studio door. Inside the small studio, no more than 50 folding camp stools were scattered around the room.

The canvas seats were uncomfortable and didn't have backrests, but nobody cared—being in the middle of a live broadcast was an uncommon treat.

Within minutes, the musicians arrived and took their places on a tiered bandstand. They started warming up their instruments, placing arrangements on music stands and chatting informally with each other.

Our seats were only a few feet away from the stage, so my friends and I got a clear view of it all. At about 6:30 p.m., the orchestra leader directed a brief run-through of some of the numbers to be broadcast later. By then, we were really excited—it was obvious this was a superb Big Band, and we anticipated a wonderful program.

Didn't Need Much Rehearsal

The musicians all knew each other but regularly played elsewhere in the New York area, so this wasn't a "theater" presentation that had been rehearsed all week. *The Saturday Night Swing Club* simply gathered the best available players for any given broadcast. Relying on their superior musicianship, they rehearsed on-site, going over the complicated sections in the arrangements just once or twice before declaring themselves ready.

A few minutes before the show began, a station employee introduced a "cheerleader", an exuberant young man who immediately whipped up our enthusiasm.

He made it clear our applause was important. There were thousands of listeners coast to coast, and in South America, so he had us clap vigorously over and over until it suited him.

Soon the red lights on the wall signaled ON THE AIR! The orchestra, under the direction of Leith Stevens, opened the broadcast with a few bars. Then Mel Allen (later the baseball voice of the New York Yankees) spoke into his microphone, "The Saturday Night Swing Club is in session!"

They Were Lucky to Listen

We could hardly believe it—here we were right in the middle of America's most popular and famous Big Band radio show. And with all that talent on stage, the sound was incredible.

Sometimes, five saxophones backed up an improvised chorus from the trumpets—Bunny Berigan usually provided lots of fireworks. At other times, muted trumpets or trombones played behind a hot tenor sax solo.

Then the whole orchestra—with a complete rhythm section of piano, bass, guitar and drums—would play a big production "barn burner" in full tone and upbeat tempo. After each song, the cheerleader directed our enthusiastic response.

It was a half hour of the best swing music, and we loved every minute. It was over too soon, of course, but this was an unforgettable experience for three awestruck high school kids.

Even now, more than 60 years later, I can close my eyes and picture that Saturday night when the upbeat sound of a swingin' 16-piece band filled the room in a *big* way.

My Favorite Saying: "If you blow your own horn, you're probably off-key." —John Hampsch, Los Angeles, California

ıdison Had 'Swing' a Dozen Years Ago, Bunny Berigan Recalls

By BUNNY BERIGAN

Swing is the byword in rhythm ıusic now-a-days, a fact which prompts me to reflect on my very early days as a musician in Madison.

'Ve played swing music then, too. The only difference, it occurs to me, is that we didn't call it by that name.

Rhythm music hasn't changed since those days. The orchestras that play it now are larger and somewhat different in setup. A five or six-piece band a dozen years ago was the usual thing. It consisted of something like a piano, trumpet, banjo, saxophones and traps. There was no leader and no written arrangement.

The outstanding talent of a jazz musician then was the same as it is now. It is the talent for improvisation. All the player needed was the melody. His instinctive feeling for music made him sense the correct harmony and it was no coincidence that all members of the band did play the same harmony.

Their minds worked alike. They knew what to do and knew the next man knew, too. And when it came to modulations from key to key the same instinct applied. The men never failed to meet on the right chord or the right change.

The same feeling applied to rhythm. All that was necessary was for the pianist to tap out his one, two, one, two in the tempo desired and the rhythm followed of its own accord, purely on the impluse of the pl ers.

And it was the unerring understanding of each player that, after the first chorus was played without embellishment, purely as a "statement of theme," the next chorus would be given to free interpretation and each man could play as the spirit moved him. Everything worked together.

don't see that 1936's swing music
different save for the fact
stras are larger and the
arranged beforehand,
that is not a rule.

Everybody—

Who wants up-to-the minute radio news, reads it daily in

The Wisconsin State Journal

Harmony has grown somewhat more intricate and the depa.tures which are made from the basic structure of four-part writing are sometimes extraordinary.

But the musicians have grown with the times and they sense even these harmonies as they approach. My orchestra can play for hours without a written note of either music or melody and it is amazing to observe the developments in theme and structure which occur with no instrument sounding a discordant note.

And the rhythm today is identical with that of twelve years or so ago. It is that which inspires a feeling for dancing or for keeping time with one's foot. It is a matter of spirit and inner feeling which no composer could indicate on a written score. It is just played.

Call it swing today, ragtime [illegible]terday, jazz in all ages—it's the same thing to me and a lot of fun.

Bunny Berigan Thinks Jitterbugs Are Too Noisy

MAR 6 1939

DAYTONA BEACH, FL

Famed Trumpet Leader Likes Sweet Music. He Plays Tonight With His Orchestra For League Ball

By FLORENCE PEPPER

"Most jitterbugs act rather than react to swing." That is the belief of Bunny Berigan, famed trumpeter, who with his 15 piece "name" orchestra tonight will peal out rhythms at the annual Junior Service league ball at the Pier casino.

Like King of Swing Benny Goodman, Berigan agrees that jitterbugs make too much noise and too much ado to appreciate an orchestra's presentation.

Says Maestro Bunny, "Jitterbugs ought to let us play for them instead of putting on a show for themselves."

And although Berigan and his two year old orchestra play for collegiates and swingsters as well as older groups, they don't go in for swing jargon. They play swing (and they play it well or else their names wouldn't be among the 12 leading swing orchestras) but they're not "cats." They believe in sweet music being played without so-called "jiving."

The leader does some of his own arranging. Also arranging for the orchestra Ray Konoff and Gus Bivona, members of the orchestra and Joe Lippman, Andy Phillips, and Jake Zarombie, New York arrangers. Berigan also composes numbers, several of which he will play tonight. Perhaps his best known are "Wacky Duts" and "Devils Holiday." His newest number, yet to be published is "Easy To Find, Hard to Lose." And in collaboration with Bivona he has written "Gus Bivona Blues," recently recorded.

Bivona, a sax player in the orchestra, is a replica of William Powell, "The Thin Man," on a much thinner basis. Besides looking like Powell, he is a personal friend of his. As a matter of fact, he plans to go to Hollywood soon to play a stand-in part for the actor. The picture will be a sequel to the Thin Man and Bivona, who is an expert surf board rider will be filmed in surf scenes.

The orchestra arrived here yesterday morning after playing at the University of Florida's Military ball. They spent yesterday golfing and sunning and last night they were busy hitting local night spots. Today they'll do a little more of their sunning and resting and at 10 o'clock tonight they'll make their presentation at the ball."

In the group are 15 members — two vocalists, Kathleen Lane and Danny Richards; six brass (trumpets and trombones) four six (reed) and three rhythm (piano, bass drums and guitar). Two of the players, Bivona and Hank Saltman last night assured this reporter of the skill of their leader. "When he plays the trumpet, said they, it's like a kid's first taste of ice cream. The orchestra members just sit back and relax lapping his tunes up. And as a leader—he's the best that there is."

From other reports that's not hard to believe. Berigan comes from a long line of trumpeters—his father and his grandfather both were experts at the game. And according to University of Florida boys who this weekend danced to the orchestra's tunes, Bunny Berigan's swingsters are really good.

Berigan's wife and two infant daughters did not accompany him on this trip. They are vacationing in Canada. From here the orchestra goes to Birmingham then to Duke university and back to New York. In May they plan to leave for Hollywood where they will be featured in a short.

Riding the Airwaves
with Richard K. Bellamy

A Whole Slew of Little Things

THE summer replacement for Edgar Bergen, starting July 5, has been decided on. It will feature **Walter O'Keefe,** long missing from the airwaves, as emcee of a show presenting a new bill every week. **Raymond Paige's** orchestra will play. The network is trying to hitch the change of guests idea with the purported comeback of vaudeville. . . . **"Mr. District Attorney"** and **Bing Crosby's "Music Hall,"** which have very good Crossleys, have just been renewed for a year on NBC. . . . The summer substitute for **Fibber McGee and Molly** comes in next week Tuesday, June 29. It's **Meredith Willson's** music plus **John Nesbitt,** film and radio commentator. . . . **Vido Musso,** tenor sax whiz long with **Benny Goodman's** orchestra, is taking over the personnel of the late **Bunny Berigan's** unit. Berigan, who went from **Fox Lake, Wis.,** to enjoy a career closely paralelling that of **Bix Beiderbecke,** died a few days ago. . . . Now it is reported that **Harpo Marx,** the famed wordless comedian, will soon be starred in a radio show in which he will do more talking than all the other members of the cast put together.

* * *

Something New

SOMETHING new in the annals of radio serials is the introduction on **"The Romance of Helen Trent"** of a plot sequence aimed to help the Negro people have their share in the winning of the war.

As Madie Walters, Helen Trent's

Asked in 1941 about his favorite fellow trumpeters, Louis Armstrong told Down Beat Magazine: "First I'll name my boy Bunny Berigan. Now there's a boy whom I've always admired for his tone, soul, technique, his sense of phrasing and all. To me, Bunny can't do no wrong in music."

The trumpet is probably the most physically demanding of the wind instruments, especially when challenged in the bravura style Bunny plays it. But his desire is so ardent and his technical mastery so sovereign that he produces one of the most profoundly personal and sublimely beautiful instrumental voices in all of music. It is a molten, clarion, immensely full bodied trumpet sound. Note after note, it swells up beyond sound to become an eerie, haunting, throbbing tonal presence that borders on the mystical. "I feel he's still HERE," said Red Norvo a few years ago. "I don't look at it like he's gone, really." There was wonder in Red's voice, and wonder is the typical expression of those who heard the Berigan horn in person and shake their heads for want of words to describe its impact. "You had to hear him, that's all," according to Joe Dixon, who played clarinet in Bunny's big band. At the end of a litany on his virtues, in 1957, Louis may have said all that finally matters: "He sure gives you them goose bumps, don't he?"

Red Norvo's reaction came as he and I were listening to Blues In E-Flat and Bughouse, sides Bunny recorded with the Norvo Swing Octet in January, 1935. "No record ever captured the true beauty of the man's sound," Red said. "Yet there it is, that charisma, that awesome presence coming through." Critic Helen Oakley experienced the Berigan effect in the opposite listening order. Writing in Down Beat in August, 1935, after hearing Bunny with the Benny Goodman Orchestra, she opined:

"Bunny Berigan was a revelation to me. Never having heard him in person before, even though well acquainted with his work on recordings, I was unpre-

pared for such a tremendous thrill. The man is a master. He plays so well I doubt if I ever heard a more forceful trumpet, with unending ideas and posessed of that quality...of swinging the band as a whole at the outset and carrying it solidly along with him, without a letup, until the finish of his chorus. Bunny is, I believe, the only trumpeter comparable to Louis Armstrong."

Ms. Oakley heard Bunny with Benny's soon to be famous band in late July of 1935. Less than a month later, on August 21st, they opened at the Palomar Ballroom in Los Angeles. This time Bunny swung the band (and the country) into the Golden Age of American Music. As Benny recalled it, "when Berigan stood up and blew King Porter Stomp and Sometimes I'm Happy the place exploded." That explosion was the birth of the Swing Era.

"He'd play a note and it hit your emotions like a howitzer," said trumpeter Pee Wee Erwin, who joined the Goodman band the following year. In 1937 he replaced Bunny on the Tommy Dorsey Orchestra. "You can't really comprehend or fully feel Bunny's power of tone unless you heard him in person. I don't mean mere volume. It's the sheer, magnificent body of sound he projects." Pee Wee then provided a remarkable illustration. "Because of the huge popularity of Marie, Tommy decided to record a sequel, using the same general format, including an upper register trumpet solo on Who. When I recorded my chorus on Who, I stood fifteen feet from an RCA Ribbon 44 microphone. When Bunny recorded his great solo on Marie, in the same studio and into the same microphone, he had to be placed thirty feet away from it. Twice the distance! And they say I had power," Pee Wee laughed.

Thus, does the spirit of the man transcend time and technology. Although few of us today can bring to Bunny's records the gloss the memory of him in person imparts, he still has "that awesome presence," even on

pre-high fidelity recordings. He made hundreds of them between 1930 and 1942, and it is there on every note in any register. Extending from high G four steps above high C down to low F, his range, without loss of tonal beauty, surpasses all other trumpeters of his time, and most since.

Few trumpeters use the extreme low notes of the horn (low F does not technically exist and must be "lipped" into being), because they are even more difficult to produce and control in pitch than the extreme high reaches of the trumpet. Yet Bunny plays his lower register with a fat fullness that sounds like a trombone. He uses the Bach straight six and straight seven mouthpieces, which are medium deep cup in design, as opposed to the standard seven-C, which is shallow cupped. This means Bunny deliberately chose to sacrifice some degree of mechanical help in the upper register in order to facillitate the rich, butter-and-egg lows he loves. His enormous strength and technique enabled him to compensate when he went for his highs.

Bunny's vast range is highly important to his style. Combined with extraordinary quickness, flexibility, and mobility, and inspired by his sweeping romantic imagination, it allows him to swoop and swirl his way from the top to bottom of his horn on nearly every solo. He phrases as if toying with time, mounting a melodic-rhythmic momentum, a vital lift and surging drive, that enable him to soar out of himself with the apparent ease of an eagle.

The dowry of gifts Bunny brought to this marriage of man and horn made it a perfect one. In addition to his inventiveness and love of the trumpet, he is endowed with perfect pitch. He is blessed with the strength of physique and facial structure, and the mental power to concentrate required trumpet playing of his kind. And there is an aspect of his virtuosity I discovered, which permitted Bunny to take optimum advantage of all nature

bestowed in making the instrument an almost natural extension of himself.

It was called "the no-pressure system" by musicians in the late 1920s, '30s, and '40s. In Bunny's time it was rarely employed because it was not widely understood and it is difficult to break old habits. Now it is the method taught to brass players from the moment they begin on a horn. More accurately described as non-pressure, or minimum-pressure, since there is always some force of mouthpiece on embouchure, it does enable the player to reduce the extreme force that would otherwise be needed to achieve the comparable result.

Essentially, the system consists in using a complex of natural body mechanics, including, especially, proper posture and breathing, to generate a jet-like flow of air up out of the body and into the horn. The idea is to "ride your air stream," in trombonist Phil Wilson's words, or "blow the horn away from your mouth," in the words of trumpeter Adolph Herseth.

The relative openness and relaxation of embouchure made possible by the technique yield significant virtues. Tonal breadth, intensity, and brilliance are more easily maintained in the extreme regions of the horn. Flexibility and speed of execution from note to note, even from a high to a low or the reverse, are increased. Precision of attack, the ability to snap a note into being like a whiplash, and control and bend it at will until cut off are enhanced. And the strain on the constitution is reduced, an asset which helps explain how Bunny managed to play as brilliantly as he did for as long as he did, despite rapidly increasing physical debilitation. Indicitive of the difference between the proper and improper techniques is that whereas Louis Armstrong would sometimes have bleeding lips after a performance, and developed scar tissue, a noticeable "cherry" on his embouchure, Bunny is not known to have ever had seriously sore lips.

STEVENS POINT, WISCONSIN

I had just finished helping my mother bring in the groceries from the car early in the evening. The radio in the kitchen was on and a record had just started over the air. 'My God,' I thought, 'that's beautiful trumpet. Oh, that is beautiful. Who is that?' Then the vocal. 'That's OK too. He really feels it.' Then more of that goose pimples on duck bumps horn. 'Oh, I hope he tells who that is.'

The announcer: 'That was Wisconsin's own Bunny Berigan and His Orchestra. Bunny's famous theme song, I Can't Get Started With You, recorded in August of 1937.' ('Christ,' I thought, 'that's 2 years before I was born.') 'As you just heard, Bunny Berigan was one of the all time great trumpet players.'

The record, played at that seemingly chance moment of perfect personal receptivity, and that announcement shaped the whole subsequent course of my life. I hate to think about all the joy I might have missed had I not, thus, been exposed to jazz music again.

I say 'again,' because a month earlier a friend had played Louie's West End Blues with Earl Hines for me. I had been deeply moved by that, but for some reason I didn't follow through. Bunny's performance was the extra nudge that caused me to become thoroughly immersed in jazz from then on.

(March, 1957)

WAUSAU, WISCONSIN

Seven months later I was at the Colonial Ballroom to hear 'Louie Armstrong and His All Stars'. There was the master, and I was privileged to be hearing him in person.

During the first intermission I walked into the john, and there was Louie! 'I sure love your music, Mr. Armstrong,' I said shyly. 'Well thank you, son,' he replied. 'I'm glad you do.'

'Say, have you ever heard of Bunny Berigan? He played trumpet, too.' (Doesn't every 18 year old think he owns a monopoly on his own discoveries?)

Louie grinned his response. 'You bet he did! Bunny was one of the greatest. Bunny was my boy.'

'Would you play I Can't Get Started, in your own way of course?' (I knew that much at least).

'No, I'm sorry, but that one belongs to Bunny.' There was a little mist in Louie's eyes, and maybe he saw my disappointment. 'Tell you what. How about if I dedicate a number I first recorded that Bunny later made a record of, Mahogany Hall Stomp?'

'Oh, that would be just great.' It was the first tune of the next set, and there was no doubt in my mind that Louie was trying to bring Bunny Berigan back to life through his horn. He played the hell out of the number for several choruses and he was the only one who took a solo.

(October, 1957)

DE KALB, ILLINOIS

I was talking with the manager of a record shop near the campus of Northern Illinois University. He said he had really enjoyed the birthday salute to Bunny Berigan I had done on my radio show. 'Are his records still available?'

I told him there were two numbers by Bunny on an album called 'Swing' that he had in stock. He cued the cuts up on the store phono which fed speakers outside as well as in the store. Within 6 minutes passing college students came in pratically demanding to know who that trumpet was. They had difficulty believing the music had been recorded in 1937, but 10 of them ordered the album.

(November, 1973)

CHICAGO, ILLINOIS: INTERVIEW WITH RED NORVO

People like Bunny are never really gone. I just feel like he's still here.

He was always one of those guys who came to play. (On the 1935 session) when we did Bughouse - you know we wouldn't rehearse anything. We'd just go in and hope something extra special would happen. Well, when Bunny came in to lead the last chorus out, I thought 'oh, it's happening. It's happening.'

(June, 1977)

WAUKEGAN, ILLINOIS: CONVERSATION WITH ONE OF MY RADIO LISTENERS (AGE 25)

Man, when you played Bughouse, I couldn't believe the surging drive of that trumpet. He was really something all right. He got right under me and made me fly with him.

(November, 1977)

LOS ANGELES, CALIFORNIA, AUGUST 21, 1935: THE BENNY GOODMAN ORCHESTRA'S OPENING AT THE PALOMAR BALLROOM

Benny Goodman: When Berigan stood up and blew Sometimes I'm Happy and King Porter Stomp the place exploded. (The RCA record of those two tunes soon became Goodman's first hit. Palomar was the birth of the Swing Era).

(1975)

MILFORD, NEW JERSEY - WAUKEGAN: TELEPHONE CONVERSATION WITH PEE WEE ERWIN-

His sound, what a sound! He had such incredible presence. He was in love with that horn of his.

I followed Bunny in Tommy Dorsey's band after they recorded Marie on which Bunny played so brilliantly. (It was Tommy Dorsey's first hit and the beginning of his enormous popularity).

I got to know the engineer at RCA who miked both Bunny and me with Tommy's band. The guy told me that to get the right balance, he had to place Bunny 25 feet further from the mike for his solos than he placed me for mine. Can you imagine? It turned out I had to be half the distance closer to the mike than Bunny! And people say I had quite a trumpet sound myself.

(July, 1977)

IRVING GOODMAN WITH STANLEY DANCE IN "THE WORLD OF EARL HINES"

The highlight for me of those days was the time I spent in Bunny Berigan's band (1937-38). I was crazy about Bunny. There haven't been that many guys could electrify Benny (Benny Goodman, Irving's brother), but Bunny was certainly one of them. His attitude was so great, too. Like when he played the boondocks, when it didn't really count, Bunny...always gave it everything he had. Another thing, he never acted like he was anything special. Maybe he didn't think he was. Music occupied his mind a lot, and he seemed to be able to inspire everybody to play a bit better than they ordinarily could. The way he beat off a tempo, and the sound he produced, got under our skins.

He was so much fun, some of us were pretty near willing to work for nothing....Besides being a nice person, sweet and lovable, Bunny was a musical giant.

(1973)

CHICAGO: INTERVIEW WITH YANK LAWSON

I loved Bunny Berigan's playing. We used to play tennis together. He was a quiet, gentle soul unusually unselfish and generous. He was so handsome. We used to tell him he looked like Anthony Eden.

(December, 1974)

CHICAGO: INTERVIEW WITH BUD FREEMAN

Bud read from his book, You Don't Look Like A Musician. The piece is entitled 'Hoagy's Wedding.'

Sometime in the 30s Hoagy Carmichael got married. He asked me to round up some of the guys to play. I got Bunny Berigan, Pee Wee Russell, and others.

It was one of the best jazz bands I ever heard. George Gershwin was there.- I remember I played about 12 improvised choruses on his classic, I've Got Rhythm. He actually seemed to be in pain. He died shortly after that.

(May, 1974)

NEW YORK, (ASSOCIATED PRESS): CARMICHAEL WEDDING MARCH

...Explaining his choice of 'Bunny Berigan and His Famous Door Five' for the occasion, he (Carmichael) added: 'That's just the best band in the country!'

(March, 1936)

PALM SPRINGS, CALIFORNIA - WAUKEGAN: TELEPHONE INTERVIEW WITH HOAGY CARMICHAEL

Why was Bunny special to me? The way he played the horn, and he was such a fine gentleman.

(November, 1977)

IRVING GOODMAN WITH STANLEY DANCE

Before he had the big band, Bunny had fronted a small group at the Famous Door on 52nd Street (in New York in 1936)....They sounded great and the place was crowded every night with musicians who had come just to hear Bunny. Before that, he'd worked on staff at CBS, and every week he'd been featured on the Saturday Night Swing Show....What he would play was incredible. He made I Can't Get Started his theme, and that number could never belong to anyone else ever again.

(1973)

CHICAGO: INTERVIEW WITH DIZZY GILLESPIE

Davis: Had you heard Bunny Berigan's 1937 record of I Can't Get Started by the time you recorded your version of it in 1940?

Gillespie: Everybody had heard that. I loved Bunny Berigan. He was a wonderful player. I love everything he ever played.

(January, 1976)

ESQUIRE MAGAZINE: DUKE ELLINGTON NAMES THE 10 RECORDS ON HIS 'DESERT ISLAND LIST'

The list included Bunny Berigan's I Can't Get Started.

(1944)

FOX LAKE, ILLINOIS: CONVERSATION WITH MERCER ELLINGTON

We (Duke Ellington and company) were in Boston in 1941 or 1942, shortly before Bunny Berigan died. We found this all night cafe with a great selection of jazz on the juke box. We actually wore out one of Bunny's records, but it wasn't I Can't Get Started. I think it was Night Song which our Cootie Williams had previously recorded. We were all so sorry that Bunny died so soon.

Say, do you think this audience would leave their tables and dance if we opened the next set with I Can't Get Started?

Davis: Yes. I've never seen it otherwise.

(The Ellington Band, under Mercer, played it, and the floor was filled with dancers for the first time that night).

(April, 1977)

HAYWOOD HENRY (ERSKINE HAWKINS' ORCHESTRA) IN STANLEY DANCE'S "THE WORLD OF SWING"

There were only three bands that stole the show from us at the Savoy - Duke's, Lionel Hampton's and Bunny Berigan's....We didn't prepare for Bunny because we thought we had him. But Buddy Rich and Georgie Auld were with him, and the house came down....As for Bunny, I've no doubt he was the best white trumpet player. And something else - he sounded like himself.

(1970)

NEW YORK: RADIO ANNOUNCER INTRODUCING A BAND TO DEMONSTRATE THE NATURE OF JAZZ

We have with us tonight Teddy Wilson at the piano, Stan King on drums, Joe Marsala on clarinet, Bud Freeman on tenor saxaphone, and substituting for Louis Armstrong who is ill, Bunny Berigan on the trumpet.

(March, 1936)

MUNDELEIN, ILLINOIS: INTERVIEW WITH "WILD" BILL DAVISON

Bunny made two earlier records of I Can't Get Started (in April of 1936) before his famous one with his big band. I have all three. He discovered the song while playing in the pit band for a Broadway show. The tune was not included in the show itself, but the guys liked it so much they played it as part of the overture. So that's how Bunny took a liking to it; and he gradually developed his approach to the song which we are all familiar with.

(May, 1973)

CHICAGO: JIMMY MC PARTLAND INTRODUCING I CAN'T GET STARTED

Now, Bunny Berigan's theme song for his daughter, Joyce. I can't play it like your Dad did - no one could - but I'll do it my way for you.

(April, 1977)

CHICAGO: INTERVIEW WITH RAY ELDRIDGE

Bunny Berigan was a very close friend of mine. He loved my playing, and I loved his. He was one of the great ones.

(September, 1977)

CHICAGO: CONVERSATION WITH RUDY RUTHERFORD

When I first heard Bunny it was on a record. Oh, how he thrilled me. I thought he was black. That and Louie's West End Blues were the records that made me decide to be a jazz musician.

(October, 1977)

CHICAGO: CONVERSATION WITH BILLY BUTTERFIELD AND JOYCE BERIGAN DAVIS

I loved your old man (with tears in his eyes). He and Louie were my inspirations when I started playing trumpet.

(December, 1976)

CHICAGO: INTERVIEW WITH RED NORVO

I was playing at the Orpheum Theater in Madison, Wisconsin. I had jazz records that I would play back stage, and some of the people didn't like it. But the drummer liked jazz, too, and he said to me: 'You sure like that music, don't you? There's a trumpet player outside of town you should hear. His name is Bunny Berigan, and he plays wonderful horn, wonderful blues and everything.'

So, he took me to hear Bunny and he was great, even then. That would have been 1927. You could already hear Bunny's style, like we all later knew it: The same warm feeling, the same true jazz concept, the command of his horn in all registers, the same thread that you hear in all of his playing through the years.

Later, in New York, Frankie Trumbauer invited me to observe a record session he had put together. He said, 'wait till you hear the trumpet player I've got. He sure plays great.'

So I went to listen to the session. When I got there, I saw this guy. I said, 'hey I know you. You're the fellow I heard in Madison a few years ago.'

Bunny said, 'sure, I remember meeting you then.' Well, Frank almost fell over, because he didn't surprise me like he thought he would.

(August, 1977)

MILWAUKEE: INTERVIEW, JACK TEAGARDEN WITH JOHN GRAMS

Well, I'll tell you. Wingy Manone, a great boy that played fine trumpet. Well, he was his own best P.R. man. He used to say, 'there's just two of us, me and Louie Armstrong.' When Bunny Berigan hit New York (1930) we said to Wingy, 'there's a new boy in town that you'd better catch, Bunny Berigan.'

So, Wingy went to hear Bunny. We asked Wingy, 'did you catch the new boy? What did you think?' Wingy said, 'now there's three of us - Louie Armstrong, me, and Bunny Berigan!'

(Date Unknown)

BEAVER DAM, WISCONSIN: INTERVIEW WITH RAY GROOSE

Bunny and I played together in the Merrill Owen Band out of Beaver Dam. He was 13 or 14 when he joined us. Soon he was sounding just great. When we played for dances in the area people would stop dancing and gather around the stand to listen as Bunny took off on 6 or 7 choruses. Everything he was later famous for he had then - a hot sound, a driving rhythm, and the ability to play all over the horn. I thought Bunny was always 10 or 12 years ahead of his time.

Later on when Bunny went to Madison, Hal Kemp heard him (1927 or 1928). But it's not true what Kemp said, that Bunny had a thin, peashooter tone. He always had that big, fat sound that thrilled you. (Bunny joined Kemp in New York in 1930).

(June, 1974)

FOX LAKE, WISCONSIN: INTERVIEW WITH MERRILL OWEN

I first heard Bunny in the early summer of 1922 here in Fox Lake. He, of course, had no jazz style whatsoever, but I needed a trumpet player and I recognized he had a lot of potential. You could tell he just loved his horn.

At first Bunny had trouble reading the trumpet parts. They were in unfamiliar keys, which gave him trouble with the fingering. But he could read the violin parts very well. So I got a 'C-slide' for his horn, enabling him to play the violin parts on the trumpet without transposing.

Within a couple of months Bunny was not only sight reading the trumpet music in any key, but had also developed a hot solo style. He could improvise for several choruses and would get completely away from the melody. It wasn't

just melodic embellishment. He improvised on the chords. I was afraid the people wouldn't like him getting out so far, and I tried to hold him back. He was a real dare devil even then.

(May, 1977)

EXCERPT FROM AN ESSAY BY BOB DAVIS

Bunny could have inferred his sense of hot tonality and rhythm directly from jazz records, but not the core of his style which was an approach to improvisation that can only be described as unusually advanced for that day. Nor could jazz records have showed him what was at least the beginning of a virtuoso command of his horn.

We are discussing Bunny's development by 1923. The records of the Original Dixieland Jazz Band beginning in 1917, the New Orleans Rhythm Kings beginning in 1922, and even the records by Louie with King Oliver in 1923 -- all relied on melodic embellishment in improvising. The first records on which a jazz soloist extemporizes on the chords were by Bix Beiderbecke with the Wolverines. And those were in 1924, a year after Bunny was doing it. The "modern" approach fully matured would not be displayed on records until Louie's Hot 5s beginning in November of 1925. They are also the first records on which we hear a jazz trumpeter using the entire range of the horn.

Owen told me that Bunny did hear Louie in person in Chicago in late 1923 or early 1924. He recalled seeing the photo Bunny had taken with Louie at the time. This is the first known account of Bunny having heard Louie that early. But even so, that was well over a year after both Owen and Groose said Bunny had evolved to the point discussed above.

Bunny came home excited by what Louie was doing, Owen said. (Louie was with Oliver at the time, and we know from Hoagy Carmichael that Louie got somewhat more solo room on a live gig than he did on records with Oliver.)

But in light of the foregoing, Bunny's reaction to Louie was probably due at least in part to the excitement of recognizing in the master a kindred spirit, a virtuoso technique and advanced method of improvisation that, although similar in basic concept, Bunny had arrived at independently. That this is possible we know from Jack Teagarden and Jimmy Harrison's discovery upon first hearing each other that they had been working out similar approaches to the trombone independent of hearing one another.

Hense these most interesting questions: How did Bunny come to use a genuine improvisational approach so early? Did he discover it for himself by grasping what the jazz players he heard on records were pointing toward but not realizing? Was his early virtuoso technique (using the whole range of the horn) perhaps the result of adapting to the trumpet the cadenzas which were a part of the violin literature he was exposed to in his earlier training? Did the virtuosity of brass players such as those in Sousa's Band also suggest what might be done in a jazz context? And, is it possible that the distinctive sonority of his trumpet was colored not only by his grandfather's lip vibrato, but also by his trying to simulate the sound of the violin on the trumpet in

so far as that was possible? (Not so strange at all given his affinity for the violin and the fact that Lawrence Brown of the Ellington band said his unusual trombone sonority was inspired by his early love of the cello.)

None of this is to assert Bunny was not impressed by Louie. We have Bunny's own affirmative word on this. But I am suggesting the influence was, at the very least, less profound than has been assumed. In other words, I believe Bunny had, indeed, found his own way by the time he was 14, and that subsequently hearing Louie merely served to show him how far that way might be traveled.

Again, the experience of another jazz great, Jabbo Smith, confirms that this pattern is by no means impossible. Jabbo detailed the development of his trumpet style for me on tape. It is essentially similar to what I have suggested about Bunny on the basis of Owen and Groose.

Jabbo also indicated why Louie is incorrectly thought to have been the formative, primary influence on just about all subsequent trumpet players. Having been the first to gain extensive exposure, and his style having so dramatically impacted on the public's ear, people tended to hear only Louie in anyone having total command of his horn and the capacity for improvisation, however distinctive their approach and whatever its source actually was. Earl Hines affirmed much the same thing in an interview with me.

(1977)

LETTER FROM BUNNY'S BROTHER, DONALD BERIGAN, TO JOYCE AND BOB DAVIS

Bunny was born on November 2, 1908 in Hilbert, Wisconsin. Our family moved to Fox Lake when Bunny was a year old.

When he was 8 he sang a solo accompanied by our mother at the piano. They had practiced with the piano at home. When they got to the performance the piano was tuned different, but Bunny adjusted to it without warning as soon as he heard the first note. Our mother knew then he had a great talent.

Our grandfather, John Schlitzberg, formed a young people's band. Bunny studied alto horn and violin. Then Grandfather gave him a trumpet.

(December, 1977)

BEAVER DAM, WISCONSIN: INTERVIEW WITH BUNNY'S AUNT, CORA SCHLITZBERG

When Bunny was about 13 the family had records by Paul Whiteman. We were all listening to them one time and admiring them. Bunny spoke up and said, 'someday I'm going to play with Mr. Whiteman.' (Bunny was with Whiteman in 1933).

(June, 1974)

EXCERPT FROM AN ESSAY BY BOB DAVIS

Crucial to Bunny's extraordinary emotional impact is the timeless modernity of his trumpet style. At the source of that style, giving it life and shaping its form, is the quality we call "soul," impossible to define but unmistakable when present. It is manifestly present in every aspect of the man's playing.

Bunny continually challenged the accepted limits of the trumpet but he kept the challenge in the service (not at the expense) of a lyrically majestic expressiveness. Virtuoso technique and musical content were interrelated parts of a unified whole, not things apart from one another. For example, when Bunny hits and holds the final note on his 1937 I Can't Get Started, it is the logical culmination of everything he has played up to that climactic moment. At no point in the performance do we hear even a hint of mere technical exhibitionism. Small wonder that Duke Ellington selected the record as one of the ten items on his "desert island list."

Bunny utilized his entire range on the horn on almost every solo. His big, buttery lower register was as greatly admired by Roy Eldridge and Dizzy Gillespie as the upper register. Bunny liked to leap from a passage of those low notes into a passage in the middle or high register. He did so with inventive variety, and with an aggressive attack and sweeping grandeur that comprise one of the stunning beauties in all of music.

He was the first important white trumpeter to use a lip vibrato (in contrast to the valve or hand vibrato). He learned it from his grandfather and it gave his sound a bluish color that makes him one of the most moving blues players you will ever hear.

Bunny's tone is another musical wonder. It is always rich, but is now rounded, now slightly pinched to an edge, and without strain, depending on the mood to be projected. Few jazz trumpeters are as capable of such tonal splendor in the extremities of the horn.

His very vibrato on just a single note is enough to convey the feeling of surging, forward momentum that is the essence of swing. Then, there is the constantly beckoning lift and drive of his rhythm, achieved by the sure, flowing way he fitted his notes together and accented them.

Finally, Bunny was a masterful improvisor, a musical composer in the act of playing. He disdained canned solos. Each was a spontaneous, daring gamble with fate. If he missed he would, undaunted, try again. But as Red McKenzie once suggested, those misses were more exciting for having been attempted than the "perfection" of players who dared not.

But the whole of Bunny's style is far greater than the sum of these parts because, to repeat, the whole springs from that intangible quality called soul. Bunny Berigan was all soul.

(1977)

BUD FREEMAN IN "HEAR ME TALKIN TO YA"

Bunny was a true musician, but he just hated the music business. Bunny loved

music, he loved people, but you have to be tough to get along in the band business. When he had his own band, he didn't want to do what he had to do.

(1955)

GEORGE I. SIMON IN "THE BIG BANDS"

Bunny could have succeeded handsomely in front of his own band. He was a dynamic trumpeter who had already established himself publicly with Benny Goodman and Tommy Dorsey via brilliant trumpet choruses that many swing fans must have known by heart...So great were Berigan's fame and popularity that he won the 1936 Metronome poll for jazz trumpeters with five times as many votes as his nearest competitor. (He also won the two following years).

Even while he was with Tommy's band (a few weeks beginning in January, 1937), Bunny began organizing his own, with a great deal of help from Dorsey....In the spring of 1937 he debuted...at the Pennsylvania Roof in New York. The band showed a great deal of promise, and it continued to show a great deal of promise for the close to three years of its existence.

By late 1939 it was obvious that as a leader, Bunny was not going anywhere. Early in 1940 he gave up. Almost immediately his friend Tommy Dorsey offered him a job. Bunny accepted and (in 1940) sparked the Dorsey band to brilliant heights.

(1967)

EXCERPT FROM AN ESSAY BY BOB DAVIS

"A businessman he wasn't, a musician he was," wrote Bunny's wife, Donna, to their daughter, Joyce. Nor was he an effective leader of men. Bunny simply did not care to have those qualities because they were in direct conflict with his temperament. His entire life had been one of intense love of his horn. That was at odds with diverting attention to business matters. His managers, left to their own devices, cost Bunny a great sum of money. Throughout his life Bunny thrived on the fraternity and love of his fellow musicians. That was at odds with being his sidemen's taskmaster and disciplinarian. And yet business sense and discipline were qualities a band needed if it was to prosper musically and financially.

The terrible irony of Bunny Berigan is that the ultimate criteria of success in the profession beckoned a musician of his acknowledged greatness to play a role he wanted to play but had never been prepared for. Indeed, quite to the contrary, we have seen that from the age of 8 Bunny was strongly encouraged to focus exclusively upon developing his prodigious musical talent. The early admiration of peers and fans certainly did not incline him to do otherwise.

I just wrote of "the terrible irony." But it may be more akin to terrible tragedy that precisely what made Bunny a great jazz man also made him a poor band leader. The tension thus imposed on the man beginning in 1937 must have been awesome. The disease of alcoholism (and for God's sake let us for once see it without moral stigma as the physiological disease it really is) did not cause the irony or tragedy. The seeds of that had been planted long before.

The later onset of the disease merely served to make dealing with the original, fundamental problem that much more difficult.

Sometime in the late 30's Bunny returned to his home in Fox Lake, Wisconsin for a much needed vacation. He popped in on his old friend, Ray Groose, at his grocery store in Beaver Dam. Groose recalled what Bunny said. "'Hey Groosie, would you like a partner? Boy, I'm fed up with this rat race. I'd like to settle down.'" Groose said Bunny was kidding, but it showed he was unhappy. Groose thought he felt trapped, wanting to escape the mounting pressures but unwilling or unable to seriously consider doing so.

In the spring of 1940 Bunny broke up his band, declared bankruptcy, and rejoined Tommy Dorsey.

But the ultimate criteria of success was still that of band leader, not sidemen. Bunny was miffed that he wasn't featured more. He again left Dorsey and tried the role in which he had previously miscast himself. His new band, which did not record for Victor, also failed.

Thus, did the fatal pattern of personal dilemma and tension continue. Bunny seems to have sensed he was destroying himself and that there were other aspects to life, and he halfheartedly thought about them. But in the final analysis the one, original, overriding passion of his life -- to be a great jazz player and be recognized as one -- led to his untimely death on June 2, 1942. The immediate cause of death was internal hemorrhage brought on by his illness.

His wife had taken him to the hospital and was at the deathbed. She wrote to her daughter, Joyce, that Tommy Dorsey was not present, contrary to some reports. (There is no doubt Tommy would have been there if he could.)

The Requiem Mass was said at St. Patrick's Cathedral in New York. The body arrived in Fox Lake accompanied by Bunny's wife. On the coffin were Bunny's trumpet, and orchids from the Tommy Dorsey and Paul Whiteman Orchestras.

Bunny was buried in St. Mary's Cemetary, located between Fox Lake and Beaver Dam, on June 6, 1942. A granite monument was placed on October 8, 1950, the gift of the Baraboo, Beaver Dam and Madison Musicians' locals.

Another monument was established in 1977 in the form of the Bunny Berigan Memorial Society, Inc. The non-profit organization has on its Board of Directors some of the most dedicated and talented friends of jazz ever assembled.

Bunny Berigan lived as he played, with a kind of reckless abandon. Had he lived differently he would have lived longer. But that would have also made his playing different, for temperament governs artistic as well as life style.

Bunny made his choice. Although we may wonder at that choice, there is no doubt we are the richer for it. And we may well wonder less if we recognize that even a short life, if filled with significant enough accomplishments, brings the greatest measure of earthly immortality available to human beings.

(1977)

MERITT 501 - BUNNY BERIGAN

1000

DURING AUGUST 1939, WHILE HE WAS PLAYING AT THE HOTEL SHERMAN IN CHICAGO, BUNNY BERIGAN'S FINANCIAL PROBLEMS CAME TO A HEAD WHEN PETRILLO AND HIS CHICAGO LOCAL HIT BUNNY WITH A THOUSAND DOLLAR FINE AND ATTACHED HIS WAGES FROM THE HOTEL BOOKING. THIS FORCED BERIGAN TO FILE FOR BANKRUPTCY. THESE FINANCIAL PROBLEMS COMBINED WITH THE LONG HOURS ON THE ROAD AND BUNNY'S OVER-INDULGENCE IN ALCOHOL WERE TO PLACE HIM IN THE HOSPITAL BY DECEMBER OF THAT YEAR. THE PROBLEMS NEVER WENT AWAY. THEY FOLLOWED HIM UNTIL HIS UNTIMELY DEATH IN NEW YORK ON JUNE 2ND,1942 AT THE YOUNG AGE OF THIRTY-THREE.

THE BAND THAT BROADCAST FROM BOSTON ON 20 SEPTEMBER IS RELATIVELY UNKNOWN. PERSONNEL CHANGES AT THIS TIME WERE SO NUMEROUS IT IS DIFFICULT TO SAY WITH ANY CERTAINTY WHO WAS PLAYING ON THE BANDSTAND ON ANY GIVEN NIGHT. THANKS TO THE RESEARCH EFFORTS OF MERITT MEMBERS MARTIN KITE AND BOZY WHITE WE DO HAVE A COLLECTIVE PERSONNEL FOR THE MANHATTAN CENTER BROADCAST SIX DAYS LATER. IT IS POSSIBLE THAT MANY OF THE MUSICIANS LISTED FOR THIS DATE, THEY MAY HAVE BEEN IN THE BAND AT THE TIME OF THE BOSTON BROADCAST.

THE STAR OF THESE BROADCASTS AND THE EARLIER VINTAGE SIDES IS STILL BUNNY BERIGAN WHETHER HE IS PLAYING IN A LOW REGISTER OR REACHING FOR THOSE SOARING HEIGHTS. YOUNG BUNNY IS QUITE IDENTIFIABLE IN HIS STUDIO WORK. THE FRED RICH PERFORMANCE OF "AT YOUR COMMAND" MARKS BUNNY'S FIRST VOCAL EFFORT ON A RECORD. HIS BACKING OF LEE WILEY AND CHICK BULLOCK ON THE 1933 DATE SHOWS US HIS FINE ABILITY TO IMPROVISE ON A MELODY LINE AND FILL IN BETWEEN THE WORDS. BUNNY WAS AND WILL ALWAYS BE REMEMBERED NOT JUST AS A GREAT TRUMPETER. HE IS A TRUE JAZZ ORIGINAL AND HE HAS LEFT US A GREAT LEGACY IN HIS RECORDINGS AND BROADCASTS. THANK YOU BUNNY FOR WHAT YOU HAVE GIVEN US TO ENJOY AND LISTEN TO TIME AND TIME AGAIN.

JERRY VALBURN

THE UNKNOWN BAND - 19

THE SIDEMAN 1931 - 19

SEPTEMBER 20TH, 1939 - BOSTON
UNKNOWN LOCATION, MUTUAL NETWORK
BROADCAST - UNKNOWN PERSONNEL

DON'T WORRY 'BOUT ME
(VOCALIST POSSIBLY KAY DOYLE)
AY-AY-AY
OUR LOVE (VCL DANNY RICHARDS)
BEGIN THE BEGUINE
DEED I DO (VCL BUNNY BERIGAN)

SEPTEMBER 26TH, 1939 - NEW YORK
MANHATTAN CENTER - WNEW BROADCAST
ANNOUNCER: MARTIN BLOCK
JOHN FALLSTITCH,TRUMAN QUIGLEY,CARL WARWICK,T-BOB JENNY,AL JENNINGS,TB-CHARLIE & JOE DIMAGGIO,AS-LARRY WALSH,STEWART ANDERSON,TS-EDWIN "BUDDY" KOSS,P-MORT STUHLMAKER,SB-TOM MOORE,G-PAUL COLLINS,D-DANNY RICHARDS,VOCALS

(THEME) I CAN'T GET STARTED
AY-AY-AY
I POURED MY HEART INTO A SONG
(VOCAL DANNY RICHARDS)
CARAVAN

NIGHT SONG
SWINGIN' AND JUMPIN'
LITTLE GATE SPECIAL
I CAN'T GET STARTED (BC CLOSE)

FRED RICH & HIS ORCHESTRA: BUNNY BERIGAN,T,V-TOMMY DORSEY,TB-TONY PARENTI,CL,AS,TS-UNKWN 2ND REED-JOE VENUTI,VI-WALTER GROSS,P-EDDIE LANG,G-JOE TARTO,D- N.Y. 15 JUN 31
AT YOUR COMMAND (151604-1)

CHICK BULLOCK & HIS LEVEE LOUNGERS: BUNNY BERIGAN,T-TOMMY DORSEY,TB-JIMMY DORSEY,CL-FULTON MC GRATH,P-DICK MC DONOUGH,G-ARTIE BERNSTEIN,SB-STAN KING,D-JOE VENUTI + 2 VI
GOING! GOING!!GONE!!! (13120-1)
LOW DOWN UPON HARLEM RIVER(13121-1)

LEE WILEY: (SAME PERS AND DATE)
YOU'VE GOT ME CRYING AGAIN(13122-2)

(LAST ITEM IS A PREVIOUSLY UNISSUED TAKE)

Members of Bunny's Band

Joe Aguanno, trumpet. Wife Grace
Madison, WI
Will come.
"I wouldn't miss it. I loved Bunny. There may never be another trumpet player who can do all that Bunny could do on the horn."

Gus Bivona, reeds.
Sherman Oaks, CA
Deceased, February 1996.
Now resides with Bunny.

Johnny Blowers, drums. Still Plays. Widowed.
Westbury, NY
Will come.
"Why didn't somebody do this before?"

Joe Bushkin, piano, trumpet. (still plays piano)
NY, NY
Will come with son-in-law Bobby Merrill, who plays trumpet.
"Bunny was my friend. We were very close."

Joe Dixon, sax. Wife Betty
Oceanside, NY
Will come if MD approves travel.
"This is a wonderful idea."

Arnold Fishkind, string bass.
Palm Desert, CA
95% sure of coming.
What a blessing it was to have Bunny with us even if it had to be such a short time."

Henry "Hank" Freeman, reeds. Wife Shirley
Boca Raton, FL
Sure of coming.
"Bunny was the greatest. I loved him."

Eddie Jenkins, drums. Widowed. Still plays.
Arlington, VA
"Will clear my schedule to come. I'm excited about this. I adored Bunny as a person and no one ever played better."

Edward "Buddy" Koss, piano. Wife Grace
Williston Park, NY
"Dr. will not allow me to travel, but I would surely like to be there. Send me pictures, would you?"

Steve Lipkins, trumpet. Wife Ruth
Great Neck, NY
95% sure.
"A wonderful idea. Bunny was a master on the trumpet."

Joe Lippman, piano, arranger
(arranged classic "I Can't Get Started")
Woodland Hills, CA
Wants to come. Will bring wife, Lillian.
"It will be good to see some of those fellows again. Should have been done years ago."

Jack Sperling, drums. Still plays.
El Segundo, CA
90% sure of coming.
Great idea. I think of Bunny every day. I loved that man. He taught me a lot about values in music and in life."

Danny Richards, vocals. Widowed.
Scranton, PA 18504
"He was the greatest jazz musician ever. A wonderful person, a super man. No one had better say a negative word about him in my presence."

BUNNY BERIGAN - FOX LAKE

IDOL OF JITTERBUGS

1908 - 1942

Bernard "Bunny" Berigan, idol of jitterbugs and acclaimed as one of the most prominent jazz trumpeters, was born Novemeber 2, 1908 and was raised in a small Wisconsin community, Fox Lake.

Bunny came from a musical family. He first learned to play the violin and played rather well. His advanced technical training on the violin was acquired at nearby Wayland Academy, Beaver Dam. His grandfather, John Schitzberg, a local band leader, later provided bunny with a trumpet and the lad was soon on his way to 'stardom.'

At the age of 13 Bunny performed on both the violin and trumpet for area dances as a member of the family trio which included his mother at the piano and his brother on drums. He also played alto-horn in his grandfather's 14 piece concert band during weekly concerts held in Fox Lake throughout the summer months.

In time Bunny performed with several area dance orchestras out of Ripon, Fond du Lac, Beaver Dam and Madison. This was during the period when jazz recordings performed by the Original Dixieland Jazz Band of New Orleans were on the market. Bunny, like another famous trumpeter Bix Beiderbecke, made use of these recordings by playing note-by-note along with Nick LaRocca cornetist of this band. These recordings were the first to be marketed in jazz history and were available from 1917 on. Some of the recordings included "Tiger Rag," "Livery Stable Blues," "Sensation Rag," "Original Dixieland One-Step," and "Clarinet Marmalade." Bunny learned to perform each number in the manner of LaRocca. The recordings also revealed new and novel ideas in the use of different types of muts along with artistry in jam and precision performance.

Bix Beiderbecke was a great influence on Bunny's trumpet performance. Bunny had the opportunity to hear Bix while performing in Chicago. Bunny was also able to study numerous recordings featuring Bix with the 'Wolverines,' 'Bix & His Gang,' and 'Paul Whiteman's Orchestra.' Bix produced a lovely fat tone and was an expert in off-beat performance. His lead trumpet

Fox Lake Historical Museum, Inc.
Fox Lake, WI 53933

seemed to 'spark' any performing group that he played with.

Bunny absorbed many of Bix Beiderbecke's fine qualities of performance. He mastered an off-beat manner of performance along with a well developed improvisation style in both melody and counter-melody renditions. He also established and perfected a lip vibrato that was responsible for his beautiful rich heart-warming fat tone. Bunny, a talented violinist, made use of intricate but fascinating figures on his trumpet usually performed by violinists. He also developed an enormous range low rich tones to extremely high tones obtained with the greatest of ease.

By 1925 Bunny was performing with Merrill Owen and His Pennsy Jazz Band located in a nearby community Beaver Dam. Owen played piano; Bunny played violin and trumpet; Ray Groose played both trombone and drums; Hubert Keefer played saxophone and clarinet and Lawrence Becker played banjo. Bunny was a member of the Owen Band for three years. During the summer the jazz band performed in numerous dance pavilions throughout Wisconsin. During the winter months the band performed in 'night spots' in Milwaukee.

Later Bunny joined the Cy Mahlberg Orchestra out of Fond du Lac. He then moved on to Madison and performed with the Al Thompson Orchestra which was considered 'tops' in the University City. It was during this period that Hal Kemp heard Bunny perform. Kemp was impressed and this led to a later date in New York.

In 1930 Bunny joined Hal Kemp's Orchestra on a successful tour of England and Europe. After returning to the United States Bunny began to 'free-lance' in New York taking part in recording sessions with numerous jazz-men and groups besides performing in radio studios. In 1931 the Depression was on but Bunny was still in demand. He worked in a Broadway pit band with the Dorsey Brothers. There were college 'hops.' It is interesting to know that two trumpet 'greats' performed on a

college 'hop' with Benny Goodman...the two were Bunny Berigan and Bix Beiderbecke. During this period Bunny took part in numerous jam sessions in Harlem. He also recorded with such stars as Mildred Bailey, the Boswell Sisters, Bing Crosby, the Dorseys, Billie Holiday, Red McKenzie, the Mills Brothers, Red Norvo, Frankie Trumbauer and others.

In August 1933 Bunny became a member of Paul Whiteman's Orchestra. They recorded "It's Only a Paper Moon" featuring Mildred Bailey, vocalist. This number opens with a colorful precision brass team making use of the "Call" as the saxophone team follows with the "Response." Dixieland rhythm is ever present as Mildred Bailey presents a sophisticated rendition in a grand manner with a voice rich in quality along with excellent phrasing. Bunny's trumpet appears in a short but exciting interlude in which he presents a rich and beautiful tone in the lower range. He later presents another interesting interlude in high range with so little effort and with a smooth superior tone.

Bunny, Jack Teagarden and Benny Goodman joined Adrian Rollini's nine piece orchestra in October 1934 and recorded "Davenport Blues" and "Riverboat Shuffle." A 'swinging off-beat' style of performance is rather predominant in solos featuring Bunny on trumpet, Teagarden on trombone and Goodman on clarinet. Effective jazz devices along with ensemble riffs make these recordings interesting to listen to.

In 1935 Benny Goodman obtained the services of Bunny on trumpet for his band. Some recording highlights of this period included "King Porter Stomp," Sometimes I'm Happy," and "Between the Devil and the Deep Blue Sea" in which Bunny played an important part. He is featured on his trumpet in both low and high registers in "King Porter Stomp." His low tones are so rich and full and his high tones are produced with the greatest of ease. His off-beat style of performance worked well with this 'swinging' band. Improvisations by both Berigan and Goodman in their solos prove to be rather masterful. The brass and woodwind sections appear in an inter-

esting 'call and response' manner along with an effective danceable rhythm. The recording "Sometimes I'm Happy" opens in a dreamy and fascinating dixie swing style. Subdued brass and sweet woodwinds make use of the 'call and response.' Exchange phrases in both melody and chordal performance makes this very effective and different. "Between the Devil and the Deep Blue Sea" features a vocal by Helen Ward along with several fascinating instrumental solos performed by Bunny Berigan and Benny Goodman. The ensemble provides a subdued background including a bit of shuffle rhythm during Miss Ward's vocal. Brass 'riffs' add color to the overall production.

1935 was a busy year for the Benny Goodman Band. Besides recording sessions and a weekly network radio show "Let's Dance' the band began a cross-country tour starting from New York and moving on through the middle-west on to California. The band met with little success among the older dance fans up to and including Denver. Meanwhile recordings of the band which featured Goodman on clarinet, Berigan on trumpet, Jess Stacy at the piano, and Gene Krupa on drums gradually reached the ears of the younger generation. By the time the band reached Oakland,California the 'jitterbugs' were there 'in mass' to greet them with cheers and stamping feet for each 'swinging' number. The band then moved on to Hollywood's Palomar Ballroom where they recieved another wild ovation by members of the younger set. Yes, Goodman's band had been presenting 'swing' over the airways during the past several months and the teen-agers became enamored by this rhythmic 'swing.'

Bunny remained with Goodman's band from June on through November. He had had commitments in New York for weekly radio broadcasts. He returned to his home in Fox Lake for a short visit and then moved on to New York.

Bunny organized a six piece orchestra which was booked by C.B.S. to provide a weekly radio broadcast session 'coast-to-coast' on Saturday evenings. The orchestra included Bunny on trumpet, Edgar Sampson on Alto saxophone, Eddie Miller on tenor saxophone and clarinet, Cliff Jackson

on piano, Grachan Moncur on bass and Ray Bauduc on drums. Sampson, a negro, was formerly with Duke Ellington, Fletcher Henderson and Chick Webb. Miller and Bauduc were formerly with Ben Pollack's orchestra. So, the 'Blue Boys' were a 'star-studded' group.

In December 1935 Bunny Berigan's Blue Boys recorded "You Took Advantage of Me" and "I'm Coming Virginia. Numerous solos as provided in the first number. Bunny's cup-mute solo is most fascinating. Alto and tenor saxophone solos by Sampson and Miller are cleverly presented and Bauduc gives a masterful performance on Drums. In the second number Bunny presents an open trumpet solo supported by a strong percussion background. Miller renders a colorful clarinet solo and is followed by Cliff Jackson's tinkling of the piano keys in an off-beat manner. A steady beat and a strong trumpet lead brings the number to a close.

Bunny joined Billie Holiday's six piece orchestra in September 1936 to record "I Can't Pretend." Billie had excellent 'mike technique' and made use of it to the Nth degree. Her vocals carried a message to the listener and she was a master of that 'off-beat' style that made certain vocalists and instrumentalists tops in jazz performance. Member's of the orchestra included Bunny on trumpet, Irving Fazola on clarinet, Artie Bernstein on bass, Dick McDonough on guitar, Clyde Hart at the piano and Cozy Cole on drums. Hart, Fazola and Berigan present interesting solos in 'Blues' style. The guitar takes on a colorful two measure break which is followed by the orchestra and Billie's vocal in a precision style close. This number is an excellent example of sophisticated blues.

1937 was a great year! Bunny joined Tommy Dorsey's orchestra. Bunny's reputation as a great trumpet player was well established by this time. During a five week period several outstanding recordings were made by Dorsey's sixteen piece orchestra. Two numbers that will long be remembered were "Marie" and "Song of India." Among the top soloists of the organization were Dorsey on trombone, Bunny on trumpet, Bud Freeman on saxophone and David Tough on drums.

In "Marie" the full orchestra opens with a short off-beat precision style introduction followed by a soulful smooth flowing trombone rendition by Tommy Dorsey. Numerous ensemble riffs along with a strong percussion section gives the trombone solo added color. A vocal follows performed by Jack Leonard backed up by the glee club. Bunny Berigan then presents an open trumpet solo of great beauty showing exceptional technical skill. A subdued ensemble background adds to the beauty of this trumpet performance. Bunny then continues using a plunger-mute adding variety to his trumpet rendition. One marvels at the ease in which Bunny reaches these high tones. Bud Freeman takes on a tenor saxophone solo that is lovely to hear and the ensemble then brings the number to a close.

In "Song of India" David Tough, drummer, is featured in an oriental introduction followed by an interesting interlude performed by the saxophone team in close harmony. Brass riffs appear here and there creating a colorful picture. Bunny then presents a beautiful soft muted trumpet solo supported by a somewhat subdued ensemble. His presentation flows out as smooth as silk. Soon the woodwinds and brass exchange ideas in performance which is followed by Bunny presenting one of his famous off-beat trumpet renditions reaching for high tones with the greatest of ease. Suddenly he reappears rendering that haunting and soothing soft muted melody so lovely to listen to. What a trumpeter! What a dream number!

Bunny developed a fascinating 'lip' vibrato back in the early days while performing with the Owen orchestra in Beaver Dam. This vibrato was somewhat responsible for his deep rich full tone quality in trumpet performance.

Bunny's reputation as a top jazz trumpeter won him the 1936 Metronome Poll for trumpeters with 5 times as many votes as his nearest competitor. He also won the poll in 1939. His excellent jazz trumpet performance was a stimulating force that gave Benny Goodman's orchestra a tremendous boost in 1935 and Tommy Dorsey's orchestra in 1937. Bunny was now ready to create his own Big Band.

By March of 1937, with the help of Tommy Dorsey, Bunny organized his own orchestra giving several young performers a grand start toward 'stardom.' Members of the 13 piece orchestra included Bunny, Steve Lipkins and irving Goodman on trumpet, Sonny Lee and Morey Samuel on trombone, Joe Dixon and Sid Pearlmutter on clarinet and Eb saxophone, George Auld and Clyde Rounds on tenor saxophone, Joe Lippman pianist and arranger, George Wettling on drums, Tom Morgan on guitar and Arnold Fishkin on bass.

The orchestra's theme song "I Can't Get Started," became a great hit among dance fans and it's recording became a best seller. The number opens with a brilliant cadenza featuring Bunny's trumpet in four sectional phrases over sustained chords performed by the full ensemble. Bunny's improvisations and his technical skill is that of a great artist. His tone is full, rich and lovely to listen to. Following the cadenza Bunny presents a clever offbeat style trumpet solo supported by a soothing subdued ensemble background. He then presents a vocal rendition supported by subdued woodwinds along with muted brass riffs here and there. Bunny then reappears with a trumpet cadenza somewhat in the manner of the opening, in which he reaches out 'to-the-sky' and then follows with a chorus performed in a high register. He hits his extremely high tones with the greatest of ease and in a manner that one does not realize how high he projects. His tones are clear, full and rich, and reaches up to both high D and E. He then performs in a low range with that full fat loveable tone supported by an ensemble background that is pleasant to listen to. For a finale Bunny reaches out to a climatic finishing tone of high D! Yes, this is Bunny's greatest masterpiece!

Five other numbers were recorded in 1937. "Mahogany Hall Stomp" highlights include the excellent team-work of the brass and woodwinds along with a driving rhythm team 'sparked' by George Wettling on drums. Following a brilliant introduction by the orchestra Bunny presents an effective offbeat trumpet solo. An excellent cup-mute solo is rendered by Sonny Lee followed by an interesting tenor saxophone solo by 18 year old George Auld. Bunny then reappears with another fascinating trumpet solo and the orchestra

joins in for a close.

"Turn on that Red Hot Heat" includes an excellent ensemble performance, some novelties, instrumental solos and a female vocal rendition. A trombone duo consisting of Sonny Lee and Morey Samuel project 'growls' in a novelty introduction along with some weird sounds produced by a clarinet duo performed by Joe Dixon and Sid Pearlmutter. Bunny provides an interesting 'blues' style plunger mute trumpet solo and is followed by Joe Dixon who presents a remarkable clarinet solo in low, medium and high range with tones pleasing to the ear and his technique including improvisations and embellishments as performed by a master musician. Miss Gail Reese renders a vocal that rings 'loud and clear' as Wettling's drum performance gives the number a lift. Bunny follows with a brilliant trumpet solo covering a large range with his tones rich, pleasing to the ear, very clear and with technical perfection. The orchestra then joins in for a close.

In "Mama, I Wanna Make Rhythm" Bunny provides several trumpet solos along with a vocal that includes a bit of 'scat' singing. The full ensemble performs in precision style with excellent team work between the brass, woodwinds and rhythm sections. Bunny's first solo is an open trumpet rendition. Later he presents an excellent solo 'a-la-Louis Armstrong.' His 'scat' singing along with a bit of 'yak-yak' is rather novel. Auld's tenor saxophone solo is well presented and the full ensemble joins in for a close..

"Gee, But It's Great to Meet a Friend from Your Home Town" is an exciting number with a carnival like atmosphere created by members of the orchestra vocally - somewhat different than the usual performance. Gail Reese follows with a lovely vocal solo supported by a subdued ensemble with a few brass 'riffs' added for color. The mens glee club takes on a staccato like performance in precision style with Wettling 'doing his thing' on drums. Bunny then joins Wettling in an exciting duo presentation with tom-toms and other drum effects followed by a brilliant trumpet

rendition including clever improvisations. The full ensemble closes in a driving precision style.

"Can't Help Lovin' Dat Man" includes a precision ensemble performance along with several instrumental solos. Bunny takes on a brilliant trumpet solo in off-beat style. Following a woodwind interlude Bunny reappears with a soaring presentation on trumpet reaching upward to some very high tones that are clear and precise. Auld takes on a tenor saxophone solo in great style and Bunny takes on another fascinating trumpet rendition with clever improvisations along with a full rich quality of tone and technique of a great master. Auld returns with a saxophone interlude followed by a bit of Sonny Lee's trombone feature. Joe Dixon takes on a few improvisations with his clarinet in a delicate manner. Lee's trombone returns and soon the ensemble joins in with Bunny taking a strong lead bringing the number to a close.

Bunny Berigan's 1938 recording orchestra members included Bunny, Steve Lipkins and Irving Goodman on trumpet, Ray Conniff and Bob Jenney on trombone, Murray Williams and Gus Bivona on alto saxophone and clarinet, George Auld and Clyde Rounds on tenor saxophone, Joe Buskin pianist, Hank Wayland on bass and Buddy Rich on drums. They recorded "I Cried for You" featuring vocalist Kathleen Lane, formerly with Benny Goodman, Woody Herman and Bob Crosby. Miss Lane presents a fascinating vocal supported by an excellent subdued ensemble moving in a lazy-like manner. Bunny follows with a brilliant open trumpet solo'a-la-Louis' but in a somewhat sophisticated manner. Auld appears in a rich tenor saxophone rendition and Miss Lane reappears with a short vocal bring the number to a close.

Joe Lippman made a special arrangement of Bix Beiderbecke's 'Piano Suite' of five numbers for recording in which 9 members of the orchestra performed. Berigan and Goodman were on trumpet, Conniff on trombone, Williams on alto saxophone, Bivona on clarinet and saxophone, Auld on tenor saxophone, Lippman at the piano, Wayland on bass and Buddy Rich on drums.

Highlights of the orchestra's performance of Beiderbecke's 'Suite' consisting of "Davinport Blues," "In A Mist," "Flashes," "Candlelights," and "In the Dark" includes brilliant trumpet renditions by Bunny; rich and colorful modern harmonies performed by the ensemble; numerous interludes performed by Joe Lippman at the piano, Murray Williams on alto saxophone, Gus Bivona on clarinet, George Auld on tenor saxophone and Ray Conniff on trombone. The five compositions includes a 'play' on modern chords with colorful figures repeated in sequence form. "In A Mist" includes an impressive trombone rendition by Ray Conniff with the ensemble presenting 'bell-chord' like harmonies in accompaniment. Near the close Bivona presents a 'fluttering' figure on clarinet that is repeated in sequence by Bunny on trumpet.

Another impressive 1938 recording by Bunny Berigan's 9 piece orchestra is "Walking the Dog" arranged by Joe Lippman. Numerous solos appear interspersed with ensemble interludes. Lippman renders several brilliant piano solos supported by a bouncing rhythm sparked by Buddy Rich on drums. Bunny performs an interesting trumpet solo backed by a strong saxophone team. George Auld 'does his thing' on tenor saxophone and Murray Williams comes up with an impressive alto saxophone solo. Ray Conniff takes on a trombone solo followed by a colorful interlude produced by clarinets along with high brass.

In 1939 Bunny Berigan was among the top jazz musicians selected to perform with the METRONOME ALL-STARS. They recorded "The Blues" and "Blue Lou." The All-star cast included Bunny, Harry James and Sonny Dunham on trumpet; Tommy Dorsey and Jack Teagarden on trombone; Benny Goodman on saxophone and clarinet; Hymie Shertzer, Eddie Miller and Arthur Rollini on saxophones; Bob Zurke on piano; Carmen Mastren on guitar; Bob Haggart on bass and Ray Bauduc on drums.

Carmen Mastren opens "The Blues" with a short guitar interlude. This is followed by a lovely rich full-toned trombone lead performed by Tommy

Dorsey as Jack Teagarden and his trombone takes on a hot counter-melody in 'blues' style. This trombone duo is something to listen to! Bunny Berigan then presents a hot trumpet 'blues' rendition in expert fashion. Rollini then performs a tenor saxophone solo with a subdued ensemble back-ground. Benny Goodman appears with an exciting clarinet rendition in New Orleans jazz-blues style. Bob Zurke contributes a clever off-beat piano performance. Teagarden reappears with a blues-trombone rendition supported by the full ensemble in jam style along with a somewhat shuffle rhythm back-ground. A final cadenza performed by Teagarden brings the number to a close.

In "Blue Lou" the wood-winds are featured in the introduction with brass presenting colorful fanfare here and there. Bunny then takes on a colorful trumpet solo ranging from those beautiful rich low tones to those in the upper range which are skillfully mastered and expertly presented. Teagarden follows with an off-beat 'blues' trombone rendition cleverly done. A tenor saxophone interlude is followed by another Berigan blast in both low and high registers in a masterful manner and 'blues all the way.' Goodman then takes on a clarinet 'blues' rendition in New Orleans style followed by a piano interlude performed by Zurke as Bauduc 'does his thing' on drums. The precision ensemble in off-beat style then moves on to a close.

In late 1939 Bunny Berigan appeared with a new 14 piece orchestra and recorded several songs of interest. "Night Song," "Ain't She Sweet," "Peg O' My Heart," and "Ay-Ay-Ay." Members of the band included Bunny, Carl Warwich, John Fallstich and Joe Aguanno on trumpet; Al Jennings and Mark Pasco on trombone; Charles DiMaggio andJack Goldie on alto saxophone and clarinet; Larry Walsh and Stewart Anderson on tenor saxophone; Edwin Ross at piano; Tommy Moore on guitar; Mort Stuhlmaker on bass and Paul Collins on drums.

In "Night Song" the orchestra presents a colorful picture around a fascinating but haunting melody with Bunny presenting a brilliant rendition in which he creates a soothing, smooth flowing melodic picture in both lower

and higher register. A short introduction features the woodwinds supported by an excellent rhythmic background along with colorful brass 'riffs' appearing here and there. Bunny makes use of a cup-mute trumpet solo as he presents a beautiful but haunting melody supported by a subdued ensemble background. The woodwinds take on an interesting bridge passage and Bunny continues performing this haunting melody. The woodwinds appear again in a colorful bridge passage along with brass 'riffs' which is followed by Bunny's rendition of this haunting melody in a rather high register. He produces these ultra high tones in a lyrical manner such as I've never heard before...reaching up to high Eb with little effort. The woodwinds and percussion appear along with a few colorful brass 'riffs' and then Bunny takes over a strong lead with open trumpet and shortly makes use of his cup-mute with a bit of 'fluttering' and again moves on to those high tones with a brilliant close.

The recording "Ain't She Sweet" at best is a good example of 'swing.' A short introduction is performed by the ensemble in precision style. A short interlude follows performed by a tenor saxophone duo in unison. A few brass 'riffs' follow and then Bunny takes on a brilliant muted trumpet solo supported by woodwinds and percussion. Later Eddie Miller takes on a tenor saxophone solo and is joined by woodwinds and percussion. Edwin Ross then renders an interesting piano interlude followed by full orchestra in a real precision 'swing' style close.

"Peg O' My Heart" includes a short introduction performed by the full ensemble in precision style. The woodwinds and brass follow 'playing tag' in the manner of 'call and response.' Following an interlude performed by the woodwinds, Bunny renders an interesting open trumpet solo which is followed by a tenor saxophone solo performed by Eddie Miller. The ensemble continues featuring clarinets and saxophones performing in octaves. Later the brass adds a bit of color with their 'riffs' and the full ensemble closes in traditional 'swing' style.

In "Ay-Ay-Ay" the saxophones open making use of figures performed in unison. Colorful brass 'riffs' are added as the saxophone team performance continues. Eddie Miller then presents a tenor saxophone solo and soon Edwin Ross appears in a colorful piano interlude. Bunny soon reappears presenting a brilliant open trumpet solo supported by a subdued but spirited ensemble background. Later Bunny makes his third appearance where his masterful technique and intricate embellishments are well represented. The ensemble continues and the number gradually becomes softer and softer to a close.

By early 1940 Bunny Berigan disbanded his orchestra and immediately rejoined Tommy Dorsey's orchestra. Outstanding jazzmen such as Tommy Dorsey on trombone, Bunny Berigan on trumpet, Joe Bushkin pianist, Buddy Rich on drums, Frank Sinatra vocalist and the Pied Pipers vocal group sparked the orchestra to the peak of it's fame. Several recordings demonstrate their outstanding performance ability.

"East of the Sun" highlights include a short introduction featuring precision brass and saxophone sections along with clever improvisations by Joe Bushkin at the piano. They are supported by a steady but subdued driving beat produced by Buddy Rich on drums. Tommy Dorsey follows with a beautiful easy flowing trombone rendition over a subdued rhythmic background. His tones in the higher register are unmatched by any other trombonist. Frank Sinatra takes on a vocal in the same manner including an off-beat style and flowing melodic picture as produced by Dorsey's trombone. Sinatra's performance is given added color when the Pied Pipers join in with countermelodies and close harmony. At the close of the vocal rendition they sing out loud and clear "All right then! Take 'em Bunny!" and Bunny's trumpet rendition appears in an interesting off-beat style with clever improvisations along with a beautiful rich tone in both low and high registers. Dorey's soothing trombone reappears in solo..a marvelous treat for the listener and dance lover too. The piano and drums add much color and rhythmic background for all solos and ensemble performance in this number. A Masterpiece!

"I'll Never Smile Again" features Sinatra, the Pied Pipers, Joe Bushkin, Bunny Berigan and a bit of Tommy Dorsey. There are chime-bell like effects appearing in a choral production performed by the Pied Pipers and Frank Sinatra as they move on in a gentle, lazy flowing-like manner. Bunny Berigan then presents a lovely soft muted trumpet solo backed by subdued woodwinds along with a soft gentle rhythmic background sparked by Buddy Rich on drums. Frank Sinatra takes on a vocal with the Pied Pipers joining in adding color to the rendition. Shortly the trombone's soothing melody produced by Tommy Dorsey joins the ensemble and together they bring the number to a close.

"Whispering" features Sinatra, the Pied Pipers, Bunny Berigan, Johnny Mince and a bit of James Blake and Tommy Dorsey. The full ensemble opens with a short introduction followed by a colorful 'break' produced by Tommy Dorsey's trombone. Frank Sinatra and the Pied Pipers combine in close harmony and in an off-beat manner with a bit of 'du-du-da-du' for color. An interesting instrumental production follows. Tommy Dorsey takes on an easy flowing trombone solo with James Blake maintaining a soft muted trumpet sustained harmony performance while Bunny Berigan takes on a brilliant off-beat countermelody including numerous intricate embellishments of added beauty...a marvelous production. Johnny Mince follows with a clarinet inlude and Frank Sinatra renders a vocal assisted by the Pied Pipers along with the ensemble bringing the number to a close.

Bunny Berigan organized another band and soon was contacted by Hollywood to make a jazz-film strip "Syncopation." In 1941 his band began a series of one-night stands and in time he became very ill. He was hospitalized with a serious case of pneumonia. Bunny needed a rest. His physician advised him to give up playing. In spite of this advice Bunny again took to the road and those one-night stands. Within a short time he was admitted to Polyclinic Hospital in New York. On June 2, 1942, with Tommy Dorsey at his side, Bunny Berigan died.

BUNNY BERIGAN & HIS TRUMPET - RECORDINGS 1933 - 1940

TEMPO	YEAR	ORCHESTRAS
72	'33	"It's Only A Paper Moon" PAUL WHITEMAN + Bunny + Mildred Bailey
72	'34	"Davenport Blues" ADRIAN ROLLINI + Bunny-Goodman-Teagarden
84	'34	"Riverboat Shuffle" " " + " " "
96	'35	"King Porter Stomp" BENNY GOODMAN + Bunny + Krupa
78	'35	"Sometimes I'm Happy" " " + " + "
84	'35	"Between the Devil & the Deep Blue Sea" " " + H. Ward
90	'35	"You Took Advantage of Me" BUNNY BERIGAN BLUE BOYS (6)
96	'35	"I'm Comin' Virginia" " " " "
60	'36	"I Can't Pretend" BILLIE HOLIDAY"S ORCHESTRA + Bunny + Cozy Cole
84	'37	"Marie" TOMMY DORSEY + Bunny-Bud Freeman-David Tough
96	'37	"Song of India" TOMMY DORSEY + " " " " "
78	'37	"I Can't Get Started" BUNNY BERIGAN + Lippman-Wettling (14)
96	'37	"Mahogany Hall Stomp" " " " "
84	'37	"Turn on the Red Hot Heat" " " " " G.Reese vocal
84	'37	"Mama, I Wanna Make Rhythm" " " " "
120	'37	"Gee, But It's (etc) " " " " G.Reese vocal
96	'37	"Can't Help Lovin' Dat Man" " " " " " " "
108	'38	"I Cried For You" (14) BUNNY BERIGAN+Conniff-Bushkin-Rich+G.Reese
		FIVE BIX BEIDERBECKE COMPOSITIONS
72	'38	"Davenport Blues" (9) BUNNY BERIGAN+Conniff-Bushkin+Rich
72	'38	"In A Mist" " " " " " "
66	'38	"Flashes" " " " " " "
60	'38	"Candlelights" " " " " " "
60	'38	"In The Dark" " " " " " "
96	'38	"Walking the Dog" (9) BUNNY BERIGAN+Lippman+Conniff+Rich
96	'39	"The Blues" METROPOLITAN ALL-STARS Berigan-T.Dorsey-J.Teagarden-
96	'39	"Blue Lou" " " " & Benny Goodman
72	'39	"Night Song" (14) BUNNY BERIGAN (Haunting Melody)
96	'39	"Ain't She Sweet" " " "
96	'39	"Peg O' My Heart" " " "
96	'39	"Ay-Ay-Ay" " " "
72	'40	"East of the Sun" TOMMY DORSEY +Bunny-Rich-Sinatra-Pied Pipers
72	'40	"I'll Never Smile Again" " " " " " " "
60	'40	"Whispering" " " " " " " " "

Bunny Berigan is survived by his wife and two daughters, Pat and Joyce, and a brother Don living in Milwaukee. A monument was placed in his honor at St. Mary's Catholic cemetery in Fox Lake by the Beaver Dam and Baraboo Musicians Associations.

Presented to the Fox Lake Historical Society by Lawrence Skilbred, M.D.
50 South Park Ave.
Fond du Lac, Wis. 54935
4/25/74

LOUIS ARMSTRONG AND HIS ORCHESTRA: Louis Armstrong-t-v/Jack Hamilton-Leslie Thompson-t/Lionel Guimaraes-tb/Pete Duconge-cl-as/Henry Tyree-as/Alfred Pratt-ts/Herman Chittison-p/Maceo Jefferson-g/German Arago-sb/Oliver Tines-d.

Paris, October, 1934.

1478wpp	St. Louis Blues - vLA	Brunswick 500490 (France)
1479wpp	Tiger Rag - vLA	Brunswick 500490 (France)
1480 1/2wpp	Will You, Wont You Be My Baby ? vLA	Brunswick 500492 (France)
1481 1/2wpp	On The Sunny Side Of The Street Pt I	Brunswick 500491 (France)
1482 1/2 wpp	On The Sunny Side Of The Street Pt II	Brunswick 500491 (France)
1483wpp	St. Louis Blues - vLA	Brunswick 500490 (France)
1484wpp	Song Of The Vipers - vLA	Brunswick 500492 (France)

Louis Armstrong-t-v/Leonard Davis-Gus Aiken-Louis Bacon-t/Harry White-Jimmy Archey tb/Henry Jones-Charlie Holmes-as/Bingie Madison-cl-ts/Greely Walton-ts/Luis Russell-p/Lee Blair-g/Pops Foster-sb/Paul Barbarin-d-vib.

New York, October 3, 1935.

60021-F	I'm In The Mood For Love - vLA	Decca 579
60022-A	You Are My Lucky Star - vLA	Decca 580
60023-E	La Cucaracha - vLA	Decca 580
60024-B	Got a Bran' New Suit - vLA	Decca 579

New York, November 21, 1935.

60155-D	I've Got My Fingers Crossed - vLA	Decca 623
60156-E	Ol' Man Mose - vLA&ch	Decca 622
60157-C	I'm Shooting High - vLA	Decca 623
60158-D	Falling In Love With You - vLA	Decca 622

New York, December 13, 1935.

60227-A	Red Sails In The Sunset - vLA	Decca 648
60228-A	On Treasure Island - vLA	Decca 648

New York, December 19, 1935.

60249-A	Thanks A Million - vLA	Decca 666
60250-A	Shoe Shine Boy - vLA	Decca 672
60251-B	Solitude - vLA	Decca 666
60252-B	I Hope Gabriel Likes My Music - vLA	Decca 672

New York, January 18, 1936.

60362-A	The Music Goes 'Round And Around vLA	Decca 685
60363-A	Rhythm Saved The World - vLA&ch	Decca 685

LOUIS ARMSTRONG AND HIS ORCHESTRA: Louis Armstrong-t-v/Bunny Berigan-Bob Mayhew-t/Al Philburn-tb/Sid Trucker-cl-bar/Phil Waltzer-as/Paul Ricci-ts/Fulton McGrath-p/Dave Barbour-g/Pete Peterson-sb/Stan King-d.

New York, February 4, 1936.

60438-A	I'm Putting All My Eggs In One Basket vLA	Decca 698

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All-Music Guide+

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Artist : Bunny Berigan
Genre : Jazz
Style : Swing
Instr. : Trumpet, vocals
Rating : importance (2) popularity (1)

Chronological Album List	Date	Label	Number	Flags	Rating
Devil's Holiday, Vol. 2: 1938	1938	Vintage J	638		BestA
Bunny Berigan	1938	Atlantix	7		Good
1938-1939, Vol. 1	1938	Shoestrin	100		Good
Sing! Sing! Sing!, Vol. 3: 1937	1937	Bluebird	9953	R	Good
Sing! Sing! Sing!, Vol. 2: 1937	1937	Shoestrin	101	R	Good
His Trumpet and Orchestra Origi	1937	RCA	581	R	Good
Complete Bunny Berigan, Vol. 2	1937	Bluebird	5657	R	Good
Bunny Berigan & His Orchestra (	1937	Hindsight	239		BestA
1937-1939	1937	Zeta	762		Good
Take It, Bunny	1936	Sony Spec	3109		Good
Sing! Sing! Sing!, Vol. 1: 1936	1936	Vintage J	627		BestA
Jazz Heritage: The Decca-Champi	1936	MCA	1362		Good
Bunny Berigan and His Boys	1936	Epic	16006		BestA
Swing Sessions	1935		3034	R	OK
Complete Bunny Berigan, Vol. 1	1934	Bluebird		R	+BestG
I Can't Get Started	1933	Pro Arte	554	R	Good
Portrait of	1932	ASV	5060	R	Good
Let's Do It	z	Columbia	33300		Good
Greatest White Trumpet Player o	z	Sandy Hoo	2965		OK
Golden Horn Sideman	z	Starline	61043		OK
Frankie & Johnny	z	RCA	0075		Good
Bunny Berigan Plays Bix	z	Victor	434		OK
Bunny Berigan Plays Again	z	RCA Victo	1003		Good
Bunny Berigan & His Orchestra	z	RCA	2078		Good
Bunny Berigan	z	SWG	1005	R	Good
Bunny	z	Columbia	550		Good
1938 Broadcasts at the Paradise	z	Jazz Hour	1022		Good

Flags: S-single R-reviews P-personnel T-tracks

---------- Biography ----------

Trumpet, vocals. Berigan was a tragic figure, right alongside model and fellow early-jazz White trumpet star Bix Beiderbecke. A wonderful player, Berigan was noticed in the late 20s while playing in a college band. He joined the CBS studio band in 1931, then became a member of Paul Whiteman's group as a late replacement for Beiderbecke, but left to join Benny Goodman in 1935. Berigan made the definitive version of "I Can't Get Started." ~ Ron Wynn.
If Bix Beiderbecke hadn't been early jazz's quintessential tragic white jazz figure, then Bunny Berigan would certainly have fit the bill. Berigan was also a superb trumpeter, who absorbed improvisational concepts and favorite phrases from both Louis Armstrong and Bix Beiderbecke, yet was not a clone of either. His command of the trumpet and timbral variety were Armstrong reflections, while the Beiderbecke touches could be heard in his melodic lines. But Berigan's harmonic sense and dramatic pacing, while certainly refinements of Armstrong and Beiderbecke, were part of a style that wasn't eclipsed by anyone. Berigan began playing in local bands around Hilbert, Wisconsin as a teen, then in college bands before moving to New York in the early '30s. He'd doubled on violin for a while, but had stopped in 1927. He played in Hal Kemp's band in 1930, and even toured Europe with this orchestra. Then came

stints with Smith Ballew, Paul Whiteman and Benny Goodman and the Dorsey Brothers, with whom he enjoyed a huge hit with the song "Marie," before heading his own band from 1937 - 1940. Berigan turned in a definitive, shattering performance on the song "I Can't Get Started," which he cut twice. The second version was issued on a 12-inch 78 and combined an almost coy vocal with a sizzling intro and solos modeled after Armstrong's "West End Blues." The song was so magnificent that Armstrong reportedly didn't want to record it. Berigan recorded several other magnificent solos on material done for Victor between 1937 and 1940. After winning a 1939 poll and getting five times as many votes as the next closest player, Bunny Berigan began a downslide. He had both a combo and big band collapse under him, and a brief reunion with Tommy Dorsey was a disaster. He died in 1942 at 33. There are some Berigan sessions available on CD. Robert Dupuis' book on Berigan "Elusive Legend Of Jazz" is quite definitive and recommended. ~ Ron Wynn

---------- Related Artists ----------

Barnet, Charlie
Shavers, Charlie
Kirby, John
Stewart, Rex

---------- Roots & Influences ---------

Armstrong,Louis

---------- Bibliography ----------

Dana, Vince	Bunny: A Bio-discography of J	Rockford, IL
Dana, Vince	Bunny	

Alternate Name : Rowland Bernart Berrigan
Birthdate & Place : Nov 2 , 1908 Hilbert, WI
Deathdate & Place : Jun 2 , 1942 New York, NY
AMG Artist ID # : P000006104

great expectations:

the high cost of being Bunny Berigan

Ever wonder why jazz musicians these days don't have nicknames? Why trumpet players are no longer called Muggsy, or Lips, or Wild Bill? Why no recent pianist has been anointed Duke, Count, Earl — or even "the Lion"?

Everything's become a bit — well, formal, in a Terence, Marcus and Nicholas kind of way. I know a couple of Dans, a Randy or two, and an assortment of Joes, Jims, Kens and Franks. But no Pee Wees. No Cooties and Yanks, Bubbers or Jabbos. Imagine, too, the reactions of the PC police to anyone labelled Shorty, Chink — or, heaven forfend, Fats.

And it's certainly unlikely as hell that a handsome six-footer with wavy blond hair and grey eyes, who played trumpet with power, imagination and a majestic, commanding tone could ever wind up known to posterity as "Bunny."

Chances are, if he'd happened along in our own age, Rowland Bernard Berigan might have had no nickname at all. But he — and all those other guys, too — lived in quite other times. Not necessarily better ones: we know only too well that the melting pot didn't always melt, and that the great American dream was usually pretty selective.

Just different. It had a lot to do with the way a younger, cockier country thought of itself; this was, after all, the haven, the promised land, where some guy who'd been a cobbler in a little town in Poland could transform himself into a multimillionaire just by reproducing images on celluloid. The kingdom of the individual, miracles available for the asking.

And if you were Bunny Berigan, you could leave Fox Lake, Wisconsin, come east at the end of the '20s, and before long be one of the most sought-after musicians in New York, your daily life a scramble of radio shows, recording dates, all-night jam sessions — and, too, all the Depression-era booze you could consume.

What a life. Of course it didn't do any harm, either, that this remarkable young man played like nobody's business, with a tone, in one fellow-brassman's words, "like a cannon." That when he took a hot chorus, as they called them then, he used the full range of his horn like no one else, save the great Louis Armstrong himself.

The nickname figures in the equation. More than just an efflorescence of its times, it bespeaks a kind of charisma: a badge, a card of identity, it announces its bearer, and with it the music he makes, as being apart, able to trigger a unique and complex response in every listener.

And the *really* great ones — Bix, mighty Satchmo, Hawk, Prez, Big Tea — seem to have had something even a little more, "something special in the magic department," as lead trumpeter Steve Lipkins once put it. Listening to them *did* something to you, changed your life in some small but important way. Made you care. And so it was with Bunny Berigan.

Consider some words from colleagues, among them, guys who worked with him:

Joe Dixon, saxophone and clarinet: "Bunny hit a note, and it had *pulse*, that certain ingredient that makes it vibrate right away, and — well, *inside* you."

Les Burness, piano: "He'd get up in front and play the melody and it would just *vibrate* through the whole arena, or wherever we were playing, no matter how large."

Benny Goodman: "It was like a bolt of electricity running through the whole band. He just *lifted* the whole thing. You can explain it in terms of his tone, his range, musicianship, great ideas. Whatever you want. It's all of that — and none of it. It's a God-given thing."

Jim Maxwell, trumpet: "I used to hear him on the radio... I'd never heard anybody play so lyrically: a good deal like Louis [Armstrong], I felt, but looser...Bunny would play those beautiful, liquid solos, so fluid."

George Frazier, writer: "And it is always something wonderful. Something that seems to come down out of the sky...and all of a sudden bursts into something so eloquent that you will never forget it until the day you die."

In early '30s New York, chockablock with fine trumpet players, Bunny was the one they talked about, and the one who landed the prime work. For a while, he seemed to be everywhere, on records with Mildred Bailey, the Dorsey Brothers, the Boswell Sisters, Paul Whiteman, Lee Wiley, not to mention dozens of anonymous studio orchestras led by Victor Young, Fred Rich and others.

Wherein lay the magic? Well, your honor, the state offers into evidence the opening two cuts in this collection. Gene Gifford, whose arrangements had made the Casa Loma Orchestra one of the preëminent bands of the age, gathered a small unit for a Victor recording session. He'd taken Bud Freeman and Claude Thornhill from Ray Noble's Rainbow Room band, Matty Matlock and Ray Bauduc from a brand-new group fronted by Bing Crosby's kid brother, Bob. The others were top-of-the-line freelancers.

Even in this fast company, Berigan's the one who stands out. His two choruses on *Nothin' But The Blues* resound with a nobility that makes perfect sense of Louis Armstrong's declaration in Down Beat some years later, "To me, Bunny can't do no wrong in music."

Troubled makes the case even more strongly. Not that Frank Trumbauer or the others he brought together for the occasion — Artie Shaw, Glenn Miller and the rest — were stodgy players. They just *sound* that way compared to Berigan; his brief solo is like a giant searchlight piercing a night sky.

(The Trumbauer association reminds us that Bunny had spent a year, 1932-33, in Paul Whiteman's brass section, prompting comparison to that other brass-playing BB, ill-fated Bix Beiderbecke. Bunny truly admired Bix. There are moments, on the more lilting numbers, when his playing seems a fusion of Bix's lyric meditation and Armstrong's operatic sense of drama. Berigan's small-band recordings of Bix's piano pieces — the most coherent of them, *Candlelights*, is included in this collection — are both searching and respectful).

By 1935, the young man from Wisconsin could pretty much write his own ticket, so it's hardly surprising that Benny Goodman, with a major cross-country tour in the offing, knew just who ought to be playing hot trumpet solos and most of the lead in his new band. And just listen to the records. The declamatory high concert D*b* that announces his solo on *King Porter Stomp*; the brooding low-register phrase that gets him into *Sometimes I'm Happy*; before the leap into the empyrean. Hallowed performances both, deservedly acclaimed.

But also study *Jingle Bells*, which in its modest way may divulge a little more about the "bolt of electricity." It's kind of an unlikely vehicle, but Spud Murphy's arrangement makes the most of it by moving constantly around the circle of fourths. After Benny toodles along happily in C for a chorus, things shift to F — and something inexplicable happens. Modulating up a fourth will give you a natural boost, pep things up a bit; but that doesn't really explain why, when Berigan enters, it's as if someone has cranked a rheostat up, made the lights glow brighter.

Given all the fuss being made over him (he won the Metronome's reader's poll that year as hot trumpet and placed high in the "lead trumpet" category as well), not to mention the charm and good looks, it was inevitable that Berigan would start thinking about leading his own band. First, said Tommy Dorsey — maybe one night at Plunkett's, the basic New York musicians' bar of the period — why not learn the ropes? Play with my band awhile, when your schedule allows, as a kind of section supernumerary. Keep your eyes open, see how it's done; then my manager, Art Michaud, will help you with your own band.

Dorsey had more than altruism in mind. One of the great pragmatists of the band wars, he realized that having Berigan on his Victor records and Raleigh-Kool radio shows wouldn't exactly hurt business. And if Bunny was into the sauce a bit — well, that was just part of the overall investment.

Of course, it paid handsome dividends. The trumpet section guys worshiped him, passed him plenty of leads in addition to his solos. *Marie* and *Song of India*, like the solos on the Goodman records, have become set pieces; as one Berigan associate, bassist Arnold Fishkind, put it, "they're songs, arias; you can sing them — yet they swing." Later arrangers scored both, in parts, for the entire Dorsey trumpet section. But, as with *Jingle Bells*, both *Liebestraum* and *Mendelssohn's Spring Song* (part of the "swinging the classics" genre Dorsey helped popularize) repay close attention. There's a quickening when Bunny enters: Dave Tough seems to bear down harder on his big Chinese cymbal, while Freeman's and Dorsey's solos take on energy and focus.

(Even jamming on *Honeysuckle Rose* and *Blues* with Dorsey, Fats Waller, Dick McDonough and George Wettling, Berigan provides the crackle. This was supposed to be a four-title date, the drummer recalled, but as happened so often, once the high spirits — in both senses of the word — took over, they were lucky to get two as good as these).

On April Fool's Day, 1937, Bunny Berigan made his first Victor records with his own band. The three-year story of that luckless ensemble — the promising start, the peaks and valleys, glories and muffed opportunities — has been lovingly chronicled; almost, it sometimes seems, as if the chroniclers hoped that by turning up each pixel of information they could make the story come out differently.

Alas, the magic in Berigan's playing didn't translate into a sense for business, any more than it did for Jack Teagarden, Bobby Hackett or any of the other gifted jazzmen who flopped as bandleaders. But there's no doubt that Bunny and the guys who worked for him had, in trombonist Ray Conniff's words, "one continuous good time, like a non-stop party." "It was a laughing band," said trumpeter Johnny Napton. "You couldn't wait to get on the stand at night and play."

Joe Dixon: "It wasn't really a very disciplined band, but [it] had a sizzle, a drive, that you couldn't get otherwise."

Johnny Blowers: "Bunny was a marvelous sideman. In fact, he was always a sideman, never a leader in the strict sense of the word. He wanted to play, drink, enjoy life."

Joe Bushkin: "He ran his big band much as he'd run the little one [on 52nd Street]... he'd just come in and play his parts like one of the guys in the band. But he had no head at all for business."

Ultimately the combination of partying and inattention to business ran the band into the ground, and Berigan himself into bankruptcy. The big surprise is not that the enterprise ended in ruin, but that it did as well musically as it did, and for so long.

I Can't Get Started, of course, was — and still is — Berigan's anthem. He loved it from the night in 1936 when adman-songwriter Johnny de Vries brought it into the Famous Door. The 12" Victor (arrangement by Joe Lippman, though Eddie Condon laid claim to the modulatory passage after the vocal) was his third record of it, and by far the best known. So total was the association of man and song in the public mind that fans request it often as "Bunny Berigan's *I Can't Get Started*."

Opening his second chorus on *The Prisoner's Song* (issued as the "B" side of the same disc), Berigan unreels an eight-bar phrase that presages the complexities of bebop. Dixon, Georgie Auld on tenor and Sonny Lee (who'd worked with Bix in the '20s) on trombone are the other soloists.

Trees was inspired, of course, by Joyce Kilmer's World War I poem and is a *tour de force* for Bunny, who plays almost all the lead *and* a long solo covering three octaves (including a low concert E*b* that's not even on his horn). After many hearings, it seems less an improvisation than a poetic commentary on both the text and Oscar Rosbach's lovely, brooding melody.

Berigan's *Russian Lullaby* chorus captures the inner *cri* of the Berlin song; his breaks on *The Pied Piper* bring to mind Bud Freeman's remark that sometimes, during Berigan's weeks with Dorsey, "it was like having Louis himself back there." Only three and a half years separate *Jelly Roll Blues* from *Nothin' But The Blues*, but the emotional gulf between the two is vast. There's more shadow than light in Berigan's later 24 bars; the Olympian utterances of the 1935 solo have given way to a plangent, grieving eloquence.

Eight bars of melody played by lead trombonist Nat Lobovsky, culminating in a clean, sweet high F, may be the most beautiful moment in Joe Lippman's well-crafted arrangement of *The Wearin' of The Green* — but the drama award goes to the leader. As the full ensemble sweeps in, Berigan's trumpet comes up over the horizon on a massive, preternatural high F, a full octave above Steve Lipkins' lead.

Bunny's fortunes may have been falling apart, but none of that was evident in the wee hours of Thursday, January 12, 1939, when he and other Metronome poll winners gathered at Victor's East 24th Street studios to record two titles as an all-star band. Benny was there, as were Dorsey, Jack Teagarden, tenor saxophonist Eddie Miller and Sonny Dunham, trumpet star of the Casa Loma Orchestra.

"All the musicians worshiped this guy," said Metronome editor George Simon. "And that night he was in fine shape. No problems at all. He just pitched in — and played great." Berigan is first out on *Blue Lou*, and there's more than a little swagger in his four-bar opening phrase. It's an affirmation, like a prizefighter who's been on the ropes a time or two bringing his gloves together over his head to proclaim, "See? I'm still champ."

(Dunham, famed for his high-note displays, probably had a lot to do with it. Few of the others knew him, Simon said, and he was clearly out to prove himself in their company. His half-chorus, after spots by Teagarden and Miller, sounds truculent, even defiant).

Bunny Berigan's orchestra did its last Victor recordings at the end of November 1939. He'd spent 10 days in a New York City hospital, in and out of delirium, his joints swollen with edema. When he got out, he was weak, on the wagon, and still in lots of financial trouble. There were a couple of weeks in Boston, some one-nighters – but by the end of February, the non-stop party was all over.

And, once again, along came Tommy Dorsey. "DORSEY GETS BERIGAN AS SIDEMAN," was the headline in the March 3, 1940, Down Beat. It made sense: Dorsey's band was in transition, and Berigan's name value certainly wouldn't hurt any more than it had in '37. There's also every reason to believe that the trombonist, maybe even with Bix's fate in mind, wanted to do what he could to pull an old and admired buddy out of a tailspin.

For a while, it seemed to work. Dorsey's musicians, among them old friends Joe Bushkin, Buddy Rich and arranger Paul Weston, embraced him as a hero. Dorsey gave him featured billing, even above Rich and Frank Sinatra. Simon declared in his magazine that Berigan "has made a whale of a difference, musically and psychologically, to Dorsey's band."

I've Found A New Baby, broadcast five months to the day after he joined, more than bears out Joe Bushkin's assertion that "on the jobs he was the old Bunny, just sensational." The band gets Sy Oliver's arrangement rocking in a comfortable medium groove, and Berigan, coming out of the opening ensemble, sounds right at home: he returns after Don Lodice's bridge with a whoop and a holler, winding up on a titanic high concert D*b*. Listen to it, and know what Whitney Balliett meant by "an outsize quality to all Berigan's playing. He sounded like a three-man trumpet section pressed into one."

At moments like this it was possible to believe, again, that the magic would see him through. That good surroundings, financial security, camaraderie, would prove restorative. Of course it didn't, and the dénouement makes grim reading: by the end of August, Berigan was out of Dorsey's band. There was an attempt to start another band of his own, a couple of downright poor records, More drinking (amidst grief over his father's death), declarations of new beginnings, resolve that this time things would be different. Even a shot at a Hollywood soundtrack – marred by Bunny's inconsistency and a controversy over alleged racial discrimination. (Cornetist Rex Stewart was onscreen, but not allowed to record his own parts.)

Then, finally, came the downhill slide that claimed Bunny at age 33, in New York Polyclinic, with Tommy Dorsey at his bedside.

Did Berigan, as John Hammond and others have asserted, "dissipate his talents in every conceivable way"? Did he betray the trust of Dixon, Bushkin and the others who so deeply believed in him? Was he truly, as some have suggested, a walking paradox, unhappy working for someone else, ill at ease as his own boss? Is Johnny Blowers right when he asserts that "If AA [Alcoholics Anonymous] had been started back then, I'll bet you Bunny would be alive today"?

Maybe. Retrospect, after all, makes each of us a prophet. But in the end, it resolves to the one reality: other times, other ways of approaching life. Perhaps the very sense of possibility, the indomitable primacy of the individual, which produced all these one-off characters – and the colorful nicknames they bore – also led them, unrestrained, to their fates.

The attrition rate among jazzmen in those days was pretty high. Musicians, even those who tried to balance the rigors of their professional lives with stable homes and families, felt the strain. When trumpeter Pee Wee Erwin, whose drinking rivalled that of Berigan, realized that "eventually I had to either stop or die," he was expressing a sentiment perhaps widely held, but too seldom acted upon.

Yes, they were larger than life, all the Muggsys and Bubbers, Pee Wees and Bixes and Bunnys, and the music they made still shows it. There's no one in our age, with its far different expectations, to challenge them: not in vividness or voltage, or effect on the emotions of those who witnessed them. And probably not in the stature they enjoyed – and still do – among those enchanted by their music.

But they won their primacy – one could say the very potency of the fanciful names they bore – at a terrible price. Was it worth it the cost? That's a question well worth pondering.

– RICHARD M. SUDHALTER

(Richard Sudhalter, trumpet player and notable jazz writer, lacks a colorful nickname, but is otherwise fully qualified to comment knowledgeably and sensitively on the lives of Beiderbecke – he is co-author of "Bix: Man and Legend" – Berigan and the like.)

Bunny Berigan

Louis Armstrong was the first sunburst in jazz—the light a thousand young trumpeters reflected. But two other trumpeters, both less imitable than Armstrong and both suffering from short, damaged careers, were also closely attended. One was Jabbo Smith, and the other was Bix Beiderbecke. These two had an equally evanescent admirer—Bunny Berigan. Out of fashion most of the forty years since his death, Berigan was once revered as a kind of Beiderbecke replacement. But he successfully absorbed both players (along with Armstrong, of course) and constructed his own passionate style.

Born in 1908 in Hilbert, Wisconsin, of a musical Irish-German family, Berigan took up the violin at six, switched to the trumpet at eleven, and had his first professional job when he was thirteen. He never finished high school, and was a full-time musician at eighteen. He moved to New York in 1928, got to know Rex Stewart and the Dorsey brothers, and in 1930 was hired by Hal Kemp. During the next four years, he did studio work, made a great many recordings, and worked for Paul Whiteman. He got married and had children and became a disastrous drinker. In 1935, he joined Benny Goodman. Jess Stacy was on piano, and he spoke recently of Berigan: "I worked with Berigan in the Goodman band in 1935—in fact, travelled across the country with him in Goodman's old Pontiac. He dressed conservatively, and, with his little mustache and his widow's peak and his glasses, he looked like a college professor. He was a wonderful man and an electrifying trumpet player, and he didn't have a conceited bone in his body. He was always kind of not satisfied with his playing. After he took a solo, he'd say, 'I started out great but I ended up in a cloud of shit.' His drinking was awful. We'd stop every hundred miles to get him another bottle of Old Quaker, or some such. Of course, business was so bad until we got to the Coast that it was a panic band, and that didn't help him. We played a dance in Michigan and thirty-five people came—all of them musicians. In Denver, we had to play dime-a-dance music, with a waltz every third number. Berigan

used to complain about Goodman all the time. Berigan was playing lead trumpet and hot solos, and, finally, every night about eleven, after those difficult Fletcher Henderson arrangements and all the solos, he'd say, 'This is impossible,' and take the last drink—the law-of-diminishing-returns drink—and wipe himself out. We roomed together in Denver, and, what with his drinking and the altitude, he'd wake up at night, his throat dry, thinking he couldn't breathe. He'd tell me, 'I'm dying, I'm dying,' so I'd soak some towels in cold water and wrap them around his head, and that would ease him and he'd go back to sleep saying, 'You saved my life, Jess.' I don't know why, but Berigan left the Goodman band while we were at the Palomar in Los Angeles, just after we caught on, and came back to New York, where he had his own little group at the Famous Door, on Fifty-second Street. On the way back from the Coast, Goodman had a long, successful run in Chicago, and when we hit New York we were the top—the biggest thing in American music. I've always wondered if Berigan regretted leaving the band when he did. But he never let on."

Berigan was at his peak during the next couple of years. He recorded with Billie Holiday and Mildred Bailey, and with Tommy Dorsey, Artie Shaw, Johnny Hodges, Fats Waller, and Teddy Wilson. He sat in on a Louis Armstrong date, and one Sunday afternoon he backed Bessie Smith at the Famous Door. In 1937, he put together his own big band. It was spirited and swinging. (The likes of George Auld, George Wettling, Sonny Lee, Dave Tough, Buddy Rich, Joe Bushkin, and Allan Reuss passed through.) But Berigan was a poor businessman, and in 1939 he went bankrupt. His health had deteriorated. He worked briefly for Tommy Dorsey, and put a couple of temporary bands together. He died at the age of thirty-three, in 1942.

One side of Berigan's style was romantic, melodramatic, and garrulous. It had a kind of Irish cast. The other side was blue, emotional, down, funky. He would fool around in his lowest register, playing heavy, resonant notes—gravestone notes. He would play blue note after blue note. Both sides of his style would appear in a single solo. He might start two choruses of the

blues in his down style. He would stay in his low register, growling and circling like a bear. (Only Ruby Braff and Charlie Shavers got the same sound down there.) He would use four or five notes, shaping them into short, reiterated phrases. At the start of his second chorus, he would suddenly jump to a high C or D, go into a flashy descending run, and wing through a couple of large intervals. His vibrato would become noticeable, and his tone would open up. He might dip into his low register at the end of the solo, but he'd finish with a ringing Irish high C. Berigan's execution was almost flawless. He was a daring and advanced improviser, who fooled with offbeat and behind-the-beat rhythms and with all sorts of tonal effects. Yet his melodic lines were logical and graceful. There was an outsize quality to all Berigan's playing; he was a three-man trumpet section pressed into one. He dominated every group he was in: on Benny Goodman's recordings of "Sometimes I'm Happy" and "King Porter Stomp" and on Tommy Dorsey's of "Marie" and "Song of India" his famous solos stand like oaks on a plain. Only Red Allen and Roy Eldridge achieved a similar majesty in their big-band work. (Louis Armstrong's big-band majesty was ready-made; he was often the only soloist.)

Berigan has been brought forward again by a Time-Life "Giants of Jazz" album and by Volume I of the RCA "The Complete Bunny Berigan," which will collect all eighty-nine of the recordings he made with his big band. The Time-Life album contains forty numbers made between 1930 and 1939. The first, a Hal Kemp "Them There Eyes," reveals Berigan as Louis Armstrong, and the last, an all-star "Blue Lou," as himself. Many of the finest numbers in the album were recorded in the mid-thirties with small pickup groups. (Omitted, though, are "Bughouse" and "Blues in E-Flat," done with Red Norvo and Chu Berry, and "Honeysuckle Rose" and "Blues," done with Fats Waller and Tommy Dorsey.) Of particular note are Berigan's long melodic lines on the two Gene Gifford numbers; the three Bud Freeman selections, especially "Keep Smiling at Trouble," where he moves readily back and forth between the two parts of his style; the growls and low, fat sorrowing notes on "Blues," made with

his own group; and the rocking, irresistible way he plays the melody in the first chorus of Irving Berlin's "Let Yourself Go," backed by organ chords and a strong Dave Tough afterbeat. Tough and Berigan galvanized each other. In the Time-Life album, Tough also appears on Dorsey's "Marie" and "Song of India," set down on one January day in 1937. Berigan's solos in both those numbers possess the eternal resilience that all improvisation aims at but rarely reaches. This quality shines through Berigan's celebrated miniature trumpet concerto "I Can't Get Started." The number, lasting roughly five minutes, begins with a bravura twelve-bar trumpet cadenza played over sustained band chords. Berigan sings a chorus in his pleasant, piping voice. A second, nine-bar cadenza follows, and he launches triumphantly into the melody, ending with a celestial E-flat.

The RCA reissue has thirty-one numbers. The best are "I Can't Get Started," "The Prisoner's Song," "Caravan," "Study in Brown," "Frankie and Johnny," "Mahogany Hall Stomp," and "Swanee River." The rest of the album is given over to songs like "The Lady from Fifth Avenue" and "All Dark People Are Light on Their Feet." Whatever the material, Berigan is everywhere, playing lead trumpet, soloing, filling the air with his serene and muscular poetry.

Otis Ferguson

Jazz did not attract a steady group of commentators in America until the mid-thirties, when it was almost forty years old. This group, which included apologists, enthusiasts, hagiographers, and critics, grew steadily, and by the early forties it was made up of such as George Simon, Charles Edward Smith, John Hammond, Marshall Stearns, George Avakian, Wilder Hobson, Dave

whole defies adequate description. The sole criticism might be that it is so easy for him to play clarinet and for this reason, there sometimes appears an added phrase or two which if it can not be labeled in bad taste must then more likely have been created in a satirical vein. I must consider the fact that Benny is playing to his public, which can be responsible for a lot of things. Tunes such as "Always," "Blue Skies," etc., must surely have been written just so that Benny might create masterpieces of them. As far as I am concerned the only bring down in the band is the work of Jack Lacey...I hate a quibbling trombone... Lacey never seems to get to the point... He lacks punch and from his recorded work, it would seem he lacks ideas, though his chorus on King Porter (Victor) is a finished trombonist but in this band he just doesn't measure up. Jo Harris, Ben Pollack's former trombone player, has joined the band chiefly in the capacity of vocalist. I hope Benny will see fit to let us hear some of his work on trombone; it would be a welcome change. Dick Clark's work has always sounded so lovely on the air, but the acoustics in a ballroom made it difficult to hear him.

HEARS JOHNSON

Benny heard LaVere Johnson singing and playing at the Lincoln Tavern and was favorably impressed. LaVere has a sensational voice and style which would be ideally suited to the Goodman way of doing things. It would be swell were LaVere to interpret vocals and Joe Harris to remain on trombone, where he is badly needed.

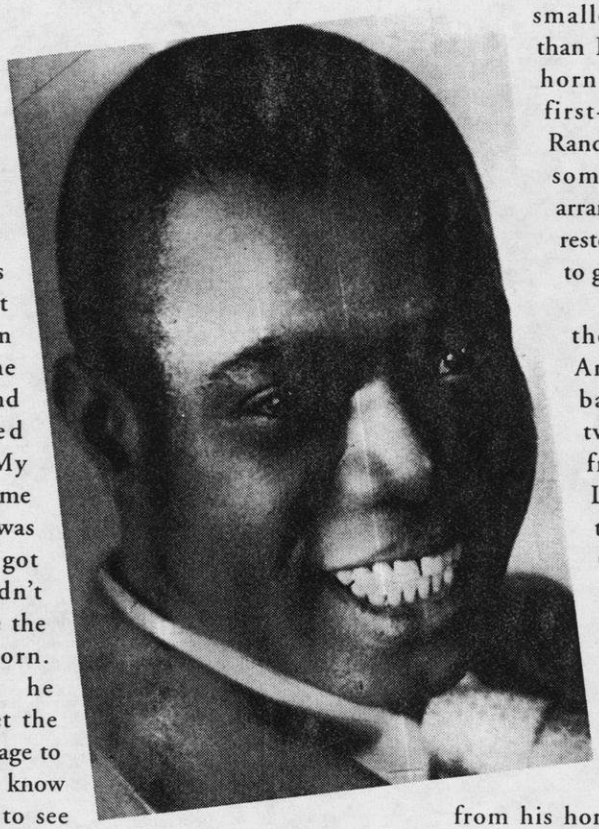
It had been suggested that I am putting things a little bit too strongly. I should add I did not think it necessary to state that Benny's band is immeasurably superior to any other outfit playing today, and is taking its place as the third greatest band this country has ever known, one which will probably have the greatest influence on future standards of dance music, the other two being the old Goldkette and the Pollack band of 1928. ●

"MY CHOPS WAS BEAT—BUT I'M DYIN' TO SWING AGAIN"

JUNE 1935

Louis Armstrong and his newly formed orchestra begin a tour of one-nighters, opening at Indianapolis the first week in July. Joe Glaser, Louis' newly acquired personal manager, is handling the details of the bookings.

Louis Armstrong, king of the trumpet, whose freak lip and "hot" solos have amazed and delighted musicians for 10 years, will definitely resume his career the first week in July.



"My chops was beat when I got back from Europe," said the leather-lipped and balloon-lunged Louis. "My manager worked me too hard, and I was so tired when I got back that I didn't even want to see the points of my horn. And 'pops,' he wouldn't even let the 'cats' come backstage to visit me, and you know I'm always glad to see everybody."

All musicians are "cats" to Armstrong. He usually addresses his acquaintances as "pops" or "gate."

Armstrong has been resting in the Chicago home of his mother-in-law waiting for his contract with manager Collins to expire.

His inactivity and seclusion has started a score of rumors that he had "lost his lip," that he had a split lip, that his former wife [Lil Hardin Armstrong], now leading her own band, had tied up his earnings to satisfy the demands of her suit for alimony and so on. Musicians all over the world wondered what the real truth was in Louis' "solitude."

"My chops is fine, now," Armstrong said, "and I'm dying to swing out again. They gave me a new trumpet over in Europe, and I've got a smaller mouthpiece than I had on my old horn. And my old first-trumpet man, Randolph, is making some swell arrangements. I'm all rested up and dying to get going again."

Asked what he thought of American dance bands after his two-year absence from the States, Louis said, "I think Benny Goodman and Casa Loma have mighty fine bands." His attention was called to Louis Prima, an Italian youth from his hometown of New Orleans, who is creating something of a sensation at the Famous Door in New York.

"I don't know Prima," Louis replied, "but his voice on phonograph records tells you that he's a mighty sweet boy. And say," Louis replied with a great deal of enthusiasm, "my old drummer, Zutty Singleton, has a nice little band right here in Chicago." Zutty plays nightly at the famous Three Deuces. 1

BERIGAN "CAN'T DO NO WRONG," SAYS ARMSTRONG

SEPTEMBER 1941

New York—Urged for several years by *Down Beat* reporters to "come on and tell us which trumpet players you like best," Louis Armstrong last week patiently and carefully typed out an answer between jumps on the road. From Huntington, W. Va., came the answer directly from Louie, who typed his words out on yellow stationery bearing the single word "Satchmo" in the upper left-hand corner:

"Now this question about my opinion about the trumpet players that I admire—that is actually asking an awful lot of me....Because there's so many trumpet players that I admire until there would not be room to mention them on this paper. And to name only six...well that is leaving me on the spot.

BERIGAN IS "HIS BOY"

But—as you wished—my friend, I'll do my damnedest so here goes. First, I'll name my boy Bunny Berigan. Now there's a boy whom I've always admired for his tone, soul, technique, his sense of 'phrasing' and all. To me Bunny can't do no wrong in music. Harry James is another youngster who won Ol' Satch' right along side a million other fans....His concertos, etc., make him in my estimation a grand trumpet man. And he can swing, too.

"Roy Eldridge is another youngster after my own heart. He has power and a pair of chops that's out of this man's world. And there's no use wondering how high Roy can go on his trumpet because he can go higher than that!

HEMPHILL GETS PRAISE

Now for a number one first chair man, and I have him right here in my own orchestra. And that man is none other than Shelton (Scad) Hemphill. Any time Scad holds down that first chair in your orchestra, just don't worry about a thing. Because any time, any phrasing, attacking, giving each note its full value, tone or hell, anything that a first chair man should have (which most of them don't have) Scad's got it. And believe me, Scad can see. What I mean by that is...he can read his what's his name off. Ha...Ha.

Bunny Berigan

"And for real get-off men I have two youngsters right here in my orchestra and I personally think they will swing with the best of them. And they are Frank Galbreath and Jean Prince. Jean Prince played with me years ago and even in those days everybody said the same thing...meaning, I sure know how to pick 'em....And that Frank Galbreath. I defy anyone to say that he can't phrase or improvise and he has a sense of changes....My Gawd....And that tone is in there in person. Dig him some time.

"Well, I guess I've run my big mouth too much, eh? Of course I am expectin' a lot of this, that and the other about this article but as I told you once that I never let my mouth say nothing that my head can't stand. Ha, Ha....You dig?

"So I'll be like the little boy who sat on a block of ice and said MY TALE IS TOLD....Goodnight and God bless you, Mr. Joe Glaser and all my fans and my public.

"Am Redbeans and Ricely Yours,

"LOUIS ARMSTRONG" ●

"INSPIRATION WAS SATCHMO"—BERIGAN

By Julian B. Bach

Columbus, O.—Informed that Louis Armstrong had named him first among a group of his favorite trumpet men, Bunny Berigan commented to *Down Beat* here the other day:

"You can't imagine what a kick that is, especially when it comes from Satchmo, the king. All I can say is that Louis alone has been my inspiration, and whatever 'style' I play you can give Armstrong the credit.

"Why, when I was a kid back in Chicago, at night I used to sneak down to the Savoy, where Louis was playing, and listen to him night after night. Later, I got one of those crank-up phonograph jobs and would play Armstrong records by the hour." ●

Satchmo

Bunny Berigan

JAZZ in the 30s

Richard Mason

BUNNY BERIGAN

JAZZ IN THE 1930s

(Program One)

Good afternoon! I'm glad to be here, and I hope that our program will make you happy that you came. Unless someone has wandered in by mistake, you all know that we're gathered togethered because of a common interest in jazz music as it was played in the swinging 1930s. It's a happy subject.

Over the two days of the program I'll talk a bit about the music of those years and the musicians who made it -- and about my personal feelings for jazz trumpet. There'll be more music that words. In any event, that's the plan. We'll listen to a number of recordings, focusing on the notable jazz trumpet players of the time, especially on Bunny Berigan, in my opinion the greatest of his or any other time. Louis Armstrong's burst of creativity in the 1920s was truly phenomenal, and his musical ideas have continued to the present to seed jazz music. He certainly was a major influence on Berigan. That recognition, however, doesn't affect my belief that no jazz trumpet player has ever been as musically exciting as Bunny Berigan.

Pianist/arranger Gil Evans once expressed the same belief to my brother Lucas. It was a remarkable statement considering that Evans is a revered figure in modern jazz circles and firmly associated with Miles Davis through their collaboration in the late '40s on a series of internationally celebrated recordings. The discussion that led to Evans' pronouncement took place in his New York City apartment in 1987, the year before he died -- nearly half a century after Berigan's death. It was a casual exchange between two friends, musicians, about music -- jazz. Evans' son Miles plays trumpet, Lucas' first instrument, and given Evans' ties to Davis, the talk quite naturally got around to

the great jazz trumpet players, to the naming of favorites. Evans' pick of Berigan was apparently unequivocal.

But then, Armstrong himself, answering a question about the trumpet players who'd followed him, has been authoritatively quoted as saying, "The best of them? That's easy. It was Bunny."

Still, I'm not here to try to convince anyone of my views on music, only to share a few of them. And perhaps before we go on I should tell you a couple of things about myself. First of all, I'm not an expert in the field of jazz. Neither am I what might be termed a Berigan specialist, at least in the usual sense of that designation. To slightly paraphrase an Oscar Hammerstein lyric: I know what I like, and I liked what I heard, and I said to myself, That's for me. My love affair with jazz began nearly 55 years ago, and it hasn't diminished. Because it hasn't, and because our Society for Learning Unlimited encourages member participation, I agreed to lead this third session of the series we began last Fall on America's music.

I guess I've played the trumpet even longer than I've loved jazz, and maybe that gives me my best qualification to talk with you about some of the giants of that instrument in the area of jazz. You see, I know how impossible it is for an ordinary mortal to play the trumpet like Bunny Berigan played it. Like this. (I Can't Get Started: Bunny Berigan and His Boys, April 13, 1936.)

The Berigan recording of his theme song that we've just heard is by a small group, Bunny Berigan and His Boys, and was cut 16 months before the more famous version with introduction, recorded August 7, 1937 with the Berigan Orchestra. We'll get to that monumental piece of jazz history before we're finished.

But let me return for a moment to my life with music. I hesitate to say that I've had a musical career since I've never played professionally. My resume is quite short. Nevertheless, it does include a couple of items that you may find, if not impressive, amusing.

In 1944 or 45 by a chance meeting in a New York City jazz club where we'd had some drinks and conversation about music, talk that must have included my saying that I played jazz trumpet, one Paris Morgan sent me a note at my hotel saying that he'd secured a trumpet for me and that I should meet him that night at Tony's on 52nd Street, New York's fabled Swing Street, presumably to sit in with the house band. I didn't have the nerve to do it, but I kept the hotel message. I still have it.

There was a night when I stood beside Max Kaminsky between sets in the dim jazz chamber in New York that was and is the Village Vanguard. Kaminsky was a short man, and I stood above him, though never musically. A number of years later I stood on the stage of that legendary club and blew my trumpet. Of course, no one other than my brother Lucas was there. At the time, he was tuning the piano at the Vanguard, and Max Gordon, the owner, had given him a key to the club. We'd gone there on an afternoon for a little private jam session, Lucas on piano.

I've heard in person some of the trumpet greats of the 30s. I remember sitting with my brother Dave a few feet from the stage at Nick's in Greenwich Village listening to Muggsy Spanier, Pee Wee Russell and the rest of the band open and close each set with a few marvelous bars of Tin Roof Blues. Spanier actually played the cornet, but I think for our purpose we don't have to differentiate between the two instruments.

I heard Roy Eldridge -- the last time at a New York jazz club named Jimmy Ryan's. And Cootie Williams with the Ellington Orchestra. Louis Armstrong. But that was after his prime. Memory isn't always accurate, but my memory tells me that I heard Buck Clayton and Charlie Shavers in jazz concerts in the '50s, and earlier, Red Allen at the Downbeat Room of the Garrick Lounge in Chicago. I've always admired Bobby Hackett's playing. I somehow missed him. That's been a disappointment. We'll listen to recordings by some of these fine jazz artists, and others.

As much as I would like to have heard Hackett, the greatest regret of my musical life is that I didn't hear Berigan. I was 15 years old when he died June 2, 1942 and little more than half that age when he was probably at the peak of his extraordinary powers. How much we owe to Mr. Edison. Berigan's records predate stereo; yet, to me there is no trumpet sound I've ever heard, recorded or live, that is comparable to the tonal wonder he left us on those old 78 masters. I'll present the evidence, my evidence, and we'll try to leave some time at the end of our second session to hear from you.

And now that I've given you my meager though genuine qualifications for being up here before you, let's go back, just briefly, and listen in on how jazz got to the '30s. Two men were principally responsible for blowing open the door to that rhythmic decade: Louis Armstrong and cornetist Bix Beiderbecke. We'll play a couple of recordings that helped to establish them, properly, as jazz immortals.

Even though it was played during the kick-off program of this series, I've decided that a reprise of Armstrong's West End Blues is essential to an understanding of a pivotal time when jazz was borne suddenly into the future. West End Blues, the Armstrong recording, is a masterpiece of conception, construction and execution. Armstrong's phrasing, his magnificent tone, the depth of his feeling make it a rare and inimitable performance. It unwrapped a big box of musical possibilities. (West End Blues: Louis Armstrong and His Hot Five. June 28, 1928.)

Beiderbecke's playing was as distinctive as Armstrong's, his style unmistakably his own. The arc of his life was dramatically different from that of Armstrong's: Bix died in 1931 at age 28 while Armstrong lived until 1971, to the age of 71. But their genius flared concordantly in the 1920s, spectacularly illuminating the way ahead for jazz. We'll listen now to Beiderbecke's landmark recording of Singin' the Blues. (Singin' the Blues: Frankie Trumbauer and His Orchestra. February 4, 1927.)

I hope that you noted the differences in the playing of Armstrong and Beiderbecke, particularly the difference in their tones. Trumpet tone in jazz is a subject I'd like us to explore as we go along. It has much to do with the musical period we're concerned with today. One of the key reasons that the jazz era beginning with the seminal recordings by Armstrong and Beiderbecke and ending with the advent of bop and modern jazz -- a mere 15 or so years -- was so rich, so fertile, is that it was a time of free-spirited experimentalism, of exceptional, perhaps unequaled, individualism. It was a time of trumpet soloists whose signatures were in every note they played, a time before a standard tone for jazz trumpet was consecrated and technically astonishing figures became style.

One of the problems I have with today's modern jazz is that, to my ear, every trumpet player sounds pretty much the same, not for lack of talent but more as though it were the goal to reach and repeat an ordained standard. Of course, some advocates of modern jazz might say that all Dixieland music sounds the same. Perhaps I'm as wrong as they would be. That's another discussion. Certainly there were a number of trumpet players in the 1930s who tried to sound like one or another of the greats; but in that musically intoxicating decade, each of the signal jazz trumpet men found his own distinctive voice.

Musical style takes time to form, even for the gifted musician. It develops from many sources of inspiration -- both external and internal. Tone is part of the process, in the case of the trumpet possibly the single most important element. One reason I believe that to be true is that so much that is life-giving in the human instrument -- lips, mouth, throat, lungs, diaphram -- is used in an exquisite harmony of tension and relaxation to produce tone on the trumpet. The quality of tone that a particular musician desires may or may not be available to that person. With instruction and practice, certain types of tone are usually within reach. The tone of modern jazz trumpet has been attained with some regularity, the tone, say, of Wynton Marsalis. It is quite another matter to sound like Armstrong or Beiderbecke, like Berigan -- to take tone to new realms of discovery. Granted, physical attributes provide the foundation of trumpet tone, but for the great jazz trumpet players of the '20s and '30s, I believe absolutely that its final character was shaped in the workshop of the inner voice. Tone for those special individuals became an inner voice. It was made in the musician; the instrument only conveyed it.

A good example of a musician riding tone to new discoveries in style and feeling is in the recording of a blues called Just a Mood that Harry James made with Teddy Wilson, Red Norvo and a string bassist named John Simmons. It was a session put together by John Hammond, an intuitive finder of jazz talent and record producer. James was an extremely skilled musician and before forming his own band in 1939 was featured with Benny Goodman for two years. That band played the famous "Sing, Sing, Sing" concert at Carnegie Hall in 1938. But James' tone and musical inclinations weren't really well-suited to jazz. Except that something inexplicable happened on the recording of Just a Mood. Maybe it was the influence of Wilson and Norvo. However it happened, for a few compelling moments, James found tonal inspiration and sounded better than Harry James, became a true jazz artist.

That was 1937, later in the decade than I want us to be. Still, maybe it is a good time to listen to Just a Mood. It shows James' indebtedness to Armstrong, some of which undoubedly came to him through Berigan. (Just a Mood: Teddy Wilson Quartet, September 5, 1937.)

Since I mentioned Armstrong's influence on James' work on Just a Mood, let's listen to a record made at another Hammond session with Teddy Wilson and Red Norvo. This time the band was Red Norvo's Swing Octet. It included Jack Jenny, trombone; Johnny Mince, clarinet; Chu Berry, tenor sax; George Van Eps, guitar; Artie Bernstein, string bass; Gene Krupa, drums -- and Bunny Berigan, trumpet. The number is, again, a blues, called simply Blues in E Flat. It is the record that first spoke to me of Berigan's enormous power to excite the emotions. Armstrong's gift is evident. But the voice is now pure Berigan. It is early 1935. As you listen, contrast Berigan's tone and vibrato with James' on Just a Mood. (Blues in E Flat: Red Norvo's Swing Octete, Jan. 25, 1935.)

It is fair to say, difficult to overstate, that most if not all of the trumpet players we'll listen to during our two sessions emulated Armstrong to some degree -- were conscious of Beiderbecke. But as the 1930s began, Bix Beiderbecke was soon to die, and Armstrong's creative zenith was already past. It was to be Bunny Berigan's time.

How did Berigan sound at the start of his decade? We're going to hear one of his early recordings, made with the Hal Kemp Orchestra November 18, 1930 when the new trumpet star from Fox Lake, Wisconsin was just 22. It clearly shows his developing style, the creative release of his explosive musical energy. (Them There Eyes: Hal Kemp and His Orchestra, November 18, 1930.)

Berigan had played in Wisconsin-based bands through ~~most~~ much of the '20s, but the year 1930 saw him in New York after a summer tour abroad with the Kemp Orchestra. Under the cloud of the Great Depression, it probably wasn't the most propitious time for a young musician to make his mark in the big city. For Berigan, it may have been the perfect time. Not only was he a fine instrumentalist who could solo, he possessed versatility and sight-reading skill. Musicians with that combination of talents were in great demand by the studios, both for recording and radio broadcast. It was also the time when Tommy and Jimmy Dorsey, Benny Goodman, Glenn Miller, Artie Shaw and others who would give impetus and leadership to the nascent swing movement were coming together in New York. They quickly recognized that Berigan was something special. Until he joined Goodman's band for its historic cross-country trek to Los Angeles in 1935, Berigan was in the studios almost constantly, either as a member of house bands or as a free-lancer.

Those years revealed Berigan as a natural accompanist as well as a brilliant soloist, a rare quality in a virtuoso performer -- the ability to give musical comment without intruding on the singer. An early example of Berigan's faculty for accompaniment is the next recording, by Lee Wiley. I ask that you listen closely not only to Berigan's solo passages but to his playing behind the vocal. (You've Got Me Crying Again: Lee Wiley accompanied by The Dorsey Brothers and Their Orchestra, March 7, 1933.)

I promised you more music than talk, but it may be a good time to diverge from that path and talk briefly about musical excitment, about why Berigan's playing effects that state so strongly in me.

To begin, it's clear that most of us define ourselves in terms of a particular generation. We link ourselves to a period by our youth, by popular culture, the spirit of the times -- ~~the Zeitgeist.~~ Popular music, at least the spirit of it, may be the most enduring attachment of all. I know that the music of my generation -- jazz, swing, the big bands of the '30s and early'40s -- is embedded in my soul. While I live it will excite me, no less because I sense an accumulating desire to listen to classical music.

Is the influence of generations the reason why rock, certainly an exciting form of popular music, doesn't excite me? Perhaps. It is not <u>my</u> music. Besides, it's noisy. But why Berigan? Why not another of the great trumpet players of the '30s and early '40s. That really is the point of this little digression. We understand why music from <u>our</u> generation excites us as members of a contemporaneous group. Reasoning being business of the mind, not the heart, it is much more difficult to explain why one performer of <u>our</u> music excites us individually more than another. Nevertheless, let me direct the question, Why Berigan? to myself. I'll give you my best reasons.

Berigan had it all at his command: tone, technique, feeling, range, power, stamina, invention, daring, an unerring sense of rhythm, an intuitive understanding of musical construction. Some sublime combination of those gifts produced the trademark Berigan style -- a style so recognizable, so impossible to duplicate, to even define. His tone gave the notes he played special values, elevated lip trills to dazzling artistry. His phrasing was the tonally coherent expression of his singular creativity. Perhaps the closest one can come to a description of his style is to say that the soul of his music, and maybe the style itself, was in his matchless tone.

His top notes were uncannily round. He could hit a high concert F that was absolutely transcendent, lustrous. Especially when he wasn't just passing through on some majestic climb or dizzying descent, his middle register was simply beautiful -- notes blown to sumptuous fullness on his throbbing vibrato. In the lower range there is often the sense that his growling notes were roaring out of a deep octave that didn't belong to anyone else's B-flat trumpet.

One thing more: the blues were in Berigan's tone, and not just when he played the blues. Oh, how he could play them. Listen. (Nothin' but the Blues: Gene Gifford and His Orchestra, May 13, 1935.)

It's now time to hear two unique trumpet voices associated with the Duke Ellington Orchestra of the 1930s -- Cootie Williams and Rex Stewart.

Cootie Williams joined the Ellington orchestra in 1929, stayed until 1940 when he went with Benny Goodman, rejoined Ellington in 1962 and stayed with him until Duke's death in 1974. Thereafter, until 1975, he continued with the Ellington orchestra under the direction of Duke's son Mercer. Williams became famous for his use of the plunger, a device he'd apparently never tried before joining Ellington. But he'd replaced a trumpeter named Bubber Miley, and Miley was known as a master of the plunger. Within a few years, Williams had a reputation of being the best ever at the technique.

In a way, it's unfortunate that so much of his musical record is of his work with the plunger, since he had a grand open tone. The recording we'll listen to shows off this splendid trumpet player both muted and open. It's a piece written by Ellington for his trumpet star. He named it Echoes of Harlem or Cootie's Concerto. (Echoes of Harlem (Cootie's Concerto): Duke Ellington and His Famous Orchestra, February 27, 1936.)

Another Ellington mainstay, cornetist Rex Stewart started with the orchestra in 1934. His tone and style were in contrast with Williams' but the two men complimented each other and shared the trumpet section spotlight. Stewart developed a half-valve technique that gave many unusual shadings to his work. But that was after Ellington made the recording I've selected to showcase Stewart. The title of the piece is Merry Go Round, and the recording is actually the second one Ellington made of it. The first was issued in 1933, but only in France and England, a reflection of the sorry state of the American record industry in the years of the depression. The version we'll hear was made in April, 1935. (Merry Go Round: Duke Ellington and His Orchestra, April 30, 1935.)

One of the reasons I chose to play Merry Go Round is that the recording shows what a swinging band Ellington's could be. Jazz in the early part of the 1930s was undergoing major change. The New Orleans style that the bands of the '20s played seemed suddenly outmoded. The black bands of Ellington, Fletcher Henderson, Jimmie Lunceford, Don Redman, Chick Webb, Cab Calloway and others playing the clubs, dance halls and theaters of Harlem were anticipating the swing era, which would not officially begin until mid-decade. They created a Harlem style and, in effect, invented swing.

Meanwhile, this swinging music in Harlem was finding eager listeners among the young studio musicians who would go on to be among its leading practitioners, would lead major swing bands, musicians including Goodman, the Dorseys, Red Norvo, Miller and Shaw.

In the balance of the decade, Ellington, a musical category unto himself, continued to be a force. So did Calloway and Lunceford. Webb, with Ella Fitzgerald as vocalist from 1935 on had major successes, but died in 1939 at age 30. Henderson went on to write a number of Goodman's finest arrangements. Redman's band had several long residencies at Connie's Inn in Harlem and stayed together until 1940. Another orchestra of the period, Luis Russell's, became the stage band for Armstrong and was renamed the Louis Armstrong Orchestra.

Out in Kansas City, Missouri, band leader Bennie Moten died unexpectedly in 1935 while undergoing what began as a routine tonsillectomy. Several years earlier, Moten had acquired most of the stars of a rival band, Walter Page's Blue Devils. Among those stars was William Basie, not yet christened "Count." Soon after Moten's death, his band broke up. The Count Basie Orchestra was formed from a nucleus of Moten sidemen.

Actually, there is one more reason for using the Merry Go Round recording for this program. It gives a connection for another record we'll hear, one that features Max Kaminsky. You'll recall that I spoke earlier of once standing beside Max in the Village Vanguard. Anyway, just as Ellington recorded Merry Go Round twice, the first time for European issue, a number of other jazz records, mostly by black musicians were made in the depression years of the early '30s for the French and English markets only. American jazz was very popular in Europe at the time. A number of expatriate bands had played on the Continent dating from the immediate post-WWI years. And Armstrong had toured in 1932, Ellington in 1933.

One of the European issues, a piece called Blue Interlude by The Chocolate Dandies directed by Benny Carter, has Kaminsky on trumpet and Floyd O'brien on trombone, the only two white musicians in the band. Although he played in the orchestras of Tommy Dorsey and Artie Shaw and made some very tasteful recordings with Lee Wiley, Kaminsky is most often thought of as a Dixieland musician. He was that, and a good one, but also a trumpet player of great sensitivity, not that the two qualities are mutually exclusive. On Blue Interlude he had the chance to display his big tone on solo work of great artistic simplicity. (Blue Interlude: The Chocolate Dandies directed by Benny Carter, October 10, 1933. 1933 or 1934.)

Next week we'll concentrate more on the big bands of the swing era, especially on those bands that Berigan propelled. We'll also sample the music we call Dixieland that was being urged along in its 1930s evolvement by Eddie Condon and his pals. ~~To end~~ For the most of today's program, we'll hear several more small group recordings including some Billie Holiday sessions. We'll also preview next week's program.

Holiday's recordings of 1935-1937 are generally considered to be her best, in no small measure because of the quality and mesh of the musicians on hand for those sessions. Barely over twenty, her marvelous talent for interpretation already mature, Holiday could absolutely make a song belong to her -- without pretense. The recordings of this period exhibit a wonderfully sympathetic response between singer and sidemen that results in performances of unaffected greatness. We'll listen to three Holiday records, each with mostly different band personnel, all favored by top-flight jazz musicians.

Holiday recorded If You Were Mine on October 25, 1935 with Roy Eldridge on trumpet. He had either joined or was about to join Fletcher Henderson's Orchestra at the time and would go on to a long life of jazz stardom that included solo spots with Gene Krupa, Artie Shaw and Benny Goodman and a featured place at President Jimmy Carter's White House Jazz Party in June of 1978.

July 10, 1936, the studio band included Bunny Berigan on trumpet when Holiday recorded Did I Remember?. Six months later she recorded Why Was I Born with Buck Clayton backing her on trumpet. Clayton was in town with the Basie band. This January 25, 1937 session marked the beginning of Holiday's long and loving friendship with Clayton and particularly with Lester Young, Basie's peerless tenor saxaphonist who was also on hand for the recording. Again, listen for the differences in trumpet voices. Note, too, that Clayton was, in his own way, as skilled an accompanist as Berigan.
(If You Were Mine: Teddy Wilson and His Orchestra, October 25, 1935.
Did I Remember?: Billie Holiday and Her Orchestra, July 10, 1936.
Why Was I Born?: Teddy Wilson and His Orchestra, January 25, 1937.)

Now, two records that Berigan made with singer Mildred Bailey. Bailey sang with the Paul Whiteman Orchestra in the early '30s. Her brother Al Rinker, Bing Crosby and Harry Barris made up Whiteman's Rhythm Boys. She married Red Norvo in 1931 when he was Whiteman's xylophonist. While Bailey sang and recorded with Norvo bands during the '30s, she also established a solo career and recorded extensively under her own name. Bailey's sense of the blues and her expressiveness extended her small, clear voice into the ~~realm~~ domain of uniqueness. The records we'll hear were made some two and a half years apart.

The first, Is That Religion?, was recorded April 8, 1933. The band is the Dorsey Brothers' Orchestra. (Is That Religion?: Mildred Bailey with The Dorsey Brothers' Orchestra, April 8, 1933.)

Mildred Bailey's recording of Willow Tree is a real treasure. It was cut December 6, 1935. The band was four pieces, Mildred Bailey's Alley Cats. It had Berigan on trumpet, the lyrical Johnny Hodges on alto sax, Teddy Wilson at the piano and Grachon Moncur playing string base. (Willow Tree: Mildred Bailey and Her Alley Cats, December 6, 1935.)

The final small-band recording for today is from the same studio session that produced Blues in E-Flat, heard earlier this afternoon. The number is With All My Heart and Soul, and its title is accurately descriptive of Berigan's unadorned ending bars. This is the only record I know of where Berigan is held in reserve until the final moment, and his entrance is overpowering in its straightforward beauty. (With All My Heart and Soul: Red Norvo and His Swing Octet, January 25, 1935.)

To give you a taste of our second session, I've chosen three recordings by the 1938 Bunny Berigan Orchestra that were made for NBC as part of a series of electrical transcriptions for exclusive leasing to radio stations by subscription. It is the usual opinion that the relaxed atmosphere of these transcription dates captured the band more as it sounded in live performance than at recording sessions for Victor. The selections are, Tonight Will Live, I'll Always Be In Love With You and a piece called And So Forth. They show different sides of Berigan's musical personality as well as the band's ability to adapt to a variety of musical moods.

Thank you for coming. I hope you'll all be back next week. We'll follow Berigan and swing music through the last half of the 1930s. There's still a lot of exciting music to be heard.

BUNNY BERIGAN

JAZZ IN THE 1930s

Recordings used in Program I

1) I Can't Get Started: Bunny Berigan and His Boys, April 13, 1936
2) West End Blues: Louis Armstrong and His Hot Five, June 28, 1928
3) Singin' the Blues: Frankie Trumbauer & His Orchestra, Feb. 4, 1927
4) Just a Mood: Teddy Wilson Quartet, September 5, 1937
5) Blues in E Flat: Red Norvo's Swing Octet, January 25, 1935
6) Them There Eyes: Hal Kemp and His Orchestra, November 18, 1930
7) You've Got Me Crying Again: Lee Wiley/Dorsey Bros. Orch., Mar. 7, 1933
8) Nothin' But the Blues: Gene Gifford & His Orchestra, May 13, 1935
9) Echoes of Harlem: Duke Ellington and His Famous Orch., Feb. 27, 1936
10) Merry Go Round: Duke Ellington and His Orchestra, April 30, 1935
11) Blue Interlude: The Chocolate Dandies/ Benny Carter, Oct. 10, 1933
12) If You Were Mine: Teddy Wilson and His Orchestra, October 25, 1935
13) Did I Remember?: Billie Holiday and Her Orchestra, July 10, 1936
14) Why Was I Born?: Teddy Wilson and His Orchestra, January 25, 1937
15) Is That Religion?: Mildred Bailey/Dorsey Bros. Orch., April 8, 1933
16) Willow Tree: Mildred Bailey and Her Alley Cats, December 6, 1935
17) With All My Heart and Soul: Red Norvo's Swing Octet, Jan. 25, 1935

Featured trumpet players: Bunny Berigan; Louis Armstrong; Bix Beiderbecke; Harry James; Cootie Williams; Rex Stewart; Max Kaminsky; Roy Eldridge; Buck Clayton.

Program II preview: 1938 transcriptions of the Berigan Orchestra - Tonight Will Live; I'll Always Be In Love With You; And So Forth.

Fox Lake Representative March 14, 1940

DISBANDS ORCHESTRA

"Bunnie" Berigan, Fox Lake's famous orchestra leader, who for the past few years has conducted one of the foremost swing bands in the country, has decided to give up the leadership of the orchestra and has taken a job as trumpet player with Tommy Dorsey and his band.

W.P. Berigan, who has been with the orchestra for some time has returned to Fox Lake to resume his home life at the old stand.

Fox Lake Historical Museum, Inc.
Fox Lake, WI 53933

JAZZ

Bunny Berigan

Louis Armstrong was the first sunburst in jazz—the light a thousand young trumpeters reflected. But two other trumpeters, both less imitable than Armstrong, were also closely attended. One was Jabbo Smith. Between 1925 and 1928, he dazzled everyone in New York with his speed and his baroque phrasing, and he did the same in Chicago for a year or two more. Then, as quickly as he had risen, he went into a semi-obscurity that ended only a few years ago. The other trumpeter—cornettist, actually—was Bix Beiderbecke. His brilliant, perishable career lasted six or seven years, ending pretty much in 1929, when he left Paul Whiteman. Two years later, he was dead, at twenty-eight. The two men had an equally evanescent admirer. Bunny Berigan, who has been out of fashion most of the forty years since his death but was once revered as a kind of Beiderbecke replacement, seems to have successfully absorbed both players (along with Armstrong, of course) and then constructed his own overarching style.

Born in 1908 in Hilbert, Wisconsin, of a musical Irish-German family, Berigan took up the violin at six, switched to the trumpet at eleven, and had his first professional job when he was thirteen. He never finished high school, and was a full-time musician at eighteen. He moved to New York in 1928, got to know Rex Stewart and the Dorsey brothers, and in 1930 was hired by Hal Kemp. During the next four years, he did studio work, made a great many recordings, and worked for Paul Whiteman. He got married and had children and became a disastrous drinker. In 1935, he joined Benny Goodman. Jess Stacy was on piano, and he spoke recently of Berigan: "I worked with Berigan in the Benny Goodman band in 1935—in fact, travelled across the country with him in Goodman's old Pontiac. He dressed conservatively, and, with his little mustache and his widow's peak and his glasses, he looked like a college professor. He was a wonderful man and an electrifying trumpet player, and he didn't have a conceited bone in his body. He was always kind of not satisfied with his playing. After he took a solo, he'd say, 'I started out great but I ended up in a cloud of ——.' His drinking was awful. We'd stop every hundred miles to get him another bottle of Old Quaker, or some such. Of course, business was so bad until we got to the Coast that it was a panic band, and that didn't help him. We played a dance in Michigan and thirty-five people came—all of them musicians. In Denver, we had to play dime-a-dance music, with a waltz every third number. Berigan used to complain about Goodman all the time. Berigan was playing lead trumpet and hot solos, and, finally, every night about eleven, after those difficult Fletcher Henderson arrangements and all the solos, he'd say, 'This is impossible,' and take the last drink—the law-of-diminishing-returns drink—and wipe himself out. We roomed together in Denver, and, what with his drinking and the altitude, he'd wake up at night, his throat dry, thinking he couldn't breathe. He'd tell me, 'I'm dying, I'm dying,' so I'd soak some towels in cold water and wrap them around his head, and that would ease him and he'd go back to sleep saying, 'You saved my life, Jess.' I don't know why, but Berigan left the Goodman band while we were at the Palomar in Los Angeles, just after we caught on, and came back to New York, where he had his own little group at the Famous Door, on Fifty-second Street. On the way back from the Coast, Goodman had a long, successful run in Chicago, and when we hit New York we were the top—the biggest thing in American music. I've always wondered if Berigan regretted leaving the band when he did. But he never let on."

Berigan was at his peak during the next couple of years. He recorded with Billie Holiday and Mildred Bailey, and with Tommy Dorsey, Artie Shaw, Johnny Hodges, Fats Waller, and Teddy Wilson. He sat in on a Louis Armstrong date, and one Sunday afternoon he backed Bessie Smith at the Famous Door. In 1937, he put together his own big band. It was spirited and swinging. (The likes of George Auld, George Wettling, Sonny Lee, Dave Tough, Buddy Rich, Joe Bushkin, and Allan Reuss passed through.) But Berigan was a poor businessman, and in 1939 he went bankrupt. His health had deteriorated. He worked briefly for Tommy Dorsey, and put a couple of temporary bands together. He died at the age of thirty-three, in 1942.

One side of Berigan's style was lyrical, romantic, melodramatic, and garrulous. It had a kind of Irish cast. The other side was blue, emotional, down, funky. He would root around in his lowest register, playing heavy, resonant notes—gravestone notes. He would play blue note after blue note. Both sides of his style would appear in a single solo. He might start two choruses of

the blues in his down style. He would stay in his low register (only Ruby Braff has matched the sound he achieved down there), growling and circling like a bear. He would use four or five notes, shaping them into short, insistent reiterated phrases. These would summon up the baying of hounds, the call of train whistles. At the start of his second chorus, he would suddenly jump to a high C or D, go into a flashy descending arpeggio, and wing through a couple of large intervals. His vibrato would become noticeable, and his tone would become generous and sunny. He might dip into his low register at the end of the solo, but he'd finish with a ringing Irish high C. Berigan had a superb technique. His sense of dynamics was unmatched, and his beautiful tone had the same texture and thickness and luxuriousness no matter what register he was in. His execution was almost flawless. He was a daring and advanced improviser, who fooled with offbeat and behind-the-beat rhythms and with all sorts of tonal effects. Yet his melodic lines were invariably long, logical, and graceful. There was an outsize quality to all Berigan's playing. He sounded like a three-man trumpet section pressed into one. He dominated every group he was in: on Benny Goodman's recordings of "Sometimes I'm Happy" and "King Porter Stomp" and on Tommy Dorsey's of "Marie" and "Song of India" his famous solos stand like oaks on a plain. Only Red Allen and Roy Eldridge achieved a similar majesty in their big-band work. (Louis Armstrong's big-band majesty was ready-made; he was often the only soloist.)

Berigan has been brought forward again by a new Time-Life "Giants of Jazz" album and by the reissue, on RCA, of Volume I of "The Complete Bunny Berigan," which will collect all eighty-nine of the recordings he made with his big band. The Time-Life album contains forty numbers made between 1930 and 1939. The first, a Hal Kemp "Them There Eyes," reveals Berigan as Louis Armstrong, and the last, an all-star "Blue Lou," as his noble self. Many of the finest numbers in the album were recorded in the mid-thirties with small pickup groups. (Mysteriously omitted, though, are "Bughouse" and "Blues in E-Flat," done with Red Norvo and Chu Berry, and "Honeysuckle Rose" and "Blues," done with Fats Waller and Tommy Dorsey.) Of particular note are Berigan's long, turning melodic lines on the two Gene Gifford numbers; the three Bud Freeman selections, especially "Keep Smiling at Trouble," where he moves readily back and forth between the two parts of his style; the growls and low, fat sorrowing notes on "Blues," made with his own group; and the rocking, irresistible way he plays the melody in the first chorus of Irving Berlin's strange and affecting "Let Yourself Go," backed by organ chords and a strong Dave Tough afterbeat. Tough and Berigan galvanized each other. In the Time-Life album, Tough also appears on Dorsey's "Marie" and "Song of India," set down on one January day in 1937. Berigan's solos in both those numbers possess the inscrutable, eternal resilience that all improvisation aims at but rarely reaches. This quality shines through Berigan's celebrated miniature trumpet concerto "I Can't Get Started." The number, lasting roughly five minutes, begins with a bravura twelve-bar trumpet cadenza played over sustained band chords. Berigan sings a chorus in his pleasant, piping voice. A second, nine-bar cadenza follows, and he launches triumphantly into the melody, ending with a celestial E-flat.

The RCA reissue has thirty-one numbers. The best are "I Can't Get Started," "The Prisoner's Song," "Caravan," "Study in Brown," "Frankie and Johnny," "Mahogany Hall Stomp," and "Swanee River." The rest of the album is given over to songs like "The Lady from Fifth Avenue" and "All Dark People Are Light on Their Feet." Whatever the material, Berigan is everywhere, playing lead trumpet, soloing, filling the air with his serene and muscular lyricism.

—WHITNEY BALLIETT

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IT'S ABOUT TIME DEPARTMENT

[*From Ski Pro, official publication of the Professional Ski Instructors of America*]

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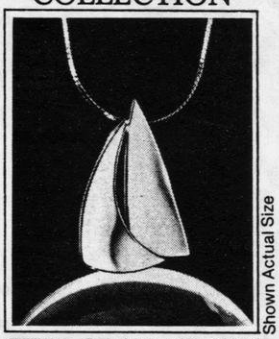

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B U N N Y

Rowland Bernard "Bunny' Berigan

A famous studio musician, recording artist, bandleader and **HOT JAZZ** trumpeter! ***Bunny*** was born on November 2, 1908 in Hilbert, Wisconsin - on Fox Lake. After leading a busy, brilliant and inspirational musical career, in April, 1942 Berigan toughed out a treacherous case of pneumonia. only to later suffer from a severe hemorrhage and he died at Polyclinic Hospital in New York City on June 2, 1942, at the age of 33.

The untimely death of **Mr. Berigan** cut short a career that in many ways far surpassed that of **Bix,** who at the time was rated the 'epitome of the jazz musician'. **Bunny Berigan's** inspiration came from **Mr. Louis Armstrong** and the Hot Jazz bands that played in the Chicago area. "When I was a kid back in Chicago," said Berigan, "I used to sneak down to the Savoy, where Louis was playing, and listen to him night after night. Later, I got one of those crank-up phonograph jobs and would play Armstrong records by the hour." Still, **Berigan stands solitary!** His vast legacy and prolific opuses are long overdue for further study and recognition. He is a major expressionist of Hot Jazz, far beyond the acclaim given him as a soloist - popularity he gained from his recordings of "I Can't Get Started With You" and "Marie".

Unfortunately, **Bunny** has not enjoyed the same kind of 'legend of Bix' that is kept fresh in the public mind through a potpourri of exaggerated fact, fiction and the motion picture. I'm of the opinion that **Bix's** executions on the cornet, as inspiring as he is noted, nevertheless pales in the light of the brilliant **Berigan** trumpet performances, **Bunny** had a very high regard for **Bix** and was moved by the 'facility of Bix' that is demonstrated in **Bix Beiderbecke's** inventive compositions of "Davenport Blues", "In A Mist", and others. However, during the thirties, it was **Berigan** who was the marvel of all who heard him as he enriched the jazz of that era with a scintillating drive and execution.

BERIGAN PLAYED IT HOT! HIS ROOTS CAME FROM DIXIE!

Historians note ***Berigan*** as a swing artist. I think of him as a **HOT** player and when you delve into his many recordings, you too will know that his heart was in Dixie, New Orleans and Harlem. A myriad of prime artists of the era turned numerous syncopated tunes using 4/4 rhythms and kept it loose, that is, they swung. However, ***Berigan*** played from the heart and managed to be unique in tone as well as playing difficult, awesome passages tackling the upper register of the horn with purity and the lower than low register of the horn with profundity while conveying ease, all the while with 'tempos of the soul' that can't be matched. While ***Bunny's*** roots started with 'Dixieland' and he was greatly influenced by ***Louis Armstrong;*** all the while he developed his own amazing power and majestic phrasing. ***Bunny,*** a brilliant soloist and bandleader, rarely committed to paper his ideas and did not spend his efforts writing or arranging music.

Berigan played the biggest horn made at the time; a Conn-22B. Later he played a Martin trumpet and used a cornet mouthpiece with a shank to fit into his horn. He was the #1 call in New York for studio recordings and radio jobs making high pay of $500. to $800 a week for his recording and radio sessions during the depressive '30s. It is written that at night ***Bunny*** would give away countless hours; playing at jam sessions and impromptu marathons at the Onyx Club in New York, a speakeasy on 52nd Street, and at the Famous Door as he downed great quantities of Scotch; a far different kind of payment for his titillating, tremendous talents.

Berigan was of Irish seed and of a musical family. He started his euphonic excursion on violin and vocals at age 8. His great grandfather came from Germany and brought his violin. His Dad played cornet and violin. Music was an important part of the family's daily life. At age 11, ***Bunny*** played cornet, then switched to trumpet. He was in the ***Berigan Orchestra*** led by Mom-Mayme on piano, brother Don on drums and Uncle Walt playing sax and clarinet. Sometimes an aunt might be added to play horn.

NEW YORK WELCOMES BUNNY BERIGAN WITH WIDE, OPEN ARMS!

Bunny played pro outside the family at age 13. Dance bands would come to town ala Dixieland and at the time the Charleston was the dance craze. Bunny sat in with the ***New Orleans Rhythm Kings in Wisconsin.*** He immersed himself in music -- able to play it **HOT,** swing, create, and back vocalists with sensitivity. He had a splendid, brilliant tone; it mattered not whether he reached high or delved low on the horn. ***Bunny*** doubled on trumpet and violin until 1927. He joined ***Hal Kemp*** at the Hotel Taft in the spring of 1930. Later he doubled free lance work and was running from studio to studio in New York; signing with CBS in February of 1931 as a full-time player. In 1932-33 he performed in ***Whiteman's*** band.

Berigan became fast friends with ***Rex Stewart, Henry Red Allen*** and ***Jonah Jones*** upon his earlier arrival in New York. He frequently jammed with blacks in Chicago and Harlem and he stirred a sensational controversy by hiring ***Ted Wilson,*** piano and ***Lionel Hampton,*** vibes. Until then, integrated performances was a no-no. The extent of integration at the time was ***Goodman's*** use of black musicians as arrangers for his band, not as performers.

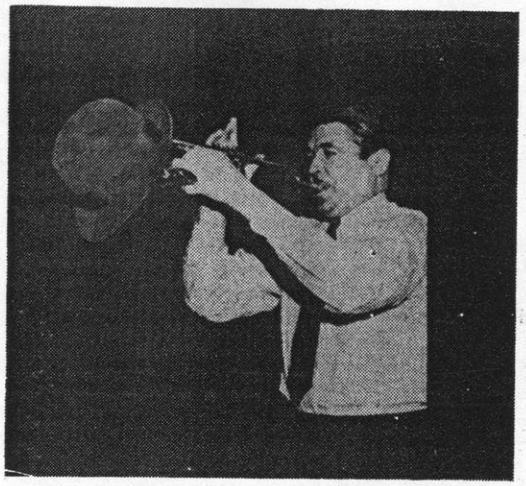
BUNNY and BIX Play with Dorsey Brothers

In 1931 ***Bunny*** managed to play three times with ***Bix*** under the leadership of the ***Dorsey Brothers'*** 10 piece orchestra at Amherst College in Massachusetts and at Princeton and Yale. Unlike ***Bix,*** who learned to read music a bit late in life, ***Bunny*** thrived on having a fast reading and agile ability.

Monday nites ***Bunny*** played with the ***Whiteman Orchestra*** on the Buick program and Thursday evenings he was with ***Rudy Vallee*** on the Fleischmann Yeast Program. By the young age of 24, ***Bunny*** had recorded with ***Connie Boswell*** and it put him in demand as an accompanist for singers.

The ***Dorsey Brothers, Mills Bros., Connie Boswell, Bing Crosby, Lee Wiley, Mildred Bailey*** and the ***Victor Young Orchestra*** all benefited from ***Berigan's*** genius. Many other recordings were made on electrical transcriptions, known as ET's, with ***Benny Goodman*** and ***Bill Dodge All-Stars,*** especially for use on radio. ***Berigan*** played steady jobs with ***Whiteman*** even though ***Whiteman*** was known to edge out individual creativity to gain highly polished music which was a sort of straight jacket style playing against the free spirit solo playing ***Bunny*** had and remains famous for. ***Berigan*** recorded about 7 sessions with ***Whiteman*** in 1932.

Prior to 1934, ***Berigan*** cut more than 100 titles with several pickup bands; pop stuff that was not notable. Starting in 1934 he joined the 'cream of jazz' heirachy with notables ***Ray Bauduc, Benny Goodman, Frank Trumbauer*** and ***Bud Freeman.***



BERIGAN ACCORDED THE HOT TRUMPET CHAIR!

Between 1934 and 1935 ***Berigan*** led his own bands recognized as the: ***Captivators***; the ***Instrumentalists;*** and ***Bunny's Blue Boys,*** and he used the same core of musicians. Though many of his assignments allowed no space for jazz, ***Bunny*** was incandescent on the ***Goodman*** recordings using ***Fletcher Henderson's*** arrangements of **'King Porter Stomp'** and **'Sometimes I'm Happy'** recorded in 1935 and thereby received international fame. From these solos he became well known as the **HOT** white trumpeter. But it was after he backed ***Billie Holiday*** that the Metronome poll accorded Bunny the **Hot** trumpet chair.

After ***Goodman's*** well-known radio broadcasts in 1935, ***Berigan*** toured with ***Goodman*** on the famous trip where the band bombed in Denver and Salt Lake City, but drew outstanding crowds and accolades in Oakland. There the audience surged inside when the doors opened. They jammed up tight against the bandstand. And at the well-known Palomar Ballroom in Los Angeles, on August 21st, 1935, nearly every musician in town showed up and this cinched their popularity. The story goes, ***Krupa*** shouted to ***Benny:*** "If we're gonna die then let's die playing our own thing!" With ferocity ***Berigan*** stood up and with ***Goodman*** and ***Krupa*** they blew into ***Mr. Jelly Roll Morton's*** **'King Porter Stomp'!** They couldn't believe it, the place exploded! Little did the public know, including those musicians who established ensemble **Hot Jazz** in San Francisco about 1938, i.e. ***Yerba Buena Jazz Band: Bob Scobey, Lu Watters and Turk Murphy,*** that this moment in time refueled the style of music known as **'Hot Jazz'** on the West Coast.

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BUNNY BERIGAN Immortalized!

In 1936 ***Bunny*** headlined the radio program **'Saturday Night Swing Club'** for close to 8 months. It's of record that the calculations indicated he played either to a microphone or a live audience about 70 hours a week -- **What Chops!** His teeth were uneven but it didn't hold him back a bit. ***Bunny's*** tone was silken and lavish. He eliminated the rough edges while keeping the raw power and uninhibited drive, enhanced by a classic technique. He could play it **HOT**: trade explosive four-bar phrases or tastily back a vocalist with a choice of softly muted counterpoint. He could play blue choruses black. He drove a band that inspired his bandmates to play in ways they had not imagined. ***Bunny*** joined ***Tommy Dorsey*** in 1936-37 and recorded **'Marie'** and **'Song Of India'.** In 1936, **Berigan** recorded with his mentor, ***Louis Armstrong:*** **'I'm Putting All My Eggs in One Basket'** and **'Yes, Yes, My, My'.** In 1937 he waxed **'Mahogany Stomp'** in tribute to his longtime ideal, ***Louis.*** 1938 ***Berigan*** recorded ***Bix's*** **'Davenport Blues'** and **'In A Mist'.**

In **"MODERN TRUMPET STUDIES"** ***Berigan's*** picture is featured on the cover and it boasts of 'studies in technique, phrasing and chords' . . . It also contains 12 complete ***Berigan*** solos. (Please, please ***Dear Reader,*** if you know the whereabouts of a copy, please contact me pronto!)

After he left *Dorsey, Tommy* had *Bunny's* solo part scored for four trumpets -- it was the only way to re-create the power. They say *Berigan* stood 30 feet from the microphone while recording it, and *Pee Wee Erwin* said when he recorded "Who' he stood 15 feet from the mike; such was *Berigan's* vitality!

During the first nine months of '36, ***Bunny*** recorded 37 sides, 26 broadcasts for commercially sponsored 1/2 hour radio programs, plus 41 regularly sustained radio shows from the Pennsylvania and Pavilion Hotels. **WOW!**

In 1936 and again in 1937, ***Berigan,*** and songwriters, ***Duke/Gershwin, are*** immortalized by the recording of **"I Can't Get Started With You".** In 1938 he recorded 40 sides for Victor and 36 ET's and was voted by **Down Beat** readers as the most favorite trumpeter, just ahead of ***Louis Armstrong.*** In 1939 ***Harry James*** succeeded to first, and ***Berigan*** went to second place.

At some time in his life it is said that songstress, ***Lee Wiley*** and ***Berigan*** were an item and that he pined for her when she moved to California. In 1940 ***Berigan*** formed a 12 piece band and toured extensively. "They" say he carried 6 mouthpieces, two trumpets and a bottle in each case, switching from Ballantine Scotch to cheap rye whiskey. Some also say he carried a flask of booze in his inside pocket on stage and would put a straw in it so he could drink without being noticed. It was not too long when he found himself bankrupt with liabilities of $11,353 of which $4680. was owed to his musicians and $1500 owed to MCA, his booking agent. His assets were only $100. so he had to borrow funds of $40. to file bankruptcy.

After three weeks without pay, some of his bandsmen, on a job at the Sherman Hotel in Chicago, walked over to the union hall to get them to demand that MCA pay the band. ***Petrillo*** called MCA and said: "Don't send any checks over here; we don't accept any checks on this basis. We only accept cash that can be disbursed to the members of the ***Bunny Berigan Orchestra*** because they haven't been paid for three weeks. I don't know what you people think you're doin' over there, but if one of your guys in those shiny suits doesn't show up in the next hour with $6,300. there will be no music in the city of Chicago tonight. That includes the ballet, the theaters, and the hotels. This town will be silent!" MCA showed up with cash and the guys chipped in and gave ***Bunny*** some of the money. After that they were paid every week. Because of the mix-up of band money, ***Berigan*** was fined $1,000. With his new forced budget, that is, the band and debts got paid first, it left ***Bunny*** only $45. a week to support himself, wife ***Donna*** and ***his two children.***

Though ***Berigan*** never played badly, it is said he began to play unevenly and approached his choruses as a matter of routine, void of inspiration. Shortly thereafter he rejoined ***Dorsey*** for a few months because he was desperately needed as ***Dorsey's*** prominence also was on the decline.

In late 1941 ***Bunny*** went to Hollywood to share trumpet work with ***George Thow*** for the score in the movie **"Syncopation".** ***Rex Stewart,*** who played one of the lead rolls in the film, was the fellow that had introduced ***Bunny*** to his friends, ***Jimmy and Tommy Dorsey*** in New York when ***Bunny*** first came to that city. During this filming, the studio was accused of racial discrimination because ***Rex,*** a black musician, only got the acting part and was not asked or considered for the recording of the soundtrack. ***Stewart*** had no ill feelings against ***Berigan;*** they were solid 'Buddies'.

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> After silence
> that which comes
> nearest to
> expressing the
> inexpressible is
> music.
> --Aldous Huxley

B E R I G A N

Whitney Balliett, the premier writer who appeared regularly in the New Yorker, wrote of _Bunny Berigan:_

. . . ."One side of ***Berigan's*** style was lyrical, romantic, melodramatic, and garrulous. It had a kind of Irish cast. The other side was blue, emotional, down, funky. He would root around in his lowest register, playing heavy, resonant notes -- gravestone notes. He would play blue note after blue note. Both sides of his style would appear in a single solo. He might start two choruses of the blues in his down style. He would stay in his low register, growling and circling like a bear. He would use four or five notes, shaping them into short, insistent reiterated phrases. These would summon up the baying of hounds, the call of train whistles. At the start of his second chorus, he would suddenly jump to a high C or D, go into a flashy descending arpeggio, and wing through a couple of large intervals. His vibrato would become noticeable, and his tone would become generous and sunny . . . His sense of dynamics was unmatched, and his beautiful tone had the same texture and thickness and luxuriousness no matter what register he was in. He was a daring and advanced improviser, who fooled with offbeat and behind-the-beat-rhythms and with all sorts of tonal effects. Yet his melodic lines were invariably long, logical, and graceful. He sounded like a three-man trumpet section pressed into one and dominated every group he was in."

Berigan's soul soared -- like an eagle as he governed the heavens of music. I think writers and storytellers look for womanizing, drinking to extreme, and/or drugging to deck a musician's life -- we've got 'to sell the story'! . . . I found that ***Mr. Berigan,*** in 1941, traveled all over the country, sometimes under harsh conditions, doing 200 one-nighters. **BERIGAN** was **"THE NAME"** that got the work to support 12-14 sidemen and their families. He hit New York around 1929 and by 1942 had recorded 600 sides in addition to hours of ET's and left so many exceptionally fine works behind for us to enjoy today. By mid-1941 he owed $30,000. and at the time of his death it had gone down to $5,000. while he lived in lowly hotels and ate very little. He kept a punishing schedule. But - - with a schedule like this he could not have been drinking as much as he was accused. It doesn't compute.

At a time when travel was a hardship, you can 'feel the grind' from ***Berigan's*** schedule of recording dates and one-nighters: from Florida to New York, from Canada across the Midwestern United States, and then January, 1942 a month of recordings for the movie **'Syncopation'** in California, and yet another rush back east to Pennsylvania, Connecticut, Virginia and New York for one-nighters. No wonder ***Bunny Berigan*** suffered from pneumonia and was hospitalized April 20th until May 8th. ***Bunny*** rejoined his band In Baltimore for a ten day engagement. May 25-27th and played the Palomar Ballroom in Virginia, on the 28th, Milford College in Connecticut, the 29th Scranton University and finally missed the job on May 30th. He was hospitalized at Manhattan Center in New York City on May 31, 1942, then transferred to Polyclinic. On June 2, 1942, at 3:30 a.m., ***Bunny*** succumbs from a severe hemorrhage.

By the end, ***Rowland Bernard 'Bunny' Berigan's*** body was frail and his trumpet was dented. He often borrowed a friend's Conn, switching between it and his Martin.

Say, the next time you listen to **'I Can't Get Started With You',** perhaps you too will read into his expressive rendition as I have. A musician's mistress is his horn. To die so young surely comes from battle to be 'close as one' with your horn. Perhaps even when ***Bunny*** sang **'I Can't Get Started With You'** he was talking to his horn because he wanted to be even closer.

Well **Mr. *Bunny Berigan,*** you more than got started. You continue to generate an ever glowing audience and simply make them feel good! You continue to inspire all musicians and you will always ignite many a fledgling tenderfoot to **GET STARTED!** You have left us too soon. Greedy, we long to hear just one more new magical arousal and inspirational transit from you.

*By **Jan Scobey** © 1997*
with Excerpts from
Bunny Berigan - Elusive Legend of Jazz
*by **Robert Dupuis.***
Louisiana State University Press ©1993

During the thirties, Berigan was the marvel of all who heard him. He enriched the jazz era with a scintillating drive and execution. A study of **Bunny Berigan** will manifest an extensive legacy and will give you immense joy. He possessed a fleshy solid tone, an abundance of technical means and clever ideas in expressing them. **Bunny Berigan's** library of musical jewels should be probed by every musician.

Your Support Does Make A Difference, Thank You!

Berigan Loved His Trumpet; Died Rather Than Abandon It

In this picture, taken in 1938, "Bunny" Berigan shows his youngsters how music is made. Left is Patricia, and peering into the bell is Joyce. They were then 5 and 2 years old, respectively.

Bernard "Bunny" Berigan, who left Madison on a career which led him to the top in swing music, died Tuesday in a New York hospital because he loved his trumpet too well.

Mr. Berigan, who was 33, had been urged by physicians to abandon the instrument after he collapsed last month, the United Press reported today, but refused. He was taken to the hospital Monday.

"Bunny" spent five years in Madison, playing in an orchestra organized by his uncle, Robert Berigan, 421 W. Doty st., and managed by Al Thompson. He did not attend the University of

(Continued on Page 2, Column 2)

"King of Swing"
Bunny Berigan

Mourn Bunny Berigan

WISCONSIN and the realm of hot music mourn **Bernard (Bunny) Berigan**, the Fox Lake trumpeter who died Tuesday at 33 after some years of riding national fame.

Berigan got his start while he was a student at University high school, Madison. After graduation he led dance orchestras in the state, and University of Wisconsin folks and others soon learned to marvel at his style and technique.

In the thirties Bunny went east and soon popped up as solo trumpeter with Benny Goodman's band, the one that started the swing craze of 1934-'37. Later he branched out and became a band leader on his own. Many a fine jam session and many a phonograph record were enlivened by his horn.

About a month ago he suffered a collapse and physicians advised him to give up playing. Bunny refused, however, and went back to band leading and playing. Monday he was taken to a hospital with an intestinal ailment.

His wife, Donna; two young daughters; his mother, Mrs. Mame Berigan, and a brother, Don, both of Fox Lake, survive. The funeral and burial will be in Fox Lake.

* * *

on the trumpet needed to carry the story. So they hired Bunny to make most of the sound track. And, in the immemorial way of Hollywood, everybody connected with the film is credited by name—except Bunny.

Bunny got the job, probably, because the musical director was Leith Stevens, who formerly ran the "Saturday Night Swing Sessions" on the Columbia network. Here it was that Bunny made his original impression on the public, first as a brilliant performer in the house band, and then as a featured soloist. When the need for a trumpet player occurred, it was natural for Stevens to think of Bunny.

Thus it was that Bunny committed to celluloid what was truly a swan song to his public, but in a curiously opaque and grubby way that is hardly consonant with his great ability. To be sure, he earned some money, which was barely a consolation—for they will use it to bury him with, if it has not already gone to pay debts. Even the last solace—that he had done a job which people will admire him for, and credit him with—has been denied to Bunny for his playing in "Syncopation"—as brilliant as it is nameless.

N. Y. Sun
6/3/42 THE N

BUNNY BERIGAN DIED IN IRONY

His Swan Song Goes Unnoted by Millions at Movies.

By IRVING KOLODIN.

They'll be burying Bunny Berigan in a few days, out at Fox Lakes, Wisconsin, and around the bars and in the record shops, the knowing ones will be swapping yarns of his happy-go-lucky career, his carefree saunter down the road of life. How he came out of Wisconsin a dozen years ago, with a tremendous talent for playing the trumpet, which won him spots in one big band after another, and, finally, a band of his own.

There were, in fact, three bands of his own—the first one, to which little attention was paid, and the second, which was almost getting some where when it folded, and this last one, which Bunny was leading when he was taken to the Polyclinic Hospital on Sunday, before his death yesterday at 33. They'll be talking about the ready answer he had for a joke and his offhand way of minimizing his own talent, when any one was boring enough to dwell on it.

But, like the clown who got the greatest laughs while he writhed in genuine pain, Bunny's exit had an irony that was exquisite, and all its own. For the finest playing he has done in years and years—some would even omit this qualification—is being heard from the soundtrack of the film "Syncopation," which is currently making the rounds of the double-feature houses. It is even conceivable that the reclame from this film might have started Bunny back along the road he has traveled twice before. This time he might have made it.

Here is the irony, though. Only a scattering of the many thousands who will see this picture, and thrill to the music they hear, will connect it with the man who died yesterday. The story concerns a pair of trumpet players, one white, the other colored. Jackie Cooper plays one, Todd Duncan the other. Even their most devoted admirers would not claim for either the facility

from The Boston Herald

The Bo[illegible]rald, June 3, 1942

microfil[illegible]btained from Boston Public Library - 7/18/74

(micr[illegible]m copy too weak for Xerox to reproduce)

- a true copy -

SWEET AND LOW-DOWN
By George Frazier

BUNNY BERIGAN (ave atque vale) is dead at the age of 33.

* * *

NOW THE APOCRYPHA will begin to take shape, constantly expanding, constantly gaining credence. Now the stories will begin to be told and retold, the I-know-for-a-fact stories mushrooming in the gray hours before dawn when musicians gather and tell the gallant tales. A story here and another story there, until presently the legend will be born. It was that way with Beiderbecke, and it will be that way with Berigan too. Because both of them died young.

* * *

BUT LEGEND or no legend, there will always be that horn. It's there on records and it is unforgettable. It is there in "Sometimes I'm Happy" and "King Porter Stomp" out of the splendor of the early days of the Goodman band. The tone big and rich and coming at you suddenly and singing so magnificently that you're crazy with jazz. It is there in his own Okeh recording of "I Can't Get Started," which is one of the most memorable trumpet performances ever cut into wax. It is there in the Tommy Dorsey "Marie," which is the best Dorsey you'll ever hear. It is in a lot of things. In "Honeysuckle Rose" and "Squeeze Me" behind Mildred Bailey; in " Find Me a Primitive Man" and "Hot House Rose" and "Let's Fly Away" behind Lee Wiley; in "Billie's Blues" behind Billie Holiday.

* * *

AND IT IS ALWAYS SOMETHING wonderful. Something that seems to come down out of the sky (which is precisely the way it seems with Bix) and all of a sudden burst into something so eloquent that you will never forget it until the day you die.

- more -

The Boston Herald, June 3, 1942

SWEET AND LOW-DOWN -- continued

BUT NOW HE IS DEAD, this big, shaggy bear of a man, this sandy-haired man with the watery eyes and the thin huskiness in his voice. He is dead and people are mourning him. He went to the University of Wisconsin, played with Hal Kemp, Paul Whiteman, Tommy Dorsey, Benny Goodman and, finally, with his own band. Almost 10 years ago, after he had played a few memorable notes in Whiteman's "It's Only a Paper Moon," I wrote about him in a French jazz magazine called Jazz-Tango-Dancing. Seven years later he told me that my words were the first mention he had ever received. I felt highly flattered. A month or so after that, a jazz magazine stated that Berigan wanted to punch me in the nose for something that I had written about him. Two days after the magazine made its appearance I received a letter from Bunny. It was one of the most touching letters I have ever received. He begged me to pay no attention to the item. He said that as far as he was concerned, we would always remain friends. I am proud to remember that on this, the day of his death.

* * *

YES, I KNOW: He was as barrelhouse in his private life as he was in his playing. He just didn't care whether or not school kept. But those things are of no moment. The thing that counts is the music that he blew and that will forever remain fresh and beautiful and exciting.

HE WAS A PRETTY NICE GUY. And one of the greatest hot musicians who ever lived. Requiescat in pace.

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By

RECORDially yours Will Davidson

BERIGAN'S OWN MUSIC IS HIS BEST MEMORIAL

Bunny Berigan . . . trumpeter of the '30s.

WHEN you call the roll of jazz greats you come very quickly to the name of the late Bunny Berigan. There was a trumpeter, friends! He had the feeling of jazz in his soul and expressed it in mighty tones that had a lot of the qualities of the immortal Bix Biederbecke's technique—along with a feel and a strength of their own. Bunny never was too successful as a showman, and a great many persons missed his musical greatness in the fog of some fuzzy bandstand performances. But he was probably the greatest white trumpeter of the '30s. He recorded with his own band and with such names as Goodman, T. Dorsey, Red Norvo, Gene Gifford, and one of the best cuttings he ever made was "I Can't Get Started," VICTOR 36208—now a collector's item.

VICTOR has done us a service of no mean proportions in bringing that Berigan masterpiece into circulation again as the king piece of its "Bunny Berigan Memorial Album." The eight recordings are all by Berigan's own band. They include, in addition to "I Can't Get Started," "Frankie and Johnny," "Trees," "Russian Lullaby," "Jelly-Roll Blues," "Black Bottom," "'Deed I Do," and "High Society." As some of Bunny's very best solos came when he was free of the responsibilities of fronting his own group, you won't consider this album definitive. Who can ever forget his clarion work in Dorsey's "Marie"—"Song of India" for VICTOR, or that splendid "Honeysuckle Rose" with Red Norvo on COLUMBIA? But this is good Berigan and a valuable addition to that collection of yours.

Sometimes you'll want to know the serial numbers of the records mentioned in these reviews. A stamped, addressed envelope will bring them to you pronto. Any questions? —W. D.

• • •

The Berigan album is in line with VICTOR'S policy of recent reissues of great jazz and swing recordings. COLUMBIA also has been devoting several months to a program of turning collectors' items into the market again, and you'll find Berigan in that listing, too—along with about every jazz great you can name on the spur of the moment. If you never heard Bunny play "Shim-Me-Sha-Wabble," COLUMBIA has it on a platter for you!

Five New Men With Jimmie Sound Swell

Seattle, Wash.—The solo matches the sublime expression on Freddie Webster's face in the photo below in this column. Picture snapped by Chet Hovey at Seattle's Civic Auditorium during the Jimmie Lunceford date recently.

The shot is pictorial proof that there have been some changes made in the Lunceford outfit. Webster is fresh from Earl Father Hines and taking Snookie Young's

chair. Another new man is Fernando Arbella, thoughtful, bespectacled trombonist seated to Freddie's left. Arbella, from Cugat's conga kickers, takes seat vacated by Elmer Crumbley in the recent Lunceford house-cleaning.

Interesting was the reaction of Lunceford and his road manager, Charles T. Williams, to the earlier *Down Beat* story on the "purge" of the "prima donnas."

Lunceford said there was "no foundation for the story," that the *Beat* "should make some effort to substantiate its stories"—and then went ahead and substantiated it himself in great part. The only error made was in mentioning Dan Grissom in the earlier story, for he is still very much with them. Dan was a great hit here.

Williams, who seemed a bit bitter toward this paper, nevertheless also substantiated the fact that five men have been replaced. The other three newcomers are: Benny Waters, alto, for Ted Buckner; Peewee Jackson, trumpet, for Jerry Wilson; and Edward Snead (fresh from Fisk University, Lunceford's alma mater), bass, for Moses Allen.

We don't know what they're mad about, all we know is they sounded swell when they hit Seattle.

—Pvt. Lou Cramton

BG and TD Give Instruments

New York — Responding to a wire from Major Morey of the British 64th Hospital forces in the Middle East, Benny Goodman and Tommy Dorsey sent on an old clarinet and trombone respectively. Morey, head of the hospital, reported that the band needed an alto sax, one C melody sax, four clarinets, and a supply of reeds, explaining that the instruments are unobtainable either in Egypt or England.

Barnet Pays Tribute

From Elitch's Gardens in Denver, Moe Polayes, a *Down Beat* reader, reports: "With the sudden death of Bunny Berigan, a real jazzman, Charlie Barnet paid tribute as only Charlie can. With Peanuts Holland on trumpet, Charlie did a wonderful job on Bunny's theme song, *I Can't Get Started*."

Changes in Personnel Of Bands

New York — Clarinetist Jimmy Hamilton, formerly with Teddy Wilson, has joined Eddie Hayward's group at the Village Vanguard.

Floyd Sullivan, Johnny Long drummer, leaves the band to study at the Merchant Marine School joining the Coast Guard in September. Charlie Blake moves over from the Thornhill band to replace.

Bobby Gibson replaces Kenny Gardner as singer with the Guy Lombardo band. Gardner was inducted into the Army.

Bob Allen's new trumpet player is Randy Brooks, a former Kempite, recently with the Thornhill band.

Ray Morris entered the Tommy Tucker band as bookkeeper and bass man. Al Iossi has joined the army.

Johnny Long's band gets its eighth replacement in a year as Sid Black replaces Hank Willis and tenor sax. Willis left last week in that well-known khaki.

Leo Connors, crack young Red Norvo trombonist, joined Bob Allen along with Bob Walters, Thornhill sax man. These were the last replacements for the quartet of men Allen lost to the army.

Pete Mondello, former Red Norvoite, moves from Teddy Powell to Woody Herman, replacing another former Norvoite, Herby Haymer, on tenor sax.

Romeo Pengue, star clarinet player with Shep Fields, is out with a muscle injury which may keep him inactive for some time. Ardie Wilbur probably will be the replacement.

Glaser and Gale Discuss Merger

New York—Joe Glaser and Moe Gale, who between them control most of the colored bands and acts in show business, have been making merger palaver. Gale is here, but Glaser is in Hollywood, where he would like to live permanently.

Byrne Popular With Patrons in Bridgeport

Bridgeport, Conn.—Bobby Byrne and his crew did fine business at the Lyric theater, and proved to be one of the best attractions to play the house this year. Band sounded swell and Dorothy Claire registered with the patrons.

Ronny Rommel and his fine crew have returned to the new Lenny's Rainbow Room for an indefinite stay. Rommel's horn work is the feature while the sax work of Sal Volturno and piano stylings of Jerry Aiello are other features. Rommel, Roland Young, and newly added drummer Pete Henry handle the vocals. Band really sounds full although using but seven men, and an unorthodox instrumentation — three trumpets, one tenor, and three rhythm.

Mary Marshall and her Esquires drawing raves for their work at Milford's Seven Gables. Here is one tenor band that can really jump in a fine manner. Al Yost, local saxist, is playing lead tenor with the band and is featured on the hot work. Band due to go to Cleveland soon.

Outlook for the summer season rather dark with most of the summer resorts due not to open because of the dim-out restrictions.

—Roland Young

—and It Was Contagious!

Great Lakes, Ill.—Soon after this shot of Lieutenant Commander Eddie Peabody, Eddy Duchin and Lawrence Welk was taken, Duchin's naval commission was announced. The spirit around the training station evidently was contagious. On his final night at the Palmer House in Chicago, Duchin auctioned off the puppets in his likeness which the Merriel Abbott dancers had used in a routine, turned over the proceeds to the USO.

Harry James Plays Memorial Dance for Bunny Berigan

Los Angeles—A short time ago they were rivals for the mythical position of No. 1 Trumpet Player of the day. Now one, Bunny Berigan, is gone, and the other, Harry James, is the first to rush to do something in honor of his late rival.

James, his own band, and several other name bands in this territory, presented a special memorial dance at the Hollywood Palladium last week.

The Palladium's president and general manager, Maurice Cohen, turned over the entire box office receipts from the affair to Bunny's widow and two children.

James Stunned by News

When they heard the news of Berigan's sudden death, James, and the members of his band, like all musicians here who knew Bunny personally or by reputation, were almost too stunned to comment. They merely shook their heads sadly in shocked amazement and murmured words that totalled up to:

"There was a great—a really great—musician!"

Lester and Lee Young Set for Cafe Society

New York — Lester and Lee Young and their small jazz combo have been booked into Cafe Society Downtown starting in early September. Teddy Wilson's band will move to the Uptown Cafe, replacing Eddie South.

The Uptown spot got a new trio last week when Joe Sullivan, famous Chicago piano man, moved in with Elmer Snowden, former Ellington banjoist, and Billy Taylor (bass) who also played with Duke at one time.

Sonny Skyler Back With Vincent Lopez

New York — Rumors and plans about a band led by Sonny Skyler were settled here last week when Skyler returned to the Vincent Lopez band in his old post as vocalist.

With established bands unable to keep full rosters, Skyler saw no sense in starting his own headaches, and when singer Kelly Rand enlisted, took over his former job.

Duo of Fem Chirps Go Into Stable

New York—Kelly's Stable takes on two new singing acts with chirpers Linda Keene and Rosalie Gibson going in. Former is the *Strictly From Dixie* songstress, while Rosalie gets herself billed as a *Gibson Girl* with her fancy swung-up hair do.

Berigan Fan Club Reports

In Cincinnati, a Bunny Berigan Fan Club with 328 members and headed by president "Appy" Baker and secretary Rosemary Frisby, wrote the editors of *Down Beat* as follows:

"Don Palmer, Bunny's manager, told us that we ought to change our name to the Vido Musso Fan Club, now that Vido is leading Bunny's band. Don said: 'I believe as a tribute to Bunny that all Bunny Berigan Fan Clubs should now call themselves Vido Musso Fan Clubs, because I'm quite sure that Bunny would want it that way. I want you to know that Bunny was the most wonderful person in the world, and it is for him that Vido and I are going to plug and plug till we reach the very top.'"

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Tri-Cities Rear Canaries for Name Bands

Alberta Moorehead, 18, Is Latest—Joins Jan Garber Orchestra

Davenport, Iowa—The Tri-Cities are fast becoming an incubator for ork canaries. About a year ago Ted Fio-Rito came through here and signed sixteen-year-old June Haver to a long term contract. Just recently Jan Garber signed up eighteen-year-old Alberta Moorehead, who has been vocalizing with the Hal Wiese ork ever since its reorganization over a year ago.

To top this off, Bill Box, handsome baritone who used to sing with Dick Vinall and other local bands, has inked a contract and is singing with the San Francisco Municipal Opera Company.

Four Into Uniform

Uncle Sam has again raided Local 67's roll call and this time pianists Buck Allshouse and Pat Maynard, saxist Harold Kaisen, and drummer Jack Niebling, Jr., have traded their tuxes for a more patriotic uniform.

Orey Preston, well-known arranger, and his band have taken over the bandstand at the Plantation and besides dishing up very pleasing dance rhythms the boys do an excellent job of playing the floor show. Valve man Ray Winegar has joined the band for the duration of its engagement at the Plantation. Ray recently left the Herbie Kay crew.

Stage Drum Duet

A highlight of the recent Cotton Ball, sponsored by the Junior Auxiliary of the Tri-City Symphony Orchestra, was a terrific drum duet by Louie Bellson (national drum champ in Krupa's recent contest) and George Everback, a fine young tub man who recently moved here from South Bend.

—Joe Pit

Shep Field's Singer To Head Army Band

New York — Ken Curtis, Shep Fields' singer, has walked into one of the army's finest music berths. He leaves the band, joining the morale division as a non-com, and leaves for Camp Haan on the coast to front a 28-piece band recruited from drafted studio men. Ralph Young, recently with Russ Brown, will take his place.

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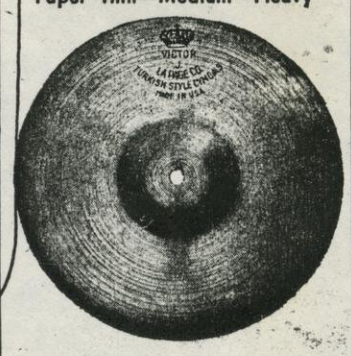

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A short life, but a blaze of glorious music

By Bill Milkowski

Special to The Journal

They called him Bunny. His white-hot horn-playing took him from his grandfather's hometown band to national fame during the swing era. He was a brilliant trumpet star in the jazz world, and the pride of Fox Lake, Wis.

Jazz aficionados will gather in Fox Lake Sunday afternoon to pay homage to the community's native son at the 7th Annual Bunny Berigan Day.

At the instigation of Tom Cullen, a Madison jazz biographer, the first Bunny Berigan Day was recognized by official proclamation in 1974. Since then, family, friends and fans have turned out each year for this jazz bash, held on the third Sunday of May.

Members of Milwaukee's Unlimited Jazz, Ltd., club and other jazz fans from throughout Wisconsin are planning to attend Sunday's event, in Fox Lake's Community Hall from 1:30 to 4:30 p.m. Music will be provided by the River City Six, a Green Bay Dixieland group. Admission is $6.

Nephew will be there

Among the faithful who plan to attend this year is Bunny's nephew, Kaye Berigan, a Milwaukee trumpeter who plays a more modern brand of jazz with the group What On Earth? and with the Jack Carr-Ron DeVillers Big Band.

Though Bunny Berigan's astonishing rise to the top came to an abrupt halt with his tragic death at age 33, this dynamic trumpeter always will be remembered for his inventiveness and for his popular theme song, "I Can't Get Started."

The late Bunny Berigan

In a Downbeat magazine article of that era, legendary jazzman Louis Armstrong stated his feelings for Berigan and named him as a favorite trumpet player:

"... Bunny. Now there is a boy whom I've admired for his tone, soul, technique, his sense of phrasing and all. To me, Bunny can do no wrong in music."

Always pushed ahead

That's quite a compliment, coming from a man whose original ideas and adventuresome strides put him far ahead of his contemporaries. Armstrong was a real pioneer in sound, a creator of jazz. Berigan, too, had been an original who was never afraid to take chances and push his music to new heights.

He was born Roland Bernard Berigan on Nov. 2, 1908, in Hilbert, a town of about 500 in Calumet County. His father, William P. (Cap) Berigan, worked as a railway express agent on the Soo Line Railroad in the Hilbert train station. In July, 1909, Cap moved his family to Fox Lake, a town of about 900, about 60 miles southwest of Hilbert.

Bunny picked up early musical influences from his mother's side of the family, beginning with violin. By 11 he started on trumpet, studying with Clarence H. Wagner in Beaver Dam.

In the summer of 1922, Bunny landed his first professional job, playing in a five-piece Dixieland group for $6 a night through 71 successive one-night stands. He finally broke away from Wisconsin by joining Frank Cornwell and his Crusaders in Philadelphia in 1928, following the group to New York City in 1929.

Bunny made his first records on May 14, 1930, with the Hal Kemp Band, a big dance band of national repute. From then on, his brilliant trumpet choruses would grace the bands of Paul Whiteman, Benny Goodman and Tommy Dorsey.

During those prosperous years, Berigan lived in the Whitney Hotel and gigged at such speakeasies on W. 53rd St. as the Famous Door, Plunkett's and the Onyx — all key gathering places for the jazz underground that supported itself with radio and recording studio work during the day.

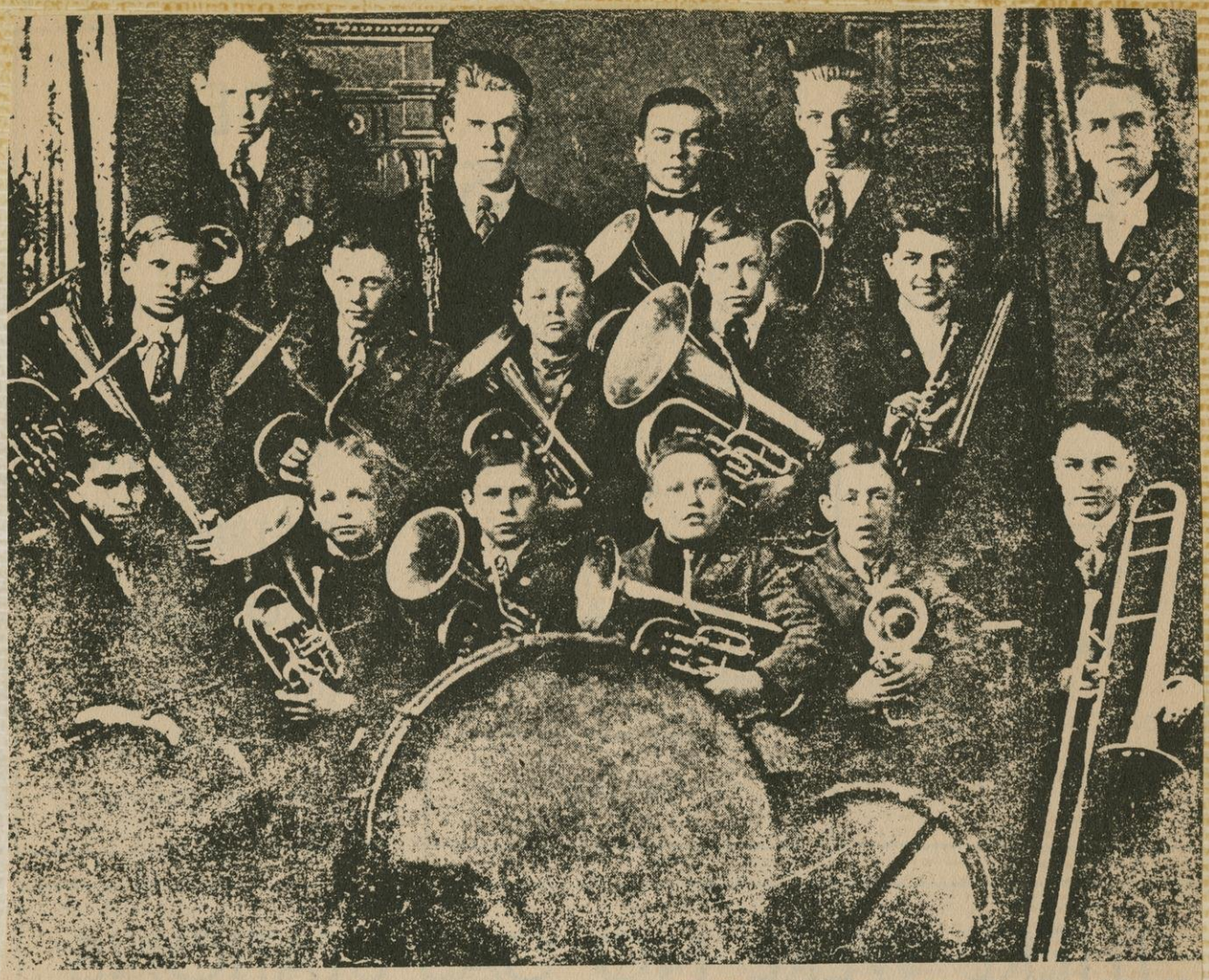
New York became Bunny's playground. The money was good and the work was enjoyable. At a time when $25 or $30 a week was a respectable white-collar salary, Berigan took home between $200 and $400 a week, and up to $1,000 if he really got lucky.

All that money only fueled Berigan's penchant for partying. He lived the typically unhealthy lifestyle of many musicians playing incessant one-night stands — little sleep, lots of booze and plenty of carousing.

On May 31, 1942, having just returned from an engagement in Pottstown, Pa., Bunny collapsed in his apartment and was rushed to the Polyclinic Hospital in New York City. Forty-eight hours later, Bunny died, at the age of 33. Cause: internal hemorrhage complications resulting from cirrhosis of the liver.

His good friend Tommy Dorsey was with him at the end and paid for all funeral expenses.

Like another wonderful trumpeter with the same initials, Bix Beiderbecke, whose horn had been stilled a decade earlier by similar causes, Bunny Berigan lived much too short a life.



BUNNY BERIGAN STARTED HIS CAREER IN THIS BAND, DIRECTED BY HIS GRANDFATHER, JOHN SCHLITZBERG, SR. CALLED THE FOX LAKE JUVENILE BAND. MEMBERS FROM LEFT TO RIGHT ARE: TOP ROW; WALTER H. WITTHUN, EMMETT J. MULLIN, EDWIN CHURCH, JOHN LLOYD JONES; SECOND ROW; HARVEY MILLER, WILLIAM J. MORRISON, DONALD BERIGAN, JOHN J. SCHLITZBERG, SILAS GLOSSBERG, JOHN SCHLITZBERG, SR., DIRECTOR; FRONT ROW; ADRIAN F. SCHLITZBERG, BERNARD (BUNNY) BERIGAN, WILLIAM BAUER, CHARLES B. CASEY, CARROLL DAVIES AND MARK PORTER. THIS PICTURE APPEARED IN THE REPRESENTATIVE ABOUT FEBRUARY OF 1919.

VOLUME 82 OCTOBER 12, 1950

LOCAL MUSICIAN OF INTERNATIONAL FAME HONORED SUNDAY

Approximately 200 people, muscians, friends, relatives, and admirers, gathered at St. Mary's Cemetery in the Town of Trenton last Sunday afternoon, to witness a simple sincere ceremony and view the new monument placed at the head of the grave of the late Bernard "Bunny" Berigan. The red granite monument is inscribed

BERNARD "BUNNY" BERIGAN
1908 1942
Internationally Famous Musician

In between the dates is a cutting of the trumpet which Bunny used, patterned after a drawing made by Charles Casey.

The brief ceremony held under threatening skies was publicised only in this paper. It was sponsored by the Madison, Beaver Dam and Baraboo AFL musicians associations. Art Beecher, Beaver Dam, chairman of the committee drawn from these associations presided, and the opening and closing prayers were given by Rev. A. J. Czaja of St. Mary's Catholic Church. Tributes to Bunny were given by Doc De Haven, who played in Bunny's band, Ray Groose of Beaver Dam, who played with him in Madison, and Merle Owen, who had a state band for which he played. Tom Cullen of Madison, who visited Fox Lake last summer gathering material for a book he is writing on the life of Bunny Berigan also payed tribute to his genius.

Following the ceremony many of the muscians gathered at Casey's, where recordings made by Bunny Berigan, taken from the personal collection of Charles Casey, were on the juke box, and a jam session was held.

Those on the memorial committee besides Art Beecher were Doc DeHaven, Charles Halvorsen and Bob Arden of Madison and Charles Casey of Fox Lake.

A Tribute to Bunny Berigan

Summarizing the Genius Of a Great Musician

by PAUL EDUARD MILLER

Some day—and I have a profound feeling about it—we'll rate Bunny Berigan above Bix Beiderbecke. If quality of tone means anything (and it means a great deal to musicians), then it can truthfully be said that Bunny's tone was the biggest, the meatiest, and the strongest of any white trumpet player, living or dead.

The day Bunny died I talked to Cy Baker, himself an experienced first-chair and solo trumpeter of great merit, now with Bob Chester. Cy paid a tribute to Bunny which not only is a musically shrewd judgment, but one with which I am sure every musician in the country will agree.

Bunny Berigan

"Bunny Berigan," Cy told me, "was the only trumpeter I ever knew who could play *good* spectacular jazz with a big, open tone. When he was at his best no one else could touch him. His recordings of *Marie* and *I Can't Get Started* will stand out as monuments to the beautiful quality of his expressiveness, his meaty tone—and his genius."

Dramatic Tone Force

There is the core of Bunny's greatness. He combined expressiveness with a vigorous and dramatic tone. Above everything else he had "heart"—that elusive quality which musicians call "feeling" or "soul." Other trumpeters have or have had this special quality, but usually together with some deficiency in tonal beauty. Not so with Bunny. That he was a great interpreter of Beiderbecke the composer (refer to the first five titles in the *Discography* under Berigan & His Men) cannot be doubted even for a moment. More than that, he played his instrument with a fullness of tone that Bix never achieved. Bunny knew how to punch out notes and phrases—just as did Bix—but in addition Bunny created a *sound* which struck the ear with more telling dramatic force than did Bix.

But this is a tribute to Bunny. Let's talk about him as a man *and* as a musician. Bunny played erratically. I doubt if there exists a musician or hot fan who would challenge that criticism. As John Bishop of Ft. Benning, Ga. (a *Down Beat* reader) put it, "Yet, though Bunny played a clinker now and then, as do the best, he has always offered the public a very exciting grade of righteous trumpeting."

We know now that Bunny's health had a great deal to do with the way he played from night to night and from record to record. Yet, we cannot condemn the man for the way he lived. He felt music deeply. He lived the way he wanted to live, the only way he could live and still be true to his real self. Had he lived differently he would have played differently too. Bunny gave us the kind of music he did because that's the kind of musician he really was: expressing himself completely with his trumpeting, with no punches pulled and with every ounce of feeling and energy that was in him.

No Discs in Maturity

His recordings prove it. Unfortunately, since no one saw fit to record him during the past two years, we'll have no recorded examples of his most mature work. Here is one case where the facts do not speak well for the record companies. I have always contended that they are far too commercial-minded when it comes to popular music. As an instrumental virtuoso, Bunny Berigan was to that kind of music what virtuosi of the calibre and approximate age, such as Vladimir Horowitz or Yehudi Menuhin, are to classical music. The latter gentlemen are not ignored because some of their records don't happen to sell well. Too long that attitude toward so-called popular music has been one that requires a large immediate sale. Classical records are not merchandised on that basis. The long-range selling power of jazz instrumentalists and organizations has hardly been tapped. Duke Ellington is a lone exception. Yet, I am confident that many instrumentalists and composers would prove themselves long-range sellers if they were given half a chance. Bunny Berigan, surely, was one such instrumentalist.

In spite of this recent neglect, the number of Berigan recordings is fairly large. But here we hit another snag. Many of his discs are cutouts. The greatest of all the Berigan recordings (the six sides by Berigan & Men) were withdrawn from the market hardly a year after they were released. All the Brunswicks and Vocalions are unavailable; in these groups *Dixieland Shuffle* stands out as another of his greatest. *Swanee River* is unobtainable, and yet it's Bunny at his best. For years the Columbia disc of *Blues—Bughouse* was a cutout; *Honeysuckle—With All My Heart* still is. On the brighter side, I can point to the Goodman and T. Dorsey platters, and to at least three of his own band's waxings (*Prisoner, Started, Caravan*), all of which may be purchased through regular channels. The recent Decca re-issues of the English Parlaphone series (Blue Boys, Freeman, Bailey) will be of particular interest to those who missed the earlier Berigans.

Now that Bunny is dead I suspect the record companies will make up for lost time, as indeed they should. I only hope that when the time for re-issues comes an intelligent effort will be made to collect his finest recordings, and not just what happens to strike the fancy of some un-hep executive. Musicians and hot fans deserve — and should demand — the best.

Played to the End

Of great significance is the fact that Bunny was playing wonderfully well even as little as three days before his death. From Norfolk, Virginia comes a report from Jack Pyle, a friend of Bunny's and a spectator at the Palomar Ballroom in Norfolk where Berigan played a three-night stand just prior to his death. Jack writes:

"I had gone out front to watch the band when, after about an hour or so, Bunny walked over to the microphone and beckoned for attention.

"'Ladies and gentlemen,' he began, 'I've had a lot of requests this evening to play our theme song, *I Can't Get Started*. Well, you'll have to pardon me, but I just got out of the hospital a few weeks ago, and I'm not feeling up to par. Now, I'll tell you what I'll do—I'll *try* to play it for you. But remember, if I miss it's your fault.'

"The band broke into that old, familiar introductory strain. There, out in front, with his trumpet poised resolutely, stood Bunny Berigan, a man who, although his doctor had told him only a week ago not to play trumpet for some months, had the courage to attempt the toughest number in the books.

A Flawless Performance

"Bunny didn't miss. He played as I never heard it played before. You could see he was *working*. He went through the entire arrangement with flawless precision. When he pointed his horn toward the sky and hit a perfect F sharp above high C, the crowd rose to its feet in a tremendous round of applause which lasted five minutes.

"And Bunny Berigan smiled."

Was he philosophical enough to know that the end was near? I think he was. He had lived his life as he wanted to, expressing his whole life through his music. No man can do more.

Now that Bunny has gone to join Chu Berry, Django Reinhardt, Joe Smith, Jimmy Harrison, Bix Beiderbecke, and all the other greats of a music inspired and cultivated by Americans, we all may well pause to consider how many other top-notch instrumentalists are too little appreciated. Too often we are led astray by soloists who attain popularity merely because they are playing with a band having unusually strong box-office appeal. Let's not be fooled by a musician's economic struggles. The greatest jazz virtuoso in the world may be rendered temporarily 'uncommercial,' and drop out of sight completely except for scattered personal appearances.

It happened to Bunny Berigan. Even that does not alter the fact that Bunny was one of *the* greatest. He lived and died with the soul of a sincerely genuine musician.

A Selected Discography Bunny Berigan Recordings

(Note: No attempt is here made to list *all* the records on which Berigan played. Many of the momentarily popular tunes which he waxed with his own and other bands may show off good solo work or lead trumpeting, but the best tunes and solos—those that we all will remember as the finest examples of Bunny's virtuosity—are herewith listed. *Indicates exceptionally fine solos. P.E.M.)

BUNNY BERIGAN & HIS MEN (Victor)
**Davenport Blues—*Flashes* (26121). **In the Dark—*Candlelight* (26122). **In a Mist—Walkin' the Dog* (26123).

BUNNY BERIGAN & HIS ORCHESTRA (Labels as indicated)
**It's Been So Long—Swing Mister Charlie* (Vocalion 3179). *Rhythm Saved the World—I Can't Get Started* (Vocalion 3225; re-issued Brunswick 7949). **Dixieland Shuffle—Let's Do It* (Brunswick 7858). *Blue Lou* (Brunswick 7832). **Swanee River* (Victor 25588). *Frankie and Johnny* (Victor 25616). *Mahogany Hall Stomp* (Victor 25622). **Caravan—Study in Brown* (Victor 25653). **I Can't Get Started—*The Prisoner's Song* (Victor 36208 & 25728). *Jazz Me Blues—There'll Be Some Changes Made* (Victor 26244.) **Sobbin' Blues—I Cried for You* (Victor 26116). *Peg O' My Heart—Night Song* (Victor 27258).

BUNNY BERIGAN & HIS BLUE BOYS (Decca)
**Blues—*I'm Coming Virginia* (18116). *Chicken and Waffles—You Took Advantage of Me* (18117).

BENNY GOODMAN & HIS ORCHESTRA (Victor)
**King Porter Stomp—*Sometimes I'm Happy* (25090). *Dear Old Southland—Blue Skies* (25136). *Between the Devil and the Deep Blue Sea* (25268).

TOMMY DORSEY & HIS ORCHESTRA (Victor)
**Marie—*Song of India* (25523). *Mister Ghost Goes to Town* (25509). *Mendelssohn's Spring Song—Liebestraum* (25539).

DICK McDONOUGH & HIS ORCHESTRA (Melotone)
**Dear Old Southland—Way Down Yonder in New Orleans* (60908).

BUD FREEMAN & HIS WINDY CITY FIVE (Decca)
**The Buzzard—Tillie's Downtown Now* (18112). *Keep Smiling at Trouble—What Is There to Say* (18113).

MILDRED BAILEY & HER ALLEY CATS (Decca)
**Honeysuckle Rose—Willow Tree* (18108). *Down Hearted Blues—*Squeeze Me* (18109).

DORSEY BROTHERS' ORCHESTRA (Brunswick)
Is That Religion—Harlem Lullaby (6558). *Shouting in That Amen Corner—Snowball* (6655). *Lazybones—There's a Cabin in the Pines* (6587). **Shim Sham Shimmy—Mood Hollywood* (6537).

GENE GIFFORD & HIS ORCHESTRA (Victor)
*New Orleans Twist—*Nothin' But the Blues* (25041; re-issued Bluebird 10704). *Dizzy Glide—Squareface* (25065).

BILLIE HOLIDAY & HER ORCHESTRA (Vocalion)
**Summertime—Billie's Blues* (5288). **No Regrets—Did I Remember* (3276). *A Fine Romance—I Can't Pretend* (3333).

A JAM SESSION AT VICTOR (Victor)
Blues—Honeysuckle Rose (25569).

ADRIAN ROLLINI & HIS ORCHESTRA (Oriole)
**I Raised My Hat—Sittin' on a Log* (2803). *Sweet Madness—Savage Serenade* (2784).

RED NORVO & HIS SWING OCTET (Columbia)
**Blues in E Flat—*Bughouse* (3079; re-issued Columbia 36158). **Honeysuckle Rose—With All My Heart and Soul* (3059, 3026).

Men of Music Lament Death Of Bunny

New York — Sentiments here about Bunny Berigan's death vary from extreme sorrow to a strange kind of irritation. Latter emotion was expressed by an office man who has been very close to Bunny for some years, pointing out that "it was a crime to have talent like that wasted for no reason at all. Bunny didn't have to die—I wish to God I'd been able to keep him from killing himself."

Benefit Plans Mulled

The fund, now up to the $1,500 mark, which has been started for his wife and two children, brought universally favorable comment, as did the action of Tommy Dorsey in placing him posthumously on the band's permanent pay-roll. Plans for a vast benefit here are still being mulled, by Andy Weinberger, Artie Shaw's manager, amongst others.

One Memorial Album

So far, the only plans for a Berigan memorial album are with Classical Records. Eli Oberstein, the general manager, announced that his company would put out a collection of Bunny's recent records for their special Firestone label.

The *Beat* checked with Victor on the possibility of having them issue three records he made four years ago of six Bix Beiderbecke tunes (numbers 26121, 2, and 3). A company official stated that if, in the future, the shellac shortage straightened around, this album of these sides would definitely be on the schedule. Columbia and Decca have a few sides of Bunny's, the former cut with Red Norvo and Glenn Miller, and the latter with Adrian Rollini's all-star band and a special date done for English Parlaphone.

—*mix*

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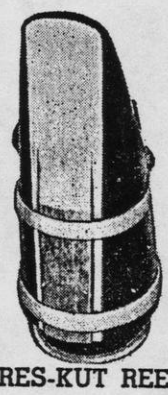

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On Discs:

The Music of Bunny Berigan

The jazz experts predicted immortality for trumpeter Bernard (Bunny) Berigan when he died in June, 1942. They spoke of him as the equal of the legendary Bix Beiderbecke, noted regretfully that both men were cut off from life at a time when most people are settling into their prime.

Berigan was only 31 when he died of an intestinal ailment. Since the age of 14, the young man from Fox Lake, Wis., had supported himself as a young man with a horn. He came into the limelight as a member of Benny Goodman's up-and-coming band in 1935; later he was featured in two of Tommy Dorsey's most popular recordings—*Marie* and *Song of India*. He formed his own orchestra in 1937 and made his greatest musical success.

Except for a brief return to Dorsey, Berigan maintained his own band until his death. He had been ill for several months before he died but had insisted—against doctors' orders—on continuing to work. He was broke at the end. Attempts to keep the band going with his wife and two young daughters retaining his financial interest didn't work out.

Today — however premature guesses about his immortality may be—Berigan's popularity is growing constantly through the many excellent recordings he made during his lifetime. Best known is, of course, his theme song, the Vernon Duke-Ira Gershwin *I Can't Get Started*. Stamped with his zestful, imaginative trumpeting, this number has, in addition, a vocal by Berigan that is as unique as his trumpet work. Berigan's was not the ordinary voice; by popular standards it was a bad voice. It was hoarse and rasping—somewhat like Louis Armstrong's. But Berigan worked his voice as he might a trumpet—integrating it into the musical expression of the band. He was never the soloist being accompanied by an orchestra; he made his voice another instrument rounding out the total musical picture.

Victor has collected into one album (*Bunny Berigan Memorial Album*, $2.50) *I Can't Get Started* and seven other numbers Berigan did back in 1937, and 38 when the band was in top form. The album contains *Frankie and Johnnie, Trees, Jelly Roll Blues, Black Bottom, Deed I Do, High Society* and *Russian Lullaby*, the doleful Irving Berlin ballad which Berigan's trumpet kids most amusingly. All in all, it represents a first-rate sampling of his work—though the omission of *The Prisoner's Song* is regrettable. Incidentally, royalties will go to Berigan's wife and children.

—SEYMOUR PECK

Bunny Berigan

Metropolitan Lists Next Week's Opera

Mignon will have its first presentation of the season at the Metropolitan on Wednesday evenin Jan. 17, with Mimi Benzell sing Philine for the first time. Du the same week four other Me tists will appear in new role Baum in the title role of *L* on Jan. 15; Emery Darc mund, Ella Flesch as Si Jeanne Palmer as P *Die Walkure* on Jan

Next week's com as follows:

Monday, Jan. 15, Bampton, Thorbor Thompson; Leinsd

Wednesday, J Stevens, Benzel letier conduct

Thursday, Flesch, Pa List; Brei fell Assr

Frid merm tinc

Milwaukee Sentinel - 7 Sept 85

Berigan tune all too brief

By Jay Joslyn

Bunny Berigan's first and only hit, "I Can't Get Started," was voted into the Hall of Fame by the National Academy of Recording Arts and Sciences in 1975.

He was the best.

He was so good that Louis Armstrong said he used him as a model. He was so good that Tommy Dorsey and Benny Goodman used their influence to launch him as a band leader.

And when he died, he was so young.

Born Roland Bernard Berigan into William Berigan's musical family in Hilbert on Nov. 2, 1908, Bunny Berigan grew up in little Fox Lake.

Berigan was a natural — a model for "The Man With the Horn." He made the trumpet a part of him. He made his trumpet's sound the sound of an era.

When Berigan was 7 years old, his grandfather, John Schlitzberger, gave him a horn and enrolled him in his youth band. Bunny's brother, Donald, three years his senior, played drums.

He got his first professional job when he was 14, blowing his horn for a touring Dixieland band at $6 a night through 71 successive one-night stands from the Beaver Dam area into Ohio.

Returning home, Berigan played in bands in high school and at the University of Wisconsin — Madison.

In 1928 he joined Frank Cornwell's Crusaders in Philadelphia and went with them to New York City, where Hal Kemp hired Berigan for his European tour.

On May 14, 1930, Berigan made his first recordings with Kemp. He also recorded with the Boswell Sisters and the Ben Selvin band.

He became a favorite in New York's radio and recording studios and he gigged around the Big Apple's toniest jazz speak-easies, the Famous Door, Plunkett's and the Onyx.

His clean, fat tone and unlimited jazz imagination made admirers and friends of such greats as Artie Shaw, Glenn Miller and Jimmy Dorsey.

In the 1930 poll of the 20,000 members of the United Hot Clubs of America, Berigan was named the club's favorite instrumentalist and the most representative exponent of the essence of swing.

Also in 1930 he appeared on Broadway in "The Show Is On" starring Beatrice Lillie and Bert Lahr.

During the 1932-'33 winter he was featured with the Paul Whiteman orchestra at the Biltmore Hotel and on the Buick radio program and with the Rudy Valee band on the Fleischmann Hour, both top-rated NBC network shows.

The CBS network brass — the untooting kind — caught his act and hired him to head an all-star studio jazz band called Bunny's Blue Boys, which starred on the Saturday Night Swing Session series.

When the big bands began to bloom in the mid-'30s, Tommy Dorsey made Berigan his lead trumpet.

Jazz historian George T. Simon recalled, "Often the results were glorious, though because of Bunny's erratic behavior they could now and then border more on the disastrous."

His glorious tone still can be heard riding over Benny Goodman's "Sometimes I'm Happy" and "King Porter Stomp" and Tommy Dorsey's "Marie" and "Song of India."

It was a matter of Berigan having a too big, too individual, too adventurous tone to fit into a band not shaped to hold his driving talent.

Dorsey and Goodman urged Berigan to start his own band and proceeded to "boost the rabbit," a practice of insisting on coupling their bookings with dates for Berigan.

Berigan soon was leading a popular band well peopled by former Dorsey and Goodman stars including Goodman's brother Irving, drummer Buddy Rich and trombonist Ray Conniff.

HALL OF FAME

Berigan's band hit the top with a recording of its theme song, "I Can't Get Started." The recording, voted into the Hall of Fame by the National Academy of Recording Arts and Sciences in 1975, was Berigan's only hit.

Like the hero of "The Man With the Horn" in song, novel and film, Berigan succumbed to the excitement and endless partying of Prohibition jazz.

In a column commemorating the 40th year of Berigan's death, Sentinel writer William Janz related, "He (Berigan) reportedly once drank more than six shots of whisky during a break in a performance. When he played brilliantly after the break, someone asked him how he could play drunk.

" 'It's easy,' he said. 'I practice drunk.' "

Late in 1941, Berigan's father William died. The trumpeter's brother, Daniel, recalled, "When they were going to close Dad's casket, Bunny walked up, touched Dad's hand, and said, 'So long, Pops. See you in six months.' "

On April 20, 1942, Berigan collapsed and was hospitalized for three weeks. When he recovered his physician warned him that if he returned to his trumpet and the bandstand he would die.

The Man With the Horn had to blow. Returning to his New York apartment from a date in Pottstown, Pa., on May 31, 1942, he collapsed. He died 48 hours later. He was 33.

His brother recalled that when he died, Berigan had only $2 in his pocket. Goodman and Tommy Dorsey paid funeral expenses and Dorsey put Berigan's widow on his payroll to tide her over.

Installation of actress Charlotte Rae in the Wisconsin Performing Artists Hall of Fame, co-sponsored by The Milwaukee Sentinel and the Performing Arts Center, will be held at the Bradley Pavilion Sept. 20.

At the same time, the names of six past Wisconsin stars will be added to the Roll of Honor. Stars being memorialized besides Bunny Berigan are Eugene Loring, Eduard Franz, Jeffrey Hunter, Donald Gramm and Vaughn Monroe.

ISTHMUS
OF MADISON
Vol. 5, No. 28, July 25-31, 1980

Bootleg, Berigan

And Hot Dixie

Bandleader Merrill Owen Remembers

Hot Jazz And Homemade Hooch

At 80, Owen can still set off sparks with a bouncing ragtime number. "I don't use music at all nowadays," he says. "With Dixieland, if you can't fake it you might as well quit." *Photo by Brent Nicastro.*

Back when the twenties roared, bandleader Merrill Owen played the jumpin'-est joints in Madison.

by Tom Kinney

When older folks take a sentimental journey back to the days of hot Dixie orchestras, spacious ballroom pavilions and homemade hooch, their eyes take on a faraway gleam and a touch of melancholy slips into their speech. The twenties, a grace period between global catastrophies, had a special magic.

The catalysts were Dixieland musicians and bootleggers, each in their own way supplying the necessary ingredients for liberation. Merrill Owen, 80, a big-band leader of the era, is one of the few of his breed left.

Today Merrill lives with his wife Bernice in a modest and quiet apartment on Madison's west side, where I interviewed him recently. A tall, gracious man, he glided into the room with erect carriage. He addressed each question with shimmering clarity.

"I played silent movies piano in Beaver Dam," he reminisced. "That's how I started my own band. All the young fellows who played instruments used to line up in back of me where I was playing piano. My first band grew out of that."

Merrill and the band took their influences where they could find them.

"There was a music store in Beaver Dam and we'd go there and listen to Dixie records. I listened to the Coon Sanders Orchestra live from the Muehlebach Hotel in Kansas City on a homemade radio, and Earl 'Fatha' Hines, he had a band that played the Black and Tan club in Chicago."

Remembering The Good Times

In the twenties and early thirties, Merrill toured the Wisconsin ballroom circuit, a lucrative route of resort pavilions dotting tourist spots in central and northern Wisconsin. When he speaks of his ballroom shows it is with an unremitting nostalgia. They were good times:

"I always had a steady job. We played places out of existence now, like the Rosenheimer Pavilion in Slinger, on the lake. That was the biggest place around—it was a huge round place. We would play the dances inside, and on Sunday afternoon, if it wasn't raining, they'd move the piano outside on a cement platform. A place like that, my God, there'd be maybe 1,800 or 2,000 people, all dancing. There's a conundrum for you—there wasn't such a thing as a loudspeaker in those days. All there was was a megaphone, and we'd play to 2,000 people."

Merrill assembled the standard version of a Dixie band that was in vogue in the twenties: piano, drums, trombone, rhythm banjo, hot clarinet and hot trumpet.

"He had a hell of a good band at that time for a small band," former trumpeter Norm Kingsley recalls. "He was way up on top around here. Everybody liked him that worked for him—he didn't bother anybody, he let them play. He would have gone over big if he'd toured the country, he played so good. Merrill used a lot of stocks [stock orchestra arrangements], he would go down to the Woods Theatre in Chicago to get them, but he also arranged himself, and he wrote a lot of nice tunes. He didn't push them, but they should have come out, because they were good tunes. He had his own style. When I worked with him he was one of the best—he could play hot, pretty or anything."

Kingsley emphasizes that Merrill's band was the premier Dixieland ensemble in the Madison of its day:

"Absolutely. I can remember playing out at the Hollywood Inn. People came from all over to hear him. Sometimes they would give him $20 goldbacks [currency backed by gold, a fact that was stated on the bill] for tips, for playing a favorite song."

Owen came to town in 1925. He played regular gigs at the Hollywood Inn, formerly on Bridge Road in Monona, and his was the first house band to play the Chanticlear, more recently known as Frenchy's, in Middleton, a supper club that burned to the ground not a month ago. They were the two hot spots in Madison at the time.

Merrill hit Madison in the midst of Prohibition, which, he says, "wasn't too successful as a law, I guess—we got too damn many of them anyway.

"When I first came to town, I had four pieces and I played the winter quarters at the Hollywood Inn. They had summer quarters too, for dime dancing. That was a money-making deal for a while, dime dancing, Jesus. You'd buy yourself five bucks' worth of tickets for a dime a dance, then you'd go grab yourself a gal. That was in the days of Prohibition, so they didn't dare sell booze—so they had ice cubes, cracked ice and they sold mixes. You brought your own bottle. You'd set it on the floor and poured yourself a drink and went through the evening that way, bootleggers hanging around selling bootleg. I played one place that had a bottle above the door, a board above the door that was on hinges, and all you had to do was tip it up and there was a bottle there."

Conrad Jaeger, an elderly McFarland resident, and a retired WIBA engineer, has vivid recollections of the speakeasies, the Hollywood Inn and the passenger ferry boats that would transport revelers from Lake Waubesa through the Yahara, to Lake Monona:

"There was a ferry stop on the old iron bridge on Bridge Road where people could get off and walk to the Hollywood. The Hollywood was a lot of fun, it was intimate and close. It was owned by a young couple called Anderson and managed by an old gal known as Mom. She was the prime mover, quite a character. She ran the Hollywood with an iron hand. She would serve set-ups [mixes and ice]. I was pretty friendly with Mom because I'd give her discounts at Moseley's where I worked, so she'd set up the set-ups for me. Everyone wondered what I had going there."

> "One night," recalls Merrill Owen,
> "I saw this young kid playing horn on a hayrack in
> the middle of the street....I told him
> to come down to the dance hall and bring his horn."
> And that's how jazz immortal Bunny Berigan
> got his start.

Enter One Young Man, With Horn

In its early days, the band was a modest one. The turning point was Merrill's discovery of Bunny Berigan. A kid when Owen met him, Berigan had become, by his death at age 33, a hot jazz trumpeter with a national reputation second only to Louis Armstrong's.

Their first meeting sounds like something from a lame movie script.

"I had the band going for about a year before I found Bunny," Merrill remembers. "I had a fiddle lead, but I was looking for a good hot trumpet, and they were hard to find in those days. I used to play every third Thursday night during the summer on band concert night in Fox Lake, where Bunny's grandfather was the director of the band. One night I saw this young kid playing horn on a hayrack in the middle of the street, where it was used for a bandstand. I went up there and listened to him a little bit, and he had a good tone. I told him to come down to the dance hall and bring his horn. I said I'd leave word at the door for him to come in and he says, 'Aw, I can get in, that's my grandfather you're playing for.' So he came down."

Bunny had been trained on violin, so the band orchestrations posed a problem for the young musician:

"Bunny was just an outstanding musician. He was actually studying fiddle on Saturdays in Beaver Dam, taking lessons from old Proc Wagner there. Proc had a trio in the Davidson Theatre there. He hadn't had any orchestra experience at that time, but he had it in him, you could see that, so we rehearsed him a few weeks and put him in the band.

"He was reading band music, that was what he was accustomed to. Trumpets are in B flat tuning, so you're playing one tone higher than piano and he was not used to that, he was used to playing violin or piano scores. I came down to Madison and bought what they call a C-slide for a trumpet so he could read violin or piano sheets and fit right in with us. He used that for maybe a couple of months and then he gradually got on with the other system. He was a comer right from the very start—he had it in him. Bunny was with me for a little over three years."

Bunny caught on fast, and before long his stinging, inventive leads highlighted the ensemble sound of the Merrill Owen band. The only problem Merrill had with the tempestuous young man was holding him back. The drinking was to come later.

"Bunny came right along," Owen says. "After he got the swing of it I had a hard time getting him to play so that the audience knew what the hell he was playing," he chuckles. "I used to bawl him out once in a while.

"The way we worked it, the trombone and Bunny each had a whole rack of mutes to get different effects. They'd practically talk back and forth to each other on those instruments. One would take a lick, and the other would answer him with a hot clarinet going in the background—that's about the way it worked out in Dixie music."

Bunny also sang some in Merrill's orchestra, but his nondescript voice worked better with rhythmic numbers than ballads, Merrill says:

"Bunny used to sing with my band. He was not as good for ballad tunes, but he could put over a tune like, 'Red hot mama, red hot mama, sweetest gal in town'—that kind of stuff he could do. His theme song,

Continued on Page 4

Cover photo, left to right:

Merrill Owen, Larry Becker, Hubie Keifer, Ray Groose and Bunny Berigan

M85-10-53

Jazz

Continued from Page 3

'Can't Get Started With You,' is not the type of song he could do too good, although it sold," Merrill chortles.

Bunny toured the resort circuit with Merrill's band from '22 to '25 when he quit to join the Cy Mahlberg band, another local name band that hit a wider, more prestigious circuit:

"Bunny left me and went with Cy in Fond du Lac. They offered him more money. Because he was the youngest one in the band, if I gave a raise to him I'd have to give it to the other guys. It was out of the question, so I had to let him go."

The parting was amicable. Berigan was only 17, and it was the start of a brilliant career. It was also the beginning of a downward spiral into alcoholism abbreviated by a fatal bout with pneumonia, the culmination of a life short, fast and furious—and fruitful. His tendencies toward dissipation hadn't surfaced during his stint with Merrill's band.

"He drank himself to death," Merrill says. "It was that simple. When he was with me he didn't even drink a beer or smoke cigarettes—he was a clean-cut kid, oh God, yeah, a nice boy," he adds wistfully. "When he went with Cy Mahlberg, they liked the juice—that started him out on it. It's very prevalent in the music business. Once that stuff gets ahold of you and you turn alcoholic, you're done for—they're unreliable once they're alcoholic."

Merrill is far from being a saint, but he is certainly a survivor in a business with a burnout rate next only to war. He had his chances to take to the road but he wasn't interested:

"I don't know. I never had any interest in chasing all over. I figured I owed it to stay in one spot. I had a son born in 1925, and I didn't want a life out there away from home. My son can play piano real good, but he don't know one note from another. I didn't teach him a damn thing about notes because I didn't want him to get tangled up in the orchestra business. I didn't want to go, and I'm glad I didn't. I lived a lot longer this way."

Norm Kingsley, whom Merrill ranks with Bunny and Cliff Gomon as the best musicians he ever employed, agreed that Merrill had the right stuff had he sought national prominence. Kingsley played with Merrill in Madison from 1926 to 1928. He also played with Berigan many times, and had a standing offer to tour with the popular Eddy Howard big band. Kingsley sat in with the Eddy Howard band on several occasions, but like Merrill, ultimately declined the life of a road musician, settling in Madison. Some 50 years later they still collaborate once in a while for performances in nursing homes and at Central Colony, a local mental health facility.

"Prohibition wasn't too successful as a law, I guess—we got too damn many of them anyway....I played one place that had a bottle above the door, a board above the door that was on hinges, and all you had to do was tip it up and there was a bottle there."

Brief Recording Career

In the late twenties Merrill fronted a 13-piece band and a 10-piece band, including three fiddles, three reeds, three brass, a bass guitar and drums. During this period he played weekends at the UW's Great Hall, soon after the Memorial Union was constructed, and had a daily radio show on WIBA, where his band did spot advertising. Through Johnny Olson, then WIBA announcer (later the announcer on the Jackie Gleason show), Merrill made his only recordings, in Port Washington, at the Wisconsin Chair Co. recording studio, in 1929.

Wisconsin Chair purchased complete recording facilities for the sole purpose of pushing their furniture products; the records were given away initially as an incentive for buying cabinets. Nevertheless, many of the most influential black artists of the early recording era, such as Ma Rainey, Son House and Blind Blake, recorded there under a multitude of labels. Merrill cut four sides, each released on both Broadway and Puritan.

One of the discs was broken accidentally by his first wife, so Merrill has only one record left, that on tape. The sides are typical of the era: "When the Blue of the Night Meets the Gold of the Day," backed with "When the Rest of the Crowd Goes Home I Always Go Home Alone." The first was a hit for Bing Crosby, but Merrill claims he recorded it as soon as it came out. He isn't sure whose version is first.

Merrill rises abruptly from the couch, disappearing for several minutes into the next room. As he re-enters his living room, a comfy mausoleum dedicated to yesteryear, a lilting arpeggio cascades from a tape deck. Merrill reseats himself and for a few minutes is silent, gazing inward. Playing are the only surviving pieces of a brief recording career, sentimental washes of a vital, ultra-American era—an era of rude, forceful eruptions sweeping through the room in bold orchestral vampings. The eruptions are followed by a lush, pastoral calm, an enriched, benevolent, blossoming America. The music is unequivocal, uncompromising and positivistic. It is the direct expression of a period of strength and optimism couched in a stylized, unabashed romanticism.

The Piano Man Plays

In 1942 Merrill quit playing professionally, taking a sales job with Gisholt Co., in Madison. He continued to tune pianos, but he didn't play for pay again until 1973, when he took a part-time piano-bar gig in the Mayflower Hotel. He didn't relish his return to public performance.

"I wouldn't take over one night a week," he says. "It's a grind playing a four-hour job and all these birds coming in telling you what to play."

Nor would he front a big band today:

"I wouldn't run an orchestra today for anything. All the paperwork connected with the government, the tax deal and all that."

Merrill learned a little piano from his cousin, a theater organist who sent him orchestrations early in his career, but mostly he's gone it on his own:

"I didn't have too much sheet music. Actually, in Dixieland music, if you can't fake it you might as well quit. I don't use any music at all nowadays. I know all the tunes, the oldies. I change tunes and I use my own harmonies. Oh, I got a lot of my own stuff. I've had 'em stole on me. They've used the titles, they've used the melody, even the background music. I gave up—you just can't break that ASCAP circle."

As I leave, Merrill offers to play a couple of songs. The first piece is decorative, lively, a running Gershwinian right hand speeding across the keyboard. The next, a bouncing Joplinesque rag, hints of a hotter Dixieland style.

What hits me at first as a lack of diversity, an early middle-of-the-road formula music, slowly slips into focus. These are the commercial mutations of an earlier generation, cross-cultural miscegenations popularized for a mixed and eclectic audience.

Merrill is lost in the graceful flow of his music. I remember that music *is* time. It is the emotional content of the exact instant in which it was created, a perfect history of the inner workings of the mind at one place and time. Merrill's time is the twenties. •

VOLUNTEERS INVITED FOR STUDIES OF DEPRESSION

University of Wisconsin Center for Health Sciences

Doctors in the Department of Psychiatry, University of Wisconsin, Center for Health Sciences, are seeking to understand and treat everyday symptoms and distress of depression. This research on one of the most common problems of our time is part of a continuing program conducted over the past five years. Adults (age 18-40) are considered for this research program if they are: 1) experiencing symptoms of depression, and 2) not currently in treatment for these symptoms. If you are interested in participation, fill out and return this Symptom Rating Scale within 10 days. Everyone submitting a complete scale will be contacted. Selected persons will be invited to our offices to discuss participation.

SYMPTOM RATING SCALE

This is a self-rating scale of 20 common symptoms. Read each one carefully. Decide how much each symptom bothered or depressed you during the past week including today. Circle the appropriate number. Do not skip any items. During the past week, including today, how much were you bothered by the following symptoms?

	Not at all	A little bit	Moderately	Quite a bit	Extremely
Unwanted thoughts, words or ideas that won't leave your mind	0	1	2	3	4
Loss of sexual interest or pleasure	0	1	2	3	4
Worried about sloppiness or carelessness	0	1	2	3	4
Feeling low in energy or slowed down	0	1	2	3	4
Thoughts of ending your life	0	1	2	3	4
Crying easily	0	1	2	3	4
Feeling of being trapped or caught	0	1	2	3	4
Temper outbursts that you could not control	0	1	2	3	4
Blaming yourself for things	0	1	2	3	4
Feeling lonely	0	1	2	3	4
Feeling blue	0	1	2	3	4
Worrying too much about things	0	1	2	3	4
Feeling no interest in things	0	1	2	3	4
Other people being aware of your private thoughts	0	1	2	3	4
Having to do things very slowly to insure correctness	0	1	2	3	4
Feeling hopeless about the future	0	1	2	3	4
Feeling uneasy when people are watching or talking about you	0	1	2	3	4
Feeling everything is an effort	0	1	2	3	4
Feelings of worthlessness	0	1	2	3	4
The idea that something is wrong with your mind	0	1	2	3	4

How many weeks, months or years have you been bothered by these symptoms?
weeks _____ months _____ years _____

Mail the completed rating scale to:

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Fox Lake Historical Museum, Inc.
Fox Lake, WI 53933

JAZZ

By NELS NELSON

'Bunny Berigan was the most lyrical of all jazz trumpeters and certainly among the most passionate.'

Bunny Berigan: praising a meritorious native son.

I had given fleeting thought to attending the 5th annual Bunny Berigan Day, which is be held precisely one month from this date in beautiful Fox Lake, Wis., until Debbie Stepien Mickolas of Trenton, the leading Berigan authority in these environs, made it painfully clear to me that you can't get there from here.

She said that one must emplane for Chicago and then transfer, via some Eddie Ricketyback airline, to the vicinity of Madison, therefrom entrusting oneself to the vicissitudes of local jitney schedules that may or may not have convenient access to deepest Bunnyland, some 40 miles north of the state capital as the common loon flies.

Young Mrs. Mickolas is much too prudent to have said it in quite that way. Yet there must be some verity in her trepidation, for she has never in her life managed to set foot in Fox Lake — though not, I would guess, from any deficiency of desire or pioneering spirit.

This, at any rate, is my own 3d annual Bunny Berigan Memorial Column, and it is with the highest of motives that I dedicate it to the citizens of Fox Lake and the honesty of their continuing efforts to praise a meritorious native son. Berigan, who was possibly the most lyrical of all jazz trumpeters and certainly among the most passionate and adventuresome of Swing Epoch musicians, actually was born in Hilbert, Wis., but lived in Fox Lake from infancy until the age of 16 or 17.

FIVE YEARS AFTER HE LEFT, he began an awesomely prolific career in the New York recording studios, later to perform as a star soloist for Benny Goodman, Tommy Dorsey and other major bandleaders and, intermittently, to take bands of his own on the road.

There surely can't be a soul alive who hasn't heard, consciously or otherwise, Berigan's best-known recording, "I Can't Get Started With You," which is of such classic quality that it is still heard here and there on supermarket Muzak systems four decades after its creation. Berigan died in 1942 of complications leading from acute alcoholism, six months short of his 34th birthday.

Not long ago I found myself on the badgerphone wire with Walter L. (Skip) Schweitzer, the obliging general chairman of Bunny Berigan Day.

"It's on Sunday, May 21, and it begins at 1 in the afternoon at the Fox Lake Community Building," Schweitzer illuminated. "There's a concert by the Riverboat Ramblers — that's a six-piece local jazz group out of Madison. And then, at 4 o'clock, we move four blocks away to the American Legion Building for an hour or so, for a family gathering of Berigan's two daughters, his brother, relatives, friends — stuff like that."

BERIGAN'S WIDOW, DONNA, now Mrs. B. L. Burmeister of Houston, Tex., isn't expected in Fox Lake this year but the two surviving members of the Merrill Owen band — Owen himself and Larry Becker — the first professional group in which Berigan played, are on the VIP guest list.

"And then," Skip Schweitzer continued, "there's a jam session for any local groups that want to perform. That's until 11 p. m. And after that, it's a *full* jam session, open to any musician at all."

Refreshments are available the whole distance, a circumstance which one could note as entirely appropriate. Legion Post 521, by the way, sponsors the non-profit event. The admission is $4 at the door or $3 in advance, and the proceeds go into a musical scholarship fund. Inquiries may be addressed to Schweitzer at 213 State St., Fox Lake, Wis. 53933. Telephone (414) 928-3313.

This modest memorial occasion usually attracts upwards of 500 celebrants and has drawn as many as 700, and the fact that it is held in an unassuming lakefront town of some 1,200 citizens, practically none of whom stand to profit by it, and mounted and promoted without professional help, makes it more exemplary still. And I understand that you *can* get there from here.

ON BUNNY BERIGAN DAY two years ago, Fox Lake emptied $550 out of the town coffers to pay the cost of a badger-crested state historical marker honoring its most famous son. All musicians of importance should be half so affectionately regarded — and remembered — by their hometowns.

At least one other national treasure of a jazzman is honored annually at his birthplace, and maybe it is significant that he also was a Midwesterner.

The Bix Beiderbecke Memorial Jazz Festival '78 is scheduled this year for July 27 through 30 in Davenport, Iowa. The performing lineup is not firm at this writing, but "day and night concerts featuring the world's best traditional jazz bands" are promised.

Inquiries: Bix Beiderbecke Memorial Society, 2225 W. 17th St., Davenport, Iowa 52804.

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Another interesting young jazz promoter has appeared on the scene. His name is Nathan Ingram, and this weekend he is presenting the first of a projected Sunday jazz series at the Ridge Gallery of the Living Arts, southwest corner of Broad St. and Ridge Ave., 2d floor, 4 to 10 p. m. On the opening bill are the John Breslin Jazz Band and the Odean Pope Unit. Admission $3, "packages" permitted.

Jazz

By NELS NELSON 'I can see it in lights: ''Benny Boosts Bunny'' '

To Whom it May Concern, Particularly If the Addressee Bears the Name of Benny Goodman:

Dear Whom:

I was on the badgerphone the other day with Walter L. "Skip" Schweitzer. Skip runs a print shop in Fox Lake, Wis., and I'd guess he's been around long enough to have heard your late-night radio remotes from the Congress Hotel in Chicago 45 years ago. So you kind of know each other. Anyway, the subject of our conversation was Bunny Berigan Day, which falls every year on the third Sunday of May. Schweitzer's the general chairman.

Hold still, now — the soup clears up in a minute or two.

Fox Lake is a summer resort 40 or 50 miles out of Milwaukee, and its chief distinction, other than being a nice lakefront town with unlimited fresh air, wildlife and woodsy serenity, is that Bunny Berigan lived there nearly half of his life — from the age of six months until he transferred to the high school in Madison as a 16-year-old.

Now, you were Bunny's boss for about five months in 1935, and you know he made some exceptional sides with your band: "Blue Skies," "Dear Old Southland," "King Porter," "The Devil and the Deep Blue Sea," "Madhouse."

(Maybe, at this point, we should inform the tads in the house that Bunny was a great trumpet man of the Swing Era. Many considered him the best white player of his epoch on his instrument. He wrote extraordinary compositions each time he soloed. He gambled with his music, and he was so good at it that even his fluffs were gems. He played with grit, grace and grandeur. He drank himself to death at 33.)

BUNNY VERY LIKELY was the only famous man in Fox Lake history. Be that as it may, Fox Lake works diligently at remembering its heroes.

The memory assumed a palpable form in 1974, when the local chamber of commerce sponsored the first Bunny Berigan Day. The townfolks held a jam session, a sit-down boiled lake trout dinner and a dance.

Two years later, stewardship of the event had passed into the hands of the Robert W. Ginther Post No. 521 of the American Legion and a dignified and impressive historical marker was dedicated to Bunny down by the Community Building. By 1977, the proceeds of the non-profit event were bankrolling a modest $100 scholarship for a college-bound young musician from an area high school. The scholarship grant is still in business. This year it's up to $500.

Bunny Berigan Day has never wanted for live members of the Berigan family and allied clans, and the eighth annual event on May 17 will be no exception.

THE PRINCIPAL entertainment, in fact, is being furnished by the Kaye Berigan Jazz Quintet. Kaye Berigan is the son of Bunny's brother Don, and of course he is a trumpet player. A number of Caseys — cousins of Bunny's — still make their home in Fox Lake and several "uncles and things," according to Schweitzer, live in Madison and Milwaukee. Bunny's widow, Donna, long remarried and living in Houston, Tex., always is invited as a matter of course. Their daughters, Pat and Joyce, have been guests at past tributes.

The one-day celebration regularly attracts between 500 and 700 persons — for the most part, older heads from Wisconsin, Michigan and Illinois who knew Bunny in life or loved his music. Merrill Owen, who gave Bunny his first paying job in music at 15, never fails to come on over from Beaver Dam.

Bunny Berigan: grit, grace and grandeur

"The one thing we need to pick this thing up and put it over in a big way," Skip mused the other day, "is a *superstar*.

"The thing's not faltering, you understand. But we're very much in need of a name, somebody famous who was associated with Bunny somewhere along the line, to come and lend his presence. Unfortunately, our present budget won't allow for that kind of a luxury."

OK, Whom — you're on. And thanks for standing by through the long-winded preliminaries, what with your bad back and all.

You have got to be *it*. Tommy Dorsey is gone. As are Bunny's other old bosses, Abe Lyman and Paul Whiteman and Hal Kemp. Ben Selvin checked out just last year — and who'd remember old Ben, anyway?

Of course there are the Berigan sidemen: Georgie Auld, Ray Conniff, Gus Bivona, Joe Bushkin, *et al*. But Skip wants a *superstar*. Yeah, there's Buddy Rich — he played in Bunny's band. Can you see Buddy tooling his latest fast car into Fox Lake for a matinee at the American Legion? Can you see him missing the turn and leaving 15 miles of rubber all the way to Lake Winnebago? Can you ... you can't.

THE NERVE of me, offering YOUR services to charity! I know, however, that you do these things from time to time, especially when kids and music are involved. And it ain't that far, you know, from your own hometown of Chicago. The opportunity may be a bit late for this May 17, but what say you to next year? Possibly the Schlitz brewing empire, which has been very kind to jazz over the years, would cut for the expenses. I can see it in lights — "Schlitz Presents: 'Benny Boosts Bunny.' "

1974

Just a month after Bunny Berigan's death, the summer of 1942, one of the nations leading Jazz critics prophesied that; "One of these years, they are going to start talking about Bunny Berigan. They are going to rave about his trumpeting feats, they are going to dig out his records and they are going to play them for the next generation, pointing out passages to prove that "Bunny" was one of the true great of all Jazz." The critic was right.

Today 32 years later, we are here to pay tribute to Bunny's talent.

Bernard R. Berigan was born November 2nd, 1908 in the town of Hilbert in Calumet County, to William and Mayme Berigan. Bunny began to play before he started school. At the age of 8 he made his first public appearence at a local Farmer's Institute. He was booked to sing a solo, accompanied by his mother. His voice carried well and was heartily applauded. Later when Mayme was being congratulated on the boy's success, she remarked, "We had practiced at home and had not thought to try the piano at the hall, so it was a real shock to me when I touched it and found it to be tuned several keys to 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?." The happy mother added, "It proved to me that he had a good understanding of music."

Shortly after John C. Schlitzberg organized a Juvenile band, with his grandson, as its youngest member. He mastered so many different instruments in a short time that it is possible that the story of his grandfather handing him a trumpet and telling him to go on and play it, may have been true, but probably intended as a joke by Mr. Schlitzberg.

Schlitzberg was a stern man and administered disipline where needed during practice, not overlooking his slight blond grandson of whom the elder musician was secretly proud of. After one particularly trying rehearsal, Bunny came home in tears, dragging his alto horn which was as big as he, over the ground behind him. The early disiplinary methods were not seriously resented by Bunny, however, because he always had a sincere desire to be with the best musicians. When he was operated on for appendicitis, several mouth pieces were brought to the hospital by his grandfather. They helped to divert the long tedious hours of recuperation.

Fox Lake Juvenile Band – left to right, top row – Walter H. Witthun, Emmett J. Mullen, Edwin Church, John Lloyd Jones; second row; Harvey Miller, William J. Morrison, Donald Berigan, John J. Schlitzberg, Silas Glossberg, John Schlitzberg, Sr. director; front row; Adrian Schlitzberg, Bunny Berigan, Wm. Bauer, Charles B. Casey, Carrol Davies and Mark Porter.

Mrs. William P. Berigan, his mother and teacher of piano for over 30 years, spent many hours with her son when he practiced. She put her son's advancement ahead of everything else, anxious to have him something more than a mediocre musician.

Bunny had his first dance band experience with his mother Mayme, his brother Donald, and uncle, in what was known as Berigan's Orchestra. At this time he played the coronet. He was so short that he had to rest his feet on the front top rung of his chair. The urge to play Jazz came on strong at the age of 15 and his first experience was with Merrill Owens, and among the musicians were Ray Groose of Beaver Dam, Larry Becker and Hubbie Kiefer, former Beaver Dam residents.

Merrill Owen's Band – left to right – Ray Groose, Larry Becker, Merrill Owens, Bunny Berigan and Hubert Kiefer.

In 1925 at the end of Bunny's sophomore year at Fox Lake he went to Madison, because of a better opportunity for musical study at Wisconsin High School.

In Madison he stayed with his widowed grandmother Mrs. Margaret Berigan. Robert Berigan one of her youngest sons, then played with an orchestra in that city. Bunny joined and played with Robert for about a year and then organized a band of his own. It was called the Berigan Smith Band. He played with the band until 1928 when Hal Kemp passing through Madison heard him and talked with Bunny, but did not hire him. In 1929 Bunny went to Ohio where he played with a few bands and then moved on to New York City. In the spring of 1930 Bunny joined Kemp's band at the Taft Hotel. Bunny soon found himself on the way to Europe. With Kemp he toured England, France, and Belgium from May until September and also recorded his first solos with the band that year.

After his return to the United States, he began to freelance in the New York recording and radio studies, soon finding a regular berth with Freddie Rich and another leading contractor of the day, Ben Selvin.

The depression was on and the record market hit bottom in 1931, but even when there was less work, Bunny got the calls. And no wonder: The combination of solid professional musicianship and Jazz soul that Bunny could offer was matched by no other white trumpeter of the day.

Bunny often played with the Dorsey Brothers, Benny Goodman and other Jazz minded men of his day. In 1931 he worked in a Broadway pit band led by the Dorsey's, and spent the summer with singer Smith Ballew, who always had a good Jazz man in the band. In 1932 Bunny joined the Paul Whiteman Orchestra.

A month with Abe Lyman in late 1933 was followed by a CBS studio contract and more freelance recording work. Bunny recorded many songs with such artists as Bing Crosby, Mildred Bailey, The Mills Brothers, and the Boswell sisters.

In 1935, the nation first started to appreciate Bunny. At this time he was a pretty serious looking fellow. This was a characteristic not at all reflected in his playing. Red McKinzie once made a very pertinent remark about Bunny's playing just after Bunny left Goodman's band. "If that man wasn't such a gambler, everybody'd say he was the greatest that ever blew. But the man's got such nerve and likes his horn so much, that he'll go ahead and try stuff that nobody'd ever think of trying."

At that time, Bunny was playing around 52 Street in a club run by Red. Bunny was doing radio work too, and he was just beginning to record under his own name. With a pick-up band he recorded one side for Vocalion that was destined to stick. It was, "I Can't Get Started." his identification tag.

Shortly after Bunny made this recording, Tommy Dorsey was looking for someone to spark his new band. Like other musicians of that time, he played with Bunny on all kinds of studio dates, and like those other famous musicians, Tommy considered Bunny the greatest of all white trumpet players. To know what happened, all you have to do is listen to the brilliant passages on "Marie" and "Song Of India".

Jazz musicians the world over also considered Bunny to be the top man. To prove this, he won the 1936 Metronome All Star Band Poll, coming in with 5 times as many votes as his nearest competitor. Most of 1936, Bunny played with Dorsey, recorded a few songs and left. In March of 1937, Tommy helped Bunny put an orchestra of his own together.

Seven months later, Bunny's band was the top attraction in the popular music field. The "Miracle Man of Swing" was the billing he received in his bookings around the nation.

With the possession of a four octave range on the trumpet, he could hit high and low notes with an incomparable fullness of tone. That, plus his excellent understanding of melody, harmony, and fine impovisation ability gained him thousands of admirers.

July of 1937, there was a rating written in Metronome Magazine about Bunny's band. It was a (B plus.) To make this article short, it said Bunny Berigan's band is coming along nicely. When it started off there were a few inherent weaknesses, but didn't last too long. Bunny made more improvements in 1937 too. He added two trombonists, Ray Conniff and Nat LeBovski and a fine young clarinetist, Gus Bivona. His rhythm section was really a jumping affair. Veteran Hank Wayland was on Bass, and on piano and drums were two of Bunny's discoveries. The pianoist was Joe Bushkin. The drummer was Buddy Rich.

Critics said the band started to lose its touch in 1938. It had its tough breaks, like when the hurricane blew the roof off Boston's swank Ritz Carlton Hotel just when Bunny was to open.

Very late in 1938 Bunny had a run-in with Arthur Michaud, his manager, and the two split. In 1939 Bunny's band wasn't playing too well. In 1940, two things happened, Bunny junked his band and he joined Tommy Dorsey.

It looked like the comeback of Berigan. He started to play magnificent horn once more. Some folks claimed he never played better. He sparked not only the Brass section, but the entire band. At this time Tommy wasn't as high as he used to be but came roaring back when Berigan joined. It lasted six months and then Boom! Berigan and Dorsey split.

So Bunny went back to bandleading again. His health and constant one nighters soon began to tell. Apparently, though he was in good spirits. He joked with friends and talked about how his band had a good future ahead of it. But you had a feeling it never would. And yet he carried on with his dogged grit. The men in the band realized how hard he was trying. Bunny proved to them on many a one night stand by blowing when he should have been flat on his back in bed. He broke down several times, and only a few weeks before was released from a Pennsylvania hospital after a bad siege of pneumonia.

On June 1, 1942 his band played at the Manhattan center in New York. Where was Bunny? He was in Polyclinic Hospital very ill. He had cirrohosis of the liver and other complications. His band played the job without him. Benny Goodman brought over a sextet from the Paramount to help out their fellow musicians.

The next day musicians and friends learned that Bunny was really sick. Bassist Sid Weiss, a very close friend, went to the hospital to visit him. Bunny grinned as he saw Sid's slight figure, "And they tell me I'm sick" he joked. "Looks like you should be here instead of me".

That night Tommy Dorsey got a telephone call to come over to the hospital right away. Tommy left the band at once. The minute he saw Bunny he knew there was no hope.

On June 2nd, 1942 Bunny Berigan died. And now like other great horn players is gone. Naturally, people are going to remark how great he was. And how right they were too! Theres too much proof to argue the fact, recorded proof, as well as the recollections of all the people who heard him.

And those who knew him, know what a great person they had lost, too. That just doesn't go for his wife Donna, and their two children Pat and Joyce, but for all the great names in music like Goodman, the Dorsey's, Shaw, Glen Miller, Eddie Miller, Gene Krupa and many many more who played with or knew Bunny Berigan personally.

Louis Armstrong was once asked a question about who he thought was the best trumpet player of all time. His reply, "The best of all of them? thats easy, it was Bunny!"

Most of them will say he was the greatest. If you would have asked Bunny he would have called all of them great. Bunny spoke well of everyone. You'd never hear him cut anyone down but you might have heard him build them up whether they were famous or not, or whether they were his own discoveries like Auld, Bushkin, or Rich.

Bunny is gone now. Fortunately for most of us, he has left memories by way of the phonograph records he made. Others who knew him as a person, didn't need such recorded evidence. We can remember Bunny Berigan the person.

YOU DON'T FORGET A MAN LIKE THAT!

Bunny Berigan was burried in St. Mary's Catholic Cemetery Friday, June 6, 1942, and for 8 years had no grave stone. On October 8, 1950 the Madison, Baraboo, and Beaver Dam AFL musicians local unveiled the granite monument, with approximatly 300 people who attended.

John Woellfer, Randolph did the art work on the stone. Charles Casey was the original designer. The Rev. Anthony Czaja, pastor of St. Mary's Catholic Church, Fox Lake, officiated at the rights.

Art Beecher was the chairman of the committee.

BUNNY BERIGAN'S STYLE
By Bob Davis

Some romantics, reacting only to certain parallels of life styles, have viewed the playing of Bunny Berigan and Bix Beiderbecke as essentially similar. Nothing could be further from the truth, and such comparison serves merely to distort the genuine individuality of the two great B. B.s of Jazz.

Bunny's brilliant horn is essentially out of Louis, not Bix, but it is a copy of no one's. Louis called him the greatest that ever took after him, and he knew full well how truly unique Bunny's playing was. Bunny, for his part, worshipped the master.

Like Louis, and in contrast with Bix, Bunny sought to challenge the excepted limits of the trumpet, while always keeping the challenge in the service (not at the expence) of majestic melodic expressiveness. For example, when Bunny hits his high F on the famous 1937 **I Can't Get Started.** it is the logical culmination of everything in the solo up to that point, not a mere exhibitionistic display of technique. Small wonder that the record was named by no less a musician than Duke Ellington as one of the ten all time favorites.

Bunny utilized the full range of the horn on almost every solo, and his crackling lower register was as greatly admired by Roy Eldridge as the high register. Bunny liked to leap from a series of flawless executed low notes into a passage in the upper register. He did so with variety, and

with sureness, tasteful inevitability and sweeping grandeur that is one of the true wonders, not just of Jazz, but of all music.

Bunny was the first white trumpeter to use a lip vibrato (as opposed to the valve vibrato), and this gave his playing a bluesish, soulful feeling that makes him one of the most authentic blues players who ever lived. And the Blues is the very soul of Jazz.

Bunny's tone is another musical wonder, always full, but now rounded, now ever so slightly pinched, but without strain, depending on the mood to be projected.

His very vibrato on just a single note is enough to convey the feeling of surging, forward momentum that is the essence of swing. And let us remember that in Jazz, "it don't mean a thing if it ain't got that swing."

Then, there is the constant, beconing lift and drive of Bunny's rhythm, achieved by the sure, flowing way he fitted his notes together. Logical inevitability? Indeed. But faultless fidelity to the beat, too.

Finally, let us remember that Bunny was a great improvisor, a musical composer in the act of playing. He disdained wholly canned solos. Each was a spontaneous, daring gamble with fate. If he made it, as he usually did during the great years, fine. If he missed, he would undauntedly try again. But those misses, as Dan Morganstern once aptly put it, were more exciting for having been atempted than the perfection of most other players. Such was Bunny's ability to communicate, and that is yet another hallmark of the great Jazz man.

But these are words, and they are ultimatly incapable of discribing the sounds that came from one of the greatest horns of all time.

Bunny Berigan lived as he played, with a kind of reckless abandon, except that his playing was far more controled. Had he lived differently he would have lived beyond the mere 33 years and 7 months nature alloted. But that would have made his playing different, too.

Bunny made his choice, one by no means unknown in the annuls of Jazz. Although we may wonder at it, there is no gain saying that we who love his music are the richer for it. He left a beautiful recorded legecy. How fitting that we honor his memory today.

AUTHOR'S NOTE

I would like to thank Bob Davis, Ray Groose, Art Beecher, Ruth Mielke, Harold Kaiser, Pat Casey and everyone associated with me who helped make this pamphlet possible. I'd like to make a special thanks to the Fox Lake Chamber of Commerce and the board of directors which includes President Henry Ballweg, Vice-President Chris Cukjati, Secretary-Treasurer Rodney Binder, John Derivan, Keith Steiner, Ray Manske, Lucille Jahn, Florian Garczynski, Oscar Davies, Jean Mitchell, Arnold Kamp, James Jodarski for their help.

Mark Gossink

Mark Gossink

(Jr. Member Fox Lake Historical Society)

DOWN BEAT

CHICAGO, SEPTEMBER 1, 1942 Vol. 9—No. 17

Manager Nails Berigan Lies

"Bunny Paid Off $15,000 In Year, No Irresponsible Drunkard Could Do That!"

New York—"Take it from me, those stories you hear about Bunny Berigan drinking himself to death are so much hot air. They couldn't be more wrong."

Don Palmer, who road-managed the Berigan crew during the year before the trumpet player's death, made this claim in an exclusive interview with *Down Beat*. Although Don was approached by a national slick magazine for a story just after Bunny died, he was too broken up at the time to give out with the straight account and felt, too, that musicdom's newspaper rightfully had first claim on it.

"If ever a guy put his whole heart and soul into making an organization click, that guy was Bunny Berigan," Don went on. "That's why these false rumors bother me and the rest of Bunny's real friends so much. It just isn't fair that the thousands of kids all over the country, who thought of him as a great musician and someone to model their music life on, should be disillusioned by lies and gossip spread by squares who never even knew Bunny.

"More important, it isn't right that the memory of one of the greatest jazzmen should be defamed and that he should have a completely inaccurate picture of his last days left to confuse jazz historians.

Not Fair for Lies to Blot Bunny's Name

"He Was Not a Lush"

"I'm not going to tell you that Bunny didn't take a drink while I was with him because that wouldn't be true. But he was far from being the irresponsible drunkard that they've made him out. And you don't have to take my word for that, either. Just look up the records. During that last twelve months, there wasn't one complaint sent into Harry Moss of M.C.A. who handled the band's account. Just the opposite was true. Not only did Bunny break attendance records set up by bands like Gray Gordon, Will Osborne and Russ Morgan, but bookers all over the country sent in enthusiastic accounts to the New York office about the band and his behavior. Even then, they'd heard the stories about Bunny and were almost surprised to see him reach the band stand sober and on time.

"But to really prove what I'm telling you, here's a story that not many people know and that shows just what a real guy Bunny was. When Harry Moss took the band over on July 28, 1941, Bunny was twenty thousand dollars in debt. At the time of his death, he was less than five thousand dollars in debt. Does that sound as though he hadn't been working hard and plugging to get places? He traveled all over the country and did two hundred one-nighters in a year's time. No screwball drunk could do that.

"Bunny had one big idea and that was to produce the best band in the business. Nothing else mattered. We knew that he was working too hard and told him so. Once, when he had just been released from the hospital, the doctors told him that he shouldn't work for at least three months. A few days later he was back with the band again, playing harder than ever.

Refused to Rest

"I tried to get him to take a lay-off and let the band use his name while he rested, and take enough of a cut to keep him going, but he wouldn't listen to me. We nearly had a fight one night when he was ill and I tried to keep him from working. Another time, Harry Moss flew to Norfolk to get him to quit, but without success.

"The trouble was that Bunny's health was undermined from years of fast living that went way back to the time when Hal Kemp brought him into the music business. Bunny was never the kind of person who took things easily. He worked hard and played just as hard. He didn't know how to relax.

"Besides that, his dad died not long before Bunny did and that didn't help matters any.

Cut Too Few Records

"One of my biggest regrets," Don said, "is that Bunny didn't make more records during his last days. Then everyone could see how well he was playing, in spite of feeling tough a lot of the time. The last sides that he cut were for *Elite* records, during the latter part of April, 1942. The titles were *My Little Cousin; Skylark; Me and My Melinda;* and *Somebody Else Is Takin' My Place.* They should be released shortly in a Memorial Album.

"I'm glad I can say that Bunny died happily. Vido Musso, who took over the band, Tommy Dorsey and I were at his bed-side. One of his last wishes was that the band should stay together and go places. I don't have to tell you that we're going to do just that. A lot of people have written in to me asking what happened to Bunny's trumpet. I have it and the mouthpiece that he used for his *I Can't Get Started* number. I intend to hold on to them for the time being, perhaps later they'll be placed in a jazz historical collection.

TD Was a Pal!

"I want to say that a lot of credit should be given to Harry Moss for the fine job he did after he took over the band and for the personal interest that he took in Bunny. Tommy Dorsey, too, did everything that he could for Bunny, and gave his family a wonderful lift after his death.

"Maybe this article will do something to clear up the confusion about Bunny's death. The whole musical world should know what a loss they've suffered and that the most wonderful musician who ever lived spent his last days in the best of show tradition, working to do the stuff he loved in the best way that he possibly could." —*tac*

call for this help.

A Tribute to "Bunny" Berigan

The following fine tribute to "Bunny" Berigan, noted Fox Lake musician who died recently in a New York City hospital, was written by Irving Kolodin and appeared in the issue of the New York Sun on the day following Berigans' death:

They'll be burying Bunny Berigan in a few days, out at Fox Lake, Wisconsin, and around the bars and in the record shops, the knowing ones will be swapping yarns of his happy-go-lucky career, his carefree saunter down the road of life. How he came out of Wisconsin a dozen years ago, with a tremendous talent for playing the trumpet, which won him spots in one big band after another, and, finally, a band of his own.

"There were, in fact, three bands of his own—the first one, to which little attention was paid, and the second, which was almost getting some where when it folded, and this last one, which Bunny was leading when he was taken to the Polyclinic Hospital on Sunday, before his death yesterday at 33. They'll be talking about the ready answer he had for a joke and his offhand way of minimizing his own talent, when any one was boring enough to dwell on it.

"But, like the clown who got the greatest laughs while he writhed in genuine pain, Bunny's exist had an irony that was exquisite, and all its own. For the finest playing he has done in years and years—some would even omit this qualification—is being heard from the soundtrack of the film "Syncopation," which is currently making the rounds of the double-feature houses. It is even conceivable that the reclame from this film might have started Bunny back along the road he has traveled twice before. This time he might have made it.

"Here is the irony, though. Only a scattering of the many thousands who will see this picture, and thrill to the music they hear, will connect it with the man who died yesterday. The story concerns a pair of trumpet players, one white, the other colored. Jackie Cooper plays one, Todd Duncan the other. Even their most devoted admirers would not claim for either the facility on the trumpet needed to carry the story. So they hired Bunny to make most of the sound track. And, in the immemorial way of Hollywood, everybody connected with the film is credited by name—except Bunny.

"Bunny got the job, probably, because the musical director was Leith Stevents, who formerly ran the "Saturday Night Swing Sessions" on the Columbia network. Here it was that Bunny made his original impression on the public, first as a brilliant performer in the house band, and then as a featured soloist. When the need for a trumpet player occured, it was natural for Stevens to think of Bunny.

"Thus it was that Bunny committed to celluloid what was truly a swan song to his public, but in a curiously opaque and grubby way that is hardly consonant with his great ability. To be sure, he earned some money, which was barely a consolation—for they will use it to bury him with, if it has not already gone to pay debts. Even the last solace—that he had done a job which people will admire him for, and credit him with—has been denied to Bunny for his playing in "Syncopation"—as brilliant as it is nameless."

Pat & Van:
This is the copy of the prospective notes I wrote for RCA's re-issue of Bunny's records for RCA. Hope you will tell me what you think.

Bob

Bunny Berigan was the greatest white jazz trumpeter of that unique age in American history we call the Swing Era. It was the one period when an art, or at least something very close to art, was popular with a mass American audience. Indeed, swing was THE popular music of the day.

Testimonies to Bunny Berigan's electrifying impact on those who heard him then are legion. Louie Armstrong's are especially significant simply because it was he who gave them. Louie repeatedly refused requests for Bunny's famous signature song. I asked him to play it once in 1957 before I knew better. "I'm sorry," he said with mist in his eyes, "but that one belongs to Bunny." He in effect amplified on his sentiments when he autographed his photo for Bunny's daughter, Joyce. "Bunny was my boy," Louie wrote to her. Bunny was Pops' boy because he considered him the outstanding trumpet player to follow in his path. He said that in a 1947 interview.

But the ultimate phenomenon of Bunny Berigan is that his impact on those who hear him now, for the first time, is no less profound than it was on his contemporaries.

In 1974 I was in a record store on the campus of Northern Illinois University in DeKalb. The store manager said he had dug the Berigan records I played on my radio show, and I replied that he had an album in stock with a couple of Bunny cuts on it. He cued them up on the store phono which fed speakers outside as well as in the store. Within 6 minutes passing college students came in practically demanding to know who that trumpet was. They had difficulty believing the music had been recorded in 1937, but ten of them ordered copies of the album! I was as amazed at them as they were at the music's vintage.

Such, then, is Bunny's ability to communicate something very special to open ears regardless of their age. He is one of few players, white or black, who transcends the boundary of his era strictly on musical merit, that is, without the help of nostalgia. Those young people had no nostalgia with which to identify the music.

The tunes we heard that day were Honeysuckle Rose and Blues from the "Jam Session at Victor." They are among the many jewels to be found in this historic complete re-issue of Bunny's treasures for the label from 1932 to 1939.

Crucial to Bunny's extraordinary emotional impact is the timeless modernity of his trumpet style. At the source of that style, giving it life and shaping its form, is the quality we call "soul," impossible to define but unmistakable when present. It is manifestly present in every aspect of the man's playing.

Bunny continually challenged the accepted limits of the trumpet; but he kept the challenge in the service (not at the expense) of a lyrically majestic expressiveness. Virtuoso technique and musical content were interrelated parts of a unified whole, not things apart from one another. For example, when Bunny hits and holds the final note on his 1937 I Can't Get Started, it is the logical culmination of everything he has played up to that climactic

moment. At no point in the performance do we hear even a hint of mere technical exhibitionism. Small wonder that Duke Ellington selected the record as one of the ten items on his "desert island list."

Bunny utilized his entire range on the horn on almost every solo. His big, buttery lower register was as greatly admired by Roy Eldridge and Dizzy Gillespie as the upper register. Bunny liked to leap from a passage of those low notes into a passage in the middle or high register. He did so with inventive variety, and with an aggressive attack and sweeping grandeur that comprise one of the stunning beauties in all of music.

He was the first important white trumpeter to use a lip vibrato (in contrast to the valve or hand vibrato). He learned it from his grandfather and it gave his sound a bluish color that makes him one of the most moving blues players you will ever hear. (Listen to Jelly Roll Blues or Blues.)

Bunny's tone is another musical wonder. It is always rich, but is now rounded, now slightly pinched to an edge, and without strain, depending on the mood to be projected. Few jazz trumpeters are as capable of such tonal splendor in the extremities of the horn.

His very vibrato on just a single note is enough to convey the feeling of surging, forward momentum that is the essence of swing. Then, there is the constantly beckoning lift and drive of his rhythm, achieved by the sure, flowing way he fitted his notes together and accented them.

Finally, Bunny was a masterful improvisor, a musical composer in the act of playing. He disdained canned solos. Each was a spontaneous, daring gamble with fate. If he missed he would, undaunted, try again. But as Red McKenzie once suggested, those misses were more exciting for having been attempted than the "perfection" of players who dared not.

But as you will hear, the whole of Bunny's style is far greater than the sum of these parts because, to repeat, the whole springs from that intangible quality called soul. Bunny Berigan was all soul.

Bernard Roland Berigan was born to William and Mayme Schlitzberg Berigan on November 2, 1908 in Hilbert, Wisconsin. Bunny's older brother, Don, remembers the family moved to Fox Lake, Wisconsin less than a year later. The small resort farming community is located in Dodge County just north of Beaver Dam or 55 miles northeast of Madison. The family was a musical one and provided a good deal of the entertainment for their friends and neighbors.

Bunny made his debut and entry into our musical consciousness when he was 8 years old. His Aunt Cora Schilitzberg told me in a taped interview in 1974 that Bunny sang a solo accompanied by his mother at the piano. The occasion was a local farmers' meeting. They had practiced with the piano at home but not with the one in the hall. It is significant that although the latter instrument was tuned too high, Bunny was able to adapt to it without warning the instant he heard the introductory chords. His mother was extremely proud and predicted a musical career for her son.

When his grandfather John Schlitzberg formed a young people's band, Bunny became the youngest member. He was still 8 years old. He studied alto horn and became

proficient on the violin before his grandfather gave him a trumpet. (Bunny doubled on violin until around 1927 or 1928.)

Ms. Schlitzberg recalled that when Bunny was about 13 the family had records by the Paul Whiteman Orchestra. (The year would have been 1921 or 1922 and Whiteman's Whispering/Japanese Sandman for Victor was a million seller.) She vividly remembered Bunny's reaction. "'Someday,'" he convincingly announced, "'I'm going to play with Mr. Whiteman.'"

The incident is significant. In correctly forecasting that he would join what in 1921 was the best known orchestra in the country, Bunny revealed he realized even as a boy that he possessed an exceptional talent. The remark also suggests that he was deliberately preparing himself for a career in the musical big time.

In June or July of 1922 Bunny joined Merrill Owen's band out of Beaver Dam. Bunny had turned 13 the previous November. We are fortunate to have two first hand accounts of how truly extraordinary the young man's talent was at that time.

Owen told me in a 1977 interview that at first Bunny had no jazz trumpet style. But trumpet players were hard to come by and Owen recognized "a lot of potential." Owen said his protege had trouble reading the trumpet parts because they were in unfamiliar keys which gave him trouble with the fingering. He could, however, read the violin parts very well. The trumpet had not yet become the very extension of the person it soon became. Owen got a "C slide" for Bunny's horn, enabling him to play the violin parts on the trumpet without transposing. The idea worked.

"Within a couple of months," Owen continued, "Bunny was not only sight reading the trumpet music in any key," but had also developed a "hot solo style." He also said Bunny could improvise for "several choruses" and that he "would get completely away from the melody."

When I said, "so it wasn't just melodic embellishment," Owen replied, "that's definitely right. He improvised on the chords. I was afraid the people wouldn't like him getting out so far, and I tried to hold him back. He was a real dare devil even then," Owen said. "Even then," Owen made clear, meant less than a year after Bunny joined him.

The foregoing confirmed what the late Ray Groose, who was also in the Owen band with Bunny, told me in a 1974 interview. What Groose said clearly indicates that the basic elements of Bunny's jazz style were present soon after he joined Owen, including a hot sound, a driving rhythm, and the use of the whole range of the horn as he improvised "6 or 7 choruses." (Frankly, I was skeptical of Groose's description. In questioning Owen, I was careful to say nothing of Groose's remarks for fear it would bias what Owen recalled. The two sources were thereby kept totally independent of one another. I am no longer skeptical.)

Bunny could have inferred his sense of hot tonality and rhythm directly from jazz records, but not the core of his style which was an approach to improvisation that can only be described as unusually advanced for that day. Nor could jazz records have showed him what was at least the beginning of a virtuoso command of his horn.

We are discussing Bunny's development by 1923. The records of the Original Dixieland Jazz Band beginning in 1917, the New Orleans Rhythm Kings beginning

in 1922, and even the records by Louie with King Oliver in 1923 -- all relied on melodic embellishment in improvising. The first records on which a jazz soloist extemporizes on the chords were by Bix Beiderbecke with the Wolverines. And those were in 1924, a year after Bunny was doing it. The "modern" approach fully matured would not be displayed on records until Louie's Hot 5s beginning in November of 1924. They are also the first records on which we hear a jazz trumpeter using the entire range of the horn.

Owen told me that Bunny did hear Louie in person in Chicago in late 1923 or early 1924. He recalled seeing the photo Bunny had taken with Louie at the time. This is the first known account of Bunny having heard Louie that early. But even so, that was well over a year after both Owen and Groose said Bunny had evolved to the point discussed above.

Bunny came home excited by what Louie was doing, Owen said. (Louie was with Oliver at the time, and we know from Hoagy Carmichael that Louie got somewhat more solo room on a live gig than he did on records with Oliver.)

But in light of the foregoing, Bunny's reaction to Louie was probably due at least in part to the excitement of recognizing in the master a kindred spirit, a virtuoso technique and advanced method of improvisation that, although similar in basic concept, Bunny had arrived at independently. That this is possible we know from Jack Teagarden and Jimmy Harrison's discovery upon first hearing each other that they had been working out similar approaches to the trombone independent of hearing one another.

Hence these most interesting questions: How did Bunny come to use a genuine improvisational approach so early? Did he discover it for himself by grasping what the jazz players he heard on records were pointing towards but not realizing? Was his early virtuoso technique (using the whole range of the horn) perhaps the result of adapting to the trumpet the cadenzas which were a part of the violin literature he was exposed to in his earlier training? Did the virtuosity of brass players such as those in Sousa's Band also suggest what might be done in a jazz context? And, is it possible that the distinctive sonority of his trumpet was colored not only by his grandfather's lip vibrato, but also by his trying to simulate the sound of the violin on the trumpet in so far as that was possible? (Not so strange at all given his affinity for the violin and the fact that Lawrence Brown of the Ellington band said his unusual trombone sonority was inspired by his early love of the cello.)

None of this is to assert Bunny was not influenced by Louie. We have Bunny's own affirmative word on this. But I am suggesting the influence was at the very least less profound than has been assumed -- that the influence was probably in terms of the perfection of Louie's swing and the imaginativeness of his ideas rather than virtuosity and basic concept. In other words, I believe Bunny had, indeed, found his own way by the time he was 14, and that subsequently hearing Louie served to show him how far that way might be traveled.

Again, the experience of another jazz great, Jabbo Smith, confirms that this pattern is by no means impossible. Jabbo detailed the development of his trumpet style for me on tape. It is essentially similar to what I have suggested about Bunny on the basis of Owen and Groose.

Jabbo also indicated why Louie is <u>incorrectly</u> thought to have been the formative, primary influence on just about all subsequent trumpet players. Having been the

first to gain extensive exposure, and his style having so dramatically impacted on the public's ear, people tended to hear only Louie in anyone having total command of his horn and the capacity for improvisation, however distinctive their approach and whatever its source actually was. Earl Hines affirmed much the same thing in an interview with me.

Bunny stayed with the Owen band for 3 years.

In 1925, following a stint with Cy Mahlberg's band out of Fond du Lac, Bunny went to Madison because of broader musical opportunities. Again, the family must have encouraged him because they arranged for him to live with his grandmother Margaret Berigan while attending Wisconsin High School (not the University of Wisconsin as has wrongly been reported).

Hal Kemp first heard Bunny in Madison a year or two later and was impressed. Incidently, both Groose and Owen expressly and emphatically denied the validity of the remark attributed to Kemp at the time, namely, that Bunny had lots of fire and ideas but that he had a "peashooter tone."

Brian Rust's discography has placed Bunny on a record date with the "Wisconsin U. Skyrockets" led by Jesse Cohen in May of 1928. However, the basis of the claim is not certain and several reliable ears, including John Grams, Dan Morganstern and John Steiner, agree with me that it was not Bunny. Certainly the style of the trumpeter does not square with what we are told about Bunny by Groose and Owens.

Louie Armstrong recalled on tape for John Grams of WTMJ radio in Milwaukee that Bunny came to hear him in Chicago in about 1928 when Louie was with Carroll Dickerson. Louie did not mention the 1923 or '24 meeting Owens cited, which does not mean it did not occur.

Also in 1928, Bunny is reported to have been in New York and Philadelphia. We know he played briefly with Frank Cornwell's band in New York in 1929, and possibly the previous year in Philly.

In early 1930 Hal Kemp hired Bunny, who joined the band at the Taft Hotel. He played his first documented recorded trumpet solo, Washin' the Blues from My Soul, the same year with Kemp. (His first recorded vocal, At Your Command, was in 1931 with Fred Rich's orchestra.)

When Kemp's band traveled to Europe in 1930, a young Madisonian by the name of Lu Hanks loved the Berigan horn so much he followed Bunny on the tour. The early preparation had been completed and the Berigan legend had begun before the hero reached his 22nd birthday.

Bunny was an instant sensation with the musicians when he hit New York. In an interview taped with John Grams, Jack Teagarden told a story that typified the reaction. It seems that Wingy Manone, always his own unabashed PR rep, used to say there were just two real trumpet men -- himself and Louie. When the fellows cautioned Wingy that he had better catch the new boy, Wingy did so. Asked what he thought of Bunny, Wingy quipped: "'Now there's 3 of us, me, Louie and Bunny Berigan.'" (It is noteworthy that when Bunny and Wingy were together on the Gene Gifford session in this collection, Bunny did all the trumpet work, and Wingy confined himself to the vocals. Wonderful jazz sides.)

You will also hear Bud Freeman's tenor on the Gifford session. Bud was once on my radio show reading anecdotes from his charming book with the anti-stereotype title, You Don't Look Like a Musician. Bud told of the band he put together to play at Hoagy Carmichael's wedding reception. Bunny was on trumpet and Bud termed it one of the greatest bands he ever heard, although he said George Gershwin seemed to be in pain as they jammed on his I Got Rhythm.

Yank Lawson didn't think Bunny looked like a musician either. Yank recalled for my listeners that the handsome Bunny resembled Anthony Eden, later Prime Minister of Great Britain. Yank, who frequently played tennis with Bunny, remembered him fondly as "a quiet, gentle soul." Yank also spoke of Bunny's unusual generosity.

Between late 1930 and 1935 Bunny worked in a Broadway pit band and in the studios (radio and record) with some of the best talent in New York. He was one of the most sought after musicians in The Apple. Even during the depths of the Depression Bunny made a lucrative living because he could read well and play in any musical vein.

At one time or another he played regularly for periods of time in the bands of Fred Rich, the Dorsey Brothers, Smith Ballew, Paul Whiteman, and Abe Lyman.

He is on hundreds of sides from this period, many of them purely (or impurely) commercial, and without a jazz solo spot for him. Fairly typical of the sessions where the boys sneaked some free swinging jazz in through the back door is the one with Frank Trumbauer in this collection. Bunny's playing on Plantation Moods and Troubled is among his most moving from this period. The vocals on the other two Trumbauer sides reveal what pop singers sounded like before the Armstrong vocal lessons were fully learned.

We know from a number of sources that this was one of the happiest and busiest periods in Bunny's life.

In June of 1935 Bunny joined the soon to be fantastically successful Benny Goodman Orchestra. Bunny's wonderful playing on Fletcher Henderson's arrangements of King Porter Stomp and Sometimes I'm Happy was a major reason why it was B. G.'s first big selling record. (You can hear those and Bunny's other gems with the band in Volume I of The Complete Benny Goodman in this Bluebird series.)

Bunny stayed with Goodman long enough for him to be a crucial factor in the band's triumphant opening at the Palomar Ballroom on August 21, 1935. The story has been told often enough not to require detailing here. Suffice it to say that Palomar was the birth of the Swing Era, the first enthusiastic indication of the tremendous popularity the music would enjoy for the next 10 years. "When Berigan stood up and blew Sometimes I'm Happy and King Porter Stomp," Goodman later recalled, "the place exploded."

The Era had been born but no one believed the baby, let alone that it would grow to be so healthy. Swing had been around for quite awhile and nothing big commercially had happened to it. The possibility of becoming mass idols as swing musicians could not have occurred to anyone at the time. Bunny left Goodman in September and returned to the free lance work that was better suited to his free-spirited temperament. He could associate with his pals, stay off the road, and earn far more money than as a touring sideman.

One session during this free lance period attests to both the growing popularity of the music and the importance of Bunny's place in it. On March 12, 1936 Bunny took part in a radio jam session. It was the first public attempt to analyze and demonstrate the nature of jazz. (They called it swing, to be sure, for that was the accepted euphemism calculated to overcome the negative connotation jazz had with the general public. The analysis was done by jazz historian, Marshall Stearns, then a graduate student. The analysis was stiff to the point of being self-conscious, but not the music. The band also included Bud Freeman, Joe Marsala, Teddy Wilson and Stan King. Bunny was the last minute substitute for Louie Armstrong who had taken ill.

In January of 1937 Bunny made his first records as a member of the Tommy Dorsey Orchestra. The band had not yet really clicked with the public, but Bunny's magnificent playing on Marie/Song of India helped give T.D. his first smash hit. Bunny's solo on Marie became indelibly associated with Tommy's band in the public's ear, so much so that after Bunny left, his solo was orchestrated note for note and played by the entire Dorsey trumpet section. (You can hear all of Bunny's gorgeous recorded solos during his first tenure with T.D. in Volume of The Complete Tommy Dorsey, also in this Bluebird series.)

By this time swing was a national institution, and fans wanted to know who that trumpet with Dorsey was. Seeking to capitalize on his popular success with Dorsey, Bunny formed his own orchestra in the spring of 1937. His former boss not only encouraged Bunny but backed the enterprise financially.

On the day before the Berigan band's first records, Bunny cut the unforgetable "Jam Session at Victor" with Dorsey, Fats Waller, Dick McDonaugh, and George Wettling. (One of the great drummers, Wettling had signed on with Bunny's orchestra and would remain for 10 months.)

The jam session was not pre-planned. They all just happened to be there at the same time, resulting in one of the happiest accidents on records. When you hear Fats' striding left hand you'll know why they got along so well without a bassist. T.D. gives us some of the finest jazz trombone he ever recorded. Bunny is positively magnificent, and the sheer beauty of his sound was never better captured. He had a special fondness for Fats' Honeysuckle, having previously recorded it in memorable performances with "Red Norvo's Swing Octet" in 1935 and later the same year with Mildred Bailey. His feeling for the blues, already alluded to, shows in his playing on the second track.

Bunny's orchestra started out with high caliber sidemen, prime bookings, and an excellent contract with RCA, not to mention the leader's horn. As a soloist Bunny is rarely in less than top form on his band's Victor records. On the vast majority of them he is truly superb, including the band's last Victor session in November of 1939 when his health was beginning to fail. (Listen to Night Song and Ay-Ay-Ay from that session.)

But the orchestra, apart from Bunny, would never achieve a distinctive stylistic identity. The full potential of the band as an ensemble would never be realized. Like the big bands that Louie fronted, the horn of the star counted far more than anything else. Even so, George Simon reviewed the band in 1937 and gave it a B+ rating.

"A businessman he wasn't, a musician he was," wrote Bunny's wife, Donna, to their daughter, Joyce. Nor was he an effective leader of men. Bunny simply did not

care to have those qualities because they were in direct conflict with his temperament. His entire life had been one of intense love of his horn. That was at odds with diverting attention to business matters. His managers, left to their own devices, cost Bunny a great sum of money. Throughout his life Bunny thrived on the fraternity and love of his fellow musicians. That was at odds with being his sidemen's taskmaster and disciplinarian. And yet business sense and discipline were qualities a band needed if it was to prosper musically and financially.

The terrible irony of Bunny Berigan is that the ultimate criteria of success in the profession beckoned a musician of his acknowledged greatness to play a role he wanted to play but had never been prepared for. Indeed, quite to the contrary, we have seen that from the age of 8 Bunny was strongly encouraged to focus exclusively upon developing his prodigious musical talent. The early admiration of peers and fans certainly did not incline him to do otherwise.

I just wrote of "the terrible irony." But it may be more akin to terrible tragedy that precisely what made Bunny a great jazz man also made him a poor band leader. The tension thus imposed on the man beginning in 1937 must have been awesome. The disease of alcoholism (and for God's sake let us for once see it without moral stigma as the physiological disease it really is) did not cause the irony or tragedy. The seeds of that had been planted long before. The later onset of the disease merely served to make dealing with the original, fundamental problem that much more difficult.

But there were happy moments, many of them, especially at the beginning. On August 7, 1937, Bunny recorded his greatest masterpiece, and still one of the most famous trumpet performances of all time. If he had done nothing else his place in music history would be secure.

Bunny had recorded I Can't Get Started twice before during April of 1936. The first was a fairly straightforwarded rendering with singer Red McKenzie. The second, 10 days later, was by "Bunny Berigan and His Boys" with the vocal by Bunny. The latter of those two reveals the inventive, virtuoso approach we hear in the 1937 Victor version, although they are far from the same. The differing contents of the three bear out that, as Wild Bill Davison once told me, Bunny had experimented considerably with the tune outside the recording studio. From the dates of the sessions we know the experimenting began at least a year and a half prior to the version at hand. (Air checks of the Berigan Orchestra show that Bunny never stopped experimenting with the number even after the 1937 record! A lesser improvisor would have been content to stand pat and merely re-play so brilliant a version.)

It has been reported that Bunny sang the vocal because his regular vocalist, Gail Reese, was otherwise engaged elsewhere. This is negated by the fact that she had to have been at the session in order to have sung on the two numbers that were recorded just before I Can't Get Started. Bunny probably did the singing because his earlier vocal effort on the song had been fairly well received by the public.

As successful as the performance was musically and commercially, one wonders why Bunny never again showcased himself so prominently with his band on records. Perhaps as a jazz musician, and as a person known for his generosity, he understood how much his sidemen wanted room to express themselves and gain exposure. I suspect this is the reason.

Whatever the reason, on record after record his playing is so moving that we are left urgently wanting to have heard more of Bunny. A greater tribute cannot be paid to a musician.

Formal tributes in his lifetime included the Metronome Popularity Polls in 1937 and 1938. Blue Lou and The Blues are from the session at which Victor assembled the All Stars from 1938.

Sometime in the late 30's Bunny returned to his home in Fox Lake, Wisconsin for a much needed vacation. He popped in on his old friend, Ray Groose, at his grocery store in Beaver Dam. Groose recalled what Bunny said. "'Hey Groosie, would you like a partner? Boy, I'm fed up with this rat race. I'd like to settle down.'" Groose said Bunny was kidding, but it showed he was unhappy. Groose thought he felt trapped, wanting to escape the mounting pressures but unwilling or unable to seriously consider doing so.

In the spring of 1940 Bunny broke up his band, declared bankruptcy, and rejoined Tommy Dorsey. (His short but exquisite solos on East of the Sun, I'm Nobody's Baby, and Whispering will be in The Complete Tommy Dorsey, Volume .)

But the ultimate criteria of success was still that of band leader, not sidemen. Bunny was miffed that he wasn't featured more. He again left Dorsey and tried the role in which he had previously miscast himself. His new band, which did not record for Victor, also failed.

Thus, did the fatal pattern of personal dilemma and tension continue. Bunny seems to have sensed he was destroying himself and that there were other aspects to life, and he halfheartedly thought about them. But in the final analysis the one, original, overriding passion of his life -- to be a great jazz player and be recognized as one -- led to his untimely death on June 2, 1942. The immediate cause of death was internal hemorrhage brought on by his illness.

His wife had taken him to the hospital and was at the deathbed. She wrote to her daughter, Joyce, that Tommy Dorsey was not present, contrary to some reports. (There is no doubt Tommy would have been there if he could.)

The Requiem Mass was said at St. Patrick's Cathedral in New York. The body arrived in Fox Lake accompanied by Bunny's wife. On the coffin were Bunny's trumpet, and orchids from the Tommy Dorsey and Paul Whiteman Orchestras.

Bunny was buried in St. Mary's Cemetary, located between Fox Lake and Beaver Dam, on June 6, 1942. A granite monument was placed on October 8, 1950, the gift of the Baraboo, Beaver Dam and Madison Musicians' locals.

Another monument was established in 1977 in the form of the Bunny Berigan Memorial Society, Inc. The non-profit organization has on its Board of Directors some of the most dedicated and talented friends of jazz ever assembled.

The Society's "National Musicians Advisory Council" includes some of the greatest names in jazz, all of them admirers of the Berigan Horn and supporters of the Society's mission. [Names can be used here when the list is completed.] Our mission is to perpetuate Bunny's memory with a truly significant annual jazz festival in Milwaukee beginning in 1978. Proceeds from our work will go to the National Council on Alcoholism. The idea is to enable the greatness of the

musician and his death from the illness to contribute toward a cure for those stricken by America's number one health problem. Crucial to this is removal of the moral stigma attached to the disease in the minds of too many people.

For information on membership in the Society write to me, c/o Bunny Berigan Memorial Society, Inc., P. O. Box ____, Waukegan, IL 60085.

Bunny Berigan lived as he played, with a kind of reckless abandon. Had he lived differently he would have lived longer. But that would have also made his playing different, for temperament governs artistic as well as life style.

Bunny made his choice, and a goodly portion of its fruits are here for us to enjoy again. Although we may wonder at that choice, there is no doubt we are the richer for it. And we may well wonder less if we recognize that even a short life, if filled with significant enough accomplishments, brings the greatest measure of earthly immortality available to human beings.

Bob Davis, Founder and President
The Bunny Berigan Memorial Society, Inc.

through. Consequently, much of the spontaneity that sparked the broadcasts of the swing band was lost during all of 1941.

Obviously, bands could no longer play their well-known hit arrangements on the air. Nor could they play their theme songs, for which they substituted a rash of melodies, almost all of which have long since been forgotten. Not so, however, their regular themes, which returned in 1942, and the memories of which still release waves of nostalgia for big band fans everywhere.

These theme songs varied in mood, in quality and in nostalgic power. There were literally hundreds of them, and many of them, and the way they were performed, bring back wonderful memories: Louis Armstrong and his trumpet on "When It's Sleepy Time Down South"—Mitchell Ayres and the sweeping lead sax on "You Go to My Head"—Charlie Barnet's jumping, pumping tenor sax on "Cherokee" and "Red Skin Rumba"—Blue Barron's syrupy version of "Sometimes I'm Happy"—Count Basie's light, swinging "One O'Clock Jump"—Bunny Berigan's emotional, broad-toned trumpet on "I Can't Get Started"—Ben Bernie's lovely opening theme, "It's a Lonesome Old Town" and his cozy closer, in which he talked the lyrics of "Au Revoir, Pleasant Dreams."

Les Brown also had two themes, his jumping "Leap Frog" and his doleful "Sentimental Journey"; the lesser-known Willie Bryant band had a great old ballad, "It's Over Because We're Through"; Henry Busse featured his corny, commercial "Hot Lips"; Billy Butterfield blew his brilliant trumpet on "What's New?"—the song he had introduced with Bob Crosby's band; and Bobby Byrne blew his pure, soothing trombone through "Danny Boy."

And there were many more: Cab Calloway's showmanly "Minnie the Moocher"—Frankie Carle's brittle piano on his "Sunrise Serenade"—Benny Carter's alto sax on his "Melancholy Lullaby"—Larry Clinton's light, swinging ensembles on his "Dipsy Doodle"—the Bob Crosby band's slow, languid, nondixieland version of George Gershwin's "Summertime"—and Xavier Cugat's Latinized version of "My Shawl."

Jimmy Dorsey blew his alto sax on his theme, "Contrasts" with its tempo changes, and Tommy his trombone on one of the most beautiful of all theme sounds, "I'm Gettin' Sentimental over You." Eddy Duchin sounded almost classical when he played "My Twilight Dream" on the piano; Sonny Dunham sounded almost frantic when he blew "Memories of You" on his trumpet.

Duke Ellington used "East St. Louis Toodle-oo" as his theme for years; then when Billy Strayhorn's "Take the 'A' Train" became popular, he switched to that swinging opus. Benny Goodman also used two themes—"Let's Dance" was his opener; for a closer, the Goodman clarinet gently caressed Gordon Jenkins' mournful ballad "Goodbye." Glen Gray and the Casa Loma orchestra were also associated with two themes: "Was I to Blame for Falling in Love With You?"—an unusually beautiful song—and then later the better-known "Smoke Rings," which featured Billy Rausch's trombone.

Mal Hallett had a jumping original called "Boston Tea Party," Lionel

Bunny Berigan

"I CAN'T GET STARTED" was Bunny Berigan's theme song. It was also a pretty apt description of his career as a bandleader.

Bunny could have and should have succeeded handsomely in front of his own band. He was a dynamic trumpeter who had already established himself publicly with Benny Goodman and Tommy Dorsey via brilliant trumpet choruses that many of the swing fans must have known by heart—like those for Benny on "King Porter Stomp," "Jingle Bells" and "Blue Skies" and for Tommy on "Marie" and "Song of India." So great were Berigan's fame and popularity that he won the 1936 *Metronome* poll for jazz trumpeters with five times as many votes as his nearest competitor!

It wasn't just the fans who appreciated him, either. His fellow musicians did too. One of them—I think it was either Glenn Miller or Tommy Dorsey—once told me that few people realized how great a trumpeter Bunny was, because when he played his high notes he made them sound so full that hardly anyone realized how high he actually was blowing! Red McKenzie, referring to the notes that Bunny did and didn't make, once said, "If that man wasn't such a gambler, *everybody* would say he was the greatest that ever blew. But the man's got such nerve and likes his horn so much that he'll go ahead and try stuff that nobody else'd ever think of trying."

All of these men, Miller, Dorsey, McKenzie, plus many others, including Hal Kemp, featured Bunny on their recordings. How come Kemp? Because his was the first big name band Bunny ever played with. Hal had heard him when he was traveling through Wisconsin in 1928, was attracted by his style, but, according to his arranger-pianist, John Scott Trotter, "didn't hire him because Bunny had the tinniest, most awful, ear-splitting tone you ever heard." Berigan broadened his sound considerably (it eventually became one of the "fattest" of all jazz trumpet tones), came to New York, joined Frank Cornwall's band, was rediscovered by Kemp ("Bunny had discovered Louis Armstrong by then," Trotter points out), joined the band, then went off into the radio and recording studios (he cut some great sides with the Dorsey Brothers Orchestra) and was at CBS doing numerous shows, including one of his own, which featured Bunny's Blue Boys, when Goodman talked him into joining his

band. He stayed six months, returned to the studios and then joined Dorsey for a few weeks—long enough to make several brilliant records.

Even while he was with Tommy's band, Bunny began organizing his own, with a great deal of help from Dorsey and his associates. First he assembled an eleven-piece outfit, which recorded several sides for Brunswick and which really wasn't very good, and then in the spring of 1937 he debuted with a larger group at the Pennsylvania Roof in New York.

The band showed a great deal of promise, and it continued to show a great deal of promise for the close to three years of its existence. It never fulfilled that promise, and the reason was pretty obvious: Bunny Berigan was just not cut out to be a bandleader.

As a sideman, as a featured trumpeter, as a friend, as a drinking companion, he was terrific. The guys in his band loved him, and for good reason. He was kind and considerate. Unlike Goodman, Dorsey and Miller, he was not a disciplinarian—neither toward his men nor, unfortunately, toward himself. Playing for Bunny Berigan was fun. And it was exciting too—like the night a hurricane blew the roof off Boston's Ritz-Carlton Hotel, where the band had just begun to establish itself, or the time it showed up for a Sunday-night date in Bristol, Connecticut, only to find Gene Krupa's band already

Bunny

on the stand (Berigan had gotten his towns slightly mixed—he was supposed to have been in Bridgeport, Connecticut, that night.)

The band projected its share of musical kicks too. On that opening Pennsylvania Roof engagement, it unveiled a new tenor sax find from Toronto, Georgie Auld, who perhaps didn't blend too well with the other saxes but who delivered an exciting, booting solo style. It had a good arranger and pianist in Joe Lipman and several other impressive soloists, including a girl singer, Ruth Bradley, who was also a clarinet player.

Berigan was good at discovering musicians. Ray Conniff started with him, and so did two brilliant New York lads, a swinging pianist named Joe Bushkin and a rehabilitated tap-dancer-turned-drummer named Buddy Rich.

The band recorded a batch of sides for Victor; some were good, some were pretty awful. Naturally his "I Can't Get Started" was his most important. (He had recorded the number earlier with a pickup band for Vocalion, and to many musicians this was a more inspired version.) Also impressive were "Mahogony Hall Stomp," "Frankie and Johnny," "The Prisoner's Song," "Russian Lullaby," several Bix Beiderbecke numbers and a few pop tunes, especially if Kitty Lane happened to be the singer. He featured other girl singers, such as Ruth Gaylor, Gail Reese and Jayne Dover, and sang occasionally himself, but not very well.

As Berigan's self-discipline grew even more lax, his band became less successful. By late 1939 it was obvious that as a leader, Bunny was not going anywhere. Early in 1940 he gave up.

Almost immediately his friend Tommy Dorsey offered him a job. Bunny accepted and sparked the Dorsey band to brilliant heights, blowing great solos and infusing new life into a band that had begun to falter. (For a sample of how Bunny was playing then, try Tommy's record of "I'm Nobody's Baby.")

Bunny's stay lasted only six months, however. There was marked disagreement about why he suddenly left the band on August 20, 1940, after a radio broadcast at the NBC studios. Dorsey said, "I just couldn't bring him around, so I had to let him go. I hated to do it." Berigan, on the other hand, complained about not "enough chance to play. Most of the time I was just sitting there waiting for choruses, or else I was just a stooge, leading the band, while Tommy sat at somebody else's table."

So he reorganized and for a while the new band, composed entirely of unknown musicians, showed promise, according to writer Amy Lee, who reviewed a May, 1941, air shot from Palisades Park in New Jersey: "That fifteen minutes was enough to tell the listener that Bunny is playing more magnificently than ever, that he has a band with a beat which fairly lifts dancers or listeners right off their seat or feet . . . his range, his conception, his lip, and his soul are without compare, and to hear him again is the kick of all listening kicks."

But again Bunny couldn't get started quite enough to last. The combination

of too many one-nighters and unhealthy living began to catch up with him again. The last time I heard the band was in a Connecticut ballroom during the summer of 1941, and for one who admired Bunny's playing so tremendously and who liked him so much personally, it was quite a shattering experience. I reported in *Metronome*:

> The band was nothing. And compared with Berigan standards, Bunny's blowing was just pitiful. He sounded like a man trying to imitate himself, a man with none of the inspiration and none of the technique of the real Berigan.
>
> He looked awful, too. He must have lost at least thirty pounds. His clothes were loose-fitting; even his collar looked as if it were a couple of sizes too large for him.
>
> Apparently, though, he was in good spirits. He joked with friends and talked about the great future he thought his band had. But you had a feeling it would never be. And when, after intermission, Bunny left the bandstand, not to return for a long time, and some trumpeter you'd never heard of before came down to front the band, play Bunny's parts, and spark the outfit more than its leader had, you realized this was enough, and you left the place at once, feeling simply awful.

Shortly thereafter he gave up the band, and Peewee Erwin, who had replaced him in both Goodman's and Dorsey's outfit, took it over. Berigan declared bankruptcy. He was obviously quite ill, but he carried on doggedly, fronting yet another band. He broke down several times. He was hospitalized in Pennsylvania with a severe case of pneumonia. More than anything and almost anyone else, Bunny needed a rest and help. But probably out of sheer loyalty to his men, and faced with the responsibilities of supporting a wife and two young children, he refused to give up.

On June 1, 1942, he was scheduled to play a job at Manhattan Center in New York. The band showed up. Bunny didn't. He was seriously ill in Polyclinic Hospital with cirrhosis of the liver. Benny Goodman, playing at the Paramount Theater, brought over his sextet and filled in as a gesture of friendship toward his first star trumpeter.

On June 2, 1942, Bunny Berigan died, a financially and physically broken man. Like another wonderful trumpeter with the same initials, Bix Beiderbecke, whose horn had also been stilled a decade earlier by too much booze, Bunny lived much too short a life. He was only thirty-three when he died. And yet during that brief span, he grew to be a giant on the jazz scene—perhaps not as a big bandleader but certainly as one of the best-liked musician-leaders of his day and one of the most inspiring jazz soloists of all time.

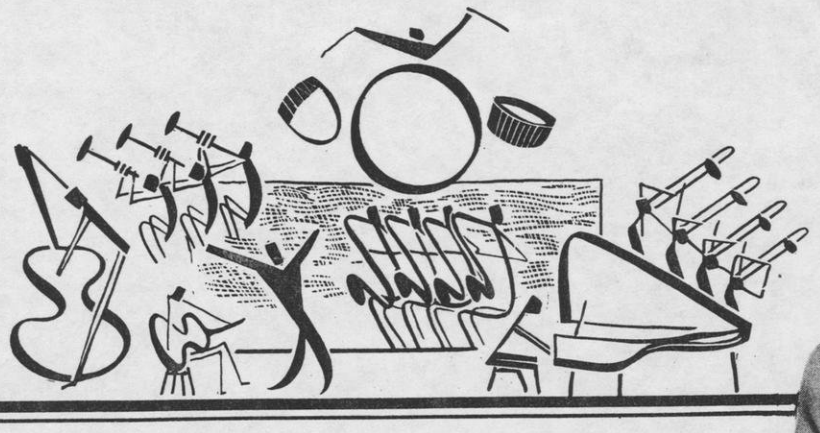
Larry Clinton

ARRY CLINTON was best known for his renditions of "My Reverie" l "Deep Purple," both with vocal choruses by Bea Wain, and for his ginal theme song, "The Dipsy Doodle." The first two were big hit records him. But not "The Dipsy Doodle." Why? Simply because he did not—fact, he could not—record it. For Tommy Dorsey had already cut the ıg for RCA Victor, for whom Clinton also recorded, and neither Victor r Dorsey wanted a competitive version.

Tommy had come by the song naturally, for in 1937 Larry, then on rsey's staff, had written and arranged it and other instrumentals, such as ıtan Takes a Holiday," for the band. This had been during the mild-man-ed, mustachioed Clinton's second stint with Tommy. Several years before, d enjoyed a two-week association with TD, as an arranger for the Dorsey ɔthers Orchestra. "But almost as soon as I came in, Tommy went out," nton says. He did write two well-known jazz pieces that the band recorded, ap Dancers' Nightmare" and "Dusk in Upper Sandusky," the last portion which, Clinton, himself, points out, sounds like "The Dipsy Doodle." th were issued under Jimmy Dorsey's name, but, according to Larry, y were actually recorded by the Dorsey Brothers with Tommy before he t the band.

From Jimmy's band, Larry went to Glen Gray and the Casa Loma Orches- to write swing pieces, the most famous of which was "A Study in Brown," l to build a reputation as one of the country's top composer-arrangers. ter a couple of years, he joined Tommy, who, late in 1937, backed Larry a bandleader. Actually, both were part of an organization that included not y Dorsey, who put up whatever money was needed (Clinton always lived gally and had saved some himself), but also RCA Victor's recording chief, Oberstein. "They had sort of a stable of bands in which Eli and some-ıes Tommy participated. There was Bunny [Berigan] and Van Alexander l Les Brown. To save money, Les and I used to swap some of our arrange-nts."

At first Larry recorded with studio men, whom he also used on an RCA ctor dance band radio program on which he alternated with Dorsey and rigan. The next year he organized a permanent band.



bunny berigan

GIANT OF THE SWING ERA

bruce dexter

"Swing," meaning the music played by the headline orchestras of the late 1930's and early 40's, the Golden Era of big bands, is almost a forgotten word now. Men like Benny Goodman and Tommy Dorsey are in no immediate danger of being forgotten. But one of the names, that like theirs, was synonymous with that style of music, has become more and more likely to arouse no other response than: "The guy who recorded *I Can't Get Started,* wasn't he?"

Berigan was starting to play trumpet at the very beginning of the swing era. Perhaps if he had been born twenty years sooner you would be mentioning his name in the same breath as Louis and Bix, but that is pure speculation. That he *was* a creative artist is hardly open to question. With a strong inclination to purer jazz, but with jazz slowly losing ground to the more popular tempos, Berigan applied the "hot" style to the pop tune.

Bunny has been criticized for his sometime sweet tone, but he cleaned up his tone only where it suited the mood. Would the critics have him play his famous theme, *I Can't Get Started,* a la Muggsy Spanier? Muggsy is great, but it's just not that kind of tune. Berigan adapted his style to the type of music he was playing. Listen to him on Billie Holiday's *Summertime.* Dirty enough? And it is also our contention that his playing must be judged as a separate form of jazz; it is unfair to criticize him as anything but a swing trumpeter.

Bunny first began to be heard of in the 1930 Hal Kemp Orchestra. During the rest of his musical career, a brief twelve years, he recorded with over fifty different bands, including Paul Whiteman, the Dorsey Brothers, Frankie Trumbauer, Gene Kardos, Red Norvo, and others. A few of the bands are not too musicianly, and some are more "mickey" than not, but every so often a trumpet rises above them with a solo that could be only Bunny Berigan's. For example, some of his best solos on wax are on the Chick Bullock *Melotone* records.

How Bunny managed to record with so many different bands is something of a mystery. The most amazing fact is that he recorded with the large majority of them in only seven years, between 1933 and 1940. Quite a few of these recording dates were probably due to Bunny's being a staff musician for *Decca.* (This can be borne out by checking master numbers or record numbers. Practically all of Berigan's work for *Decca* was done on record numbers 600 to 900, and is heard with so many different bands and non-jazz types of bands—such as Dick Stabile—that it could be nothing but studio work.)

There are many records that are believed to have Bunny on them, but no one is sure enough to say positively, since he played such entirely different styles with different groups. One of these doubtful records is the Red McKenzie *Sweet Lorraine* on the *Variety* label, even though there is a long trumpet solo. *Hot Discography* lists the trumpet as Dave Wade, but he sounds as much like Bunny as Bunny does. If, however, Dave Wade is a pseudonym, perhaps the "Dave Wade" on four early Artie Shaw Brunswicks is actually Berigan.

Some of the Chick Bullock and Dick McDonough sides on *Melotone* are questionable items too, although the master numbers correspond with others that positively feature Bunny.

Collecting the records of Bunny Berigan is something like looking for a four-leaf clover in Forrest Lawn. Information is so scanty that no discography lists more than a fifth of the bands he recorded with. Practically the only method of search is to just keep listening to *all* sorts of records and compare them with what you've got. And don't reject such bands as Freddy Martin, Glenn Miller, or Freddie Fich (their earlier bands of course) as too commercial.

Now a little more about the man himself. All right, maybe he drank too much. Perhaps it affected his playing and perhaps it didn't. A certain lack of control is noticeable on some records, but we believe that is due only to Bunny's willingness to try anything on his horn. His playing sounds spontaneous and anything that came into his head he tried to reproduce from the bell of his trumpet. Within the space of a few bars he would jump from low B or A to high E, from a growl to a piercing shake; it always sounded good; you always felt that that was the only kind of solo that would sound right.

Bunny was equally at home in a small or large band. His work with the smaller groups seems to have more life, though. His first recordings for *Vocalion,* with Artie Shaw and Jack Teagarden as sidemen, show to the best advantage the driving quality his horn could have. Even the larger bands he fronted had a spirited tempo that few others had. It was with these larger bands that Bunny recorded so many jazz standards: *Jazz Me Blues, Dixieland Shuffle, Mahogany Hall Stomp, Sobbin' Blues,* and many others.

Maybe one reason that Bunny never became a popular favorite is that he was a musician's musician. Louis Armstrong once picked him as his favorite trumpeter, and Muggsy rated him high, too. As is so often the case, recording doesn't do justice to the artist, but talk to any musician who has played with Bunny (such as clarinetist Andy Fitzgerald) and you'll hear nothing but admiring adjectives. He never had what could be called a sparkling stage personality, as he was usually leaning against the piano with half-closed eyes, but the trumpet he played was inspired and full of life.

Berigan's own bands had their ups and downs. In 1936, leaving Benny Goodman and then Freddie Rich, Bunny formed his own group. They were very successful, playing in the best New York niteries until 1939, when illness forced Bunny to disband. This outfit included such top men as Georgie

(*Continued on Page 26*)

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berigan

(Continued from Page 7)

Auld, Ray Coniff, and Joe Bushkin. After his recovery Bunny again joined Tommy Dorsey, only to leave after four months to form the band that was to be his last. This one was never very successful. There was dissension within the band, and many personnel changes, until the band was barely hanging together. They played at Coney Island, and the jitterbug heaven at the New York World's Fair, and in the summer of 1942 went on the road until Bunny's death abruptly halted the tour.

Despite all this activity in the short space of twelve years, the admirer of Bunny Berigan is left only with his many records (most of which feature very little of his fine trumpet), and the moving picture, "Syncopation," which contains some of Bunny's very finest horn playing, although the plot, needless to say, was one of those terrible things that Hollywood usually falls back on when they turn to jazz, and Bunny was dubbed onto the sound track for the playing of an actor loosely patterned after King Oliver (and if there ever were two trumpet players more unlike than Berigan and Oliver, it's hard to imagine who they could be).

That's about all there is to be said about this musician who, most unfortunately, seems well on the way to being forgotten, his kind of music lost in the current battle between Dixie and bop. Perhaps if his better recordings were available this wouldn't be the case, but the collectors who have Bunny's records aren't selling, and *Victor* has seen fit to reissue only his lesser works. Perhaps also, if more of his work was played on the air he wouldn't be thought of only as the guy who made *I Can't Get Started.*

Sometime, if you get the chance, listen to some of his great ones, sides like *Let Yourself Go, Let's Do It, Wearin' of the Green,* and *Sophisticated Swing;* then you've heard Bunny at his best, and then maybe you'll recall that wonderful solo on *Marie* and start wondering why you don't hear much of Bunny Berigan's music any more.

mr. monk

(Continued from Page 11)

short a time. That band at Minton's made an era of its own, much as Jimmy Noone's did at the Apex Club.

I'll finish by saying that in listening to Monk, the same advice applies as is given to fans of traditional jazz, on hearing bop for the first time: forget what you know, don't compare—listen. Monk is likely to be as jarring a departure from Dizzy Gillespie as Dizzy is from Louis, and yet he may hit you right away. An open ear is a wonderful thing.

QUESTION?

What was the only Jazz Book selected by the Music Library Association of America in their "10 best music books of 1948"—

For answer see page 16

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BUNNY BERIGAN

Started First Band 1937
Where New York City
Previous Band Affiliations Hal Kemp, Rudy Vallee, Freddy Rich, Abe Lyman, Paul Whiteman, Benny Goodman, Tommy Dorsey
Sidemen With Band Included Edgar Sampson, Joe Marsala, Bud Freeman, Joe Bushkin, Dave Barbour, Dave Tough, Paul Ricci, Forest Crawford, Cozy Cole, Red Jessup, Toots Mondello, Babe Russin, Henry Greenwald, Ford Leary, Mattie Matlock, Hymie Schertzer, Henry Freeman, Georgie Auld, George Wettling, Irving Goodman, Al George, Sonny Lee, Mike Doty, Nat Loborsky, Ray Conniff, Gus Bivona, Buddy Rich, Murray Williams, Joe Lippman, Don Lodice, Allan Reuss, Al Jennings, Jack Sperling, Vido Musso
Vocalists With Band Included Chick Bullock, Art Gentry, Gail Reese, Ruth Gaylor, Jayne Dover, Kathleen Lane, Lynne Richards, Nita Sharon
Theme Song "I Can't Get Started With You"
Recording Affiliations Brunswick, Vocalion, Victor, and Decca

Bunny Berigan.

Berigan was not destined for big success on his own as a bandleader and his bandleading attempts were highlighted by periodic breakups and reorganizations. During the in-between periods he worked as a sideman, usually returning to the Tommy Dorsey band but occasionally working with Goodman. At least one of his band ventures ended with a bankruptcy application, but he always came back to try again and, fortunately, to record with each organization. Berigan could be described as a person who had no enemy in the world but himself. Sidemen recall that when he had a good week financially he was quick to cut them in, with bonuses added to regular salaries. But self-discipline was not one of his virtues, and this lack contributed to his financial problems and eventually the complete loss of his health. He had been in and out of the hospital for months, suffering from cirrhosis of the liver and even a brief bout with pneumonia. He died on June 2, 1942. An unsuccessful attempt to keep the band going under the leadership of sax man Vido Musso was soon abandoned. Perhaps the public was not yet ready to accept a band whose leader had departed. Twenty years later it would become common practice. The round open tone of Berigan's trumpet will never be forgotten by those fortunate enough to hear him in person during his all too short career. Fortunately some of his best efforts were recorded and are still available.

BUNNY BERIGAN

On a night in May 1942, the crowd in the Palomar Ballroom in Norfolk, Virginia, quieted down as a lean and haggard man holding a golden trumpet stepped to the microphone on the bandstand. "Ladies and gentlemen," he said, "I've had a lot of requests to play our theme song, *I Can't Get Started*. Well, you'll have to pardon me, but I just got out of the hospital a few weeks ago, and I'm not feeling up to par. Now, I'll tell you what I'll do. I'll try to play it for you."

The band behind him launched into the introduction, the trumpeter lifted his horn, and beauty filled the hall. "He played it as I never heard it played before," said a man who was there. "You could see he was *working*. He went through the entire arrangement with flawless precision." The crowd erupted with an ovation that went on for minutes. Bunny Berigan, only days away from death, had done it one more time.

In an age of good trumpet players, Berigan was overshadowed only by Louis Armstrong; nobody else really matched Berigan's particular combination of gifts—a remarkable achievement for a trumpeter who was a contemporary not only of Armstrong, but of Bix Beiderbecke, Henry (Red) Allen, Roy Eldridge and Muggsy Spanier.

Looking more like a schoolboy than a jazz musician on tour, Bunny Berigan sat for this 1929 photograph while in Lexington, Kentucky, as part of the Wisconsin-based Joe Schoer band.

Berigan's tone, technique, power, emotion and versatility were breathtaking, and listening to him at his best could be an almost overpowering emotional experience. He projected not only his magnificent sound but his heart and soul as well. His tremendous effort of body and will before that Norfolk crowd was typical; on most occasions, when not incapacitated by drink or illness, Berigan gave every performance everything he had.

What he had was awesome. Like Armstrong he was blessed with a phenomenal physique: Both trumpeters were deep chested, strong lunged and iron lipped. Consequently, Berigan was a player of exceptional endurance, able in his twenties to blow all day in the studios and most of the night on 52nd Street. Even after he began consuming lethal quantities of alcohol, it took the liquor a decade to kill him.

His enormous strength allowed him to project something that went beyond sheer volume—a swelling, all-pervading, ever-expanding flow of pure and beautiful sound. He seemed able to send that sound to every corner of any room, however large, in which he played; standing 30 feet away from the microphone at a recording session, he could still dominate the efforts of a dozen other players. Yet he could be as delicately sensitive as he was forceful and exciting; he sounded as much at home play-

With brother Don at the reins, the Berigan boys get set for a bit of dog-carting around Fox Lake, Wisconsin. Bunny, about six years old, was already headed for a career in music: He had just begun playing the violin.

At 11, Bunny (first row, second from left) was the youngest member of the Fox Lake Juvenile Band, a group organized by his grandfather (far right) and including his brother and three cousins. He would soon trade the alto horn shown here for a trumpet—the instrument upon which he won fame as the "Miracle Man of Swing."

ing poignant, subdued phrases in a small backing group as when soaring over a powerful big band.

His sound was at the service of a complete control of his instrument, a flawless technique that enabled him to switch like lightning from the top to the bottom (or even below the accepted bottom) of his horn and back again with absolute ease while filling every note, high or low, with a great, fat, mellow sound. Moreover, he could go from the lowest to the highest registers of the horn with unexcelled speed and facility.

His technique was at the command of an exceptionally agile imagination; he could improvise fluently at any tempo, in any company. He was not only a superb improviser, but one of the most daring—willing, not to say eager, to try anything. When one of these gambles went wrong, he was especially adept at working a mistake into a context that made it sound right.

He was perhaps at his most expressive when playing the blues, embellishing each phrase with a throbbing vibrato that gave the impression he was pouring his heart into every note. But he could just as easily impart to a nondescript Tin Pan Alley ballad a carefree lift that would instantly elevate it to the level of a jazz classic.

As a soloist or as a section leader he had the capacity shared by a few other outstanding jazz musicians of generating such a dominant pulse that it could truly be said that he swung the whole band. Aside from his unfortunate alcohol-induced unreliability, he was the perfect sideman, able to give a band a lift, a vital edge. With Benny Goodman's band in 1935, his startling improvisations set off beautifully the band's magnificent Fletcher Henderson arrangements. Later with Tommy Dorsey he would come bursting out of the orchestrations again and again with a creative energy that was rare even among the best jazz musicians.

But Berigan never found his niche. His friend John Hammond wrote that he was "unhappy when he worked for somebody else, uncomfortable when he was his own boss." Still, as a bandleader, he inspired an extraordinary degree of loyalty and love from his musicians. His exciting playing lifted them out of themselves and made them play better than they had thought they could. His gentle patience won their hearts, and they forgave him his chronic mismanagement of his bands, the missed paydays, the unkept promises of raises, the endless grind of one-night stands in one-horse towns. And they admired his dedication to their art.

Musicians still delight in telling a Berigan story about a one-nighter he and his band played somewhere in the sticks. Everybody was having an off night, as sometimes happened to musicians exhausted by long overnight jumps between engagements. Even the leader was producing an unacceptable number of clinkers. A dissatisfied patron, passing the bandstand, handed Berigan an ear of corn. The leader inspected this unwanted trophy, turned to the band and stomped off one of their most popular numbers, *The Prisoner's Song*. Berigan played chorus after flawless chorus, the band responded magnificently and the performance brought the house down. Afterward Berigan approached the hall's manager, who had scheduled as his next attraction the insipid band of Sammy Kaye. "Put this in water," said Berigan, handing the ear of corn to the manager, "and save it for Sammy."

Bunny Berigan was born November 2, 1908, in the town of Hilbert, Calumet County, Wisconsin. His real name, according to his birth certificate, was Rowland Bernart Berigan, but later records almost uniformly list him as Roland Bernard. In any case, he soon acquired the nickname he was known by for the rest of his life.

The boy came of a musical family. His maternal great-grandfather, Fred Schlitzberg, brought his violin with him from Germany when he emigrated to the New World. Fred's son John played violin and cornet, and his wife and their daughter Mary, generally called Mayme, both played organ. Mayme and her sisters Cora and Theresa also played alto and baritone horns, and Mayme played and taught piano as well. Another of Bunny's aunts played drums and an uncle the clarinet.

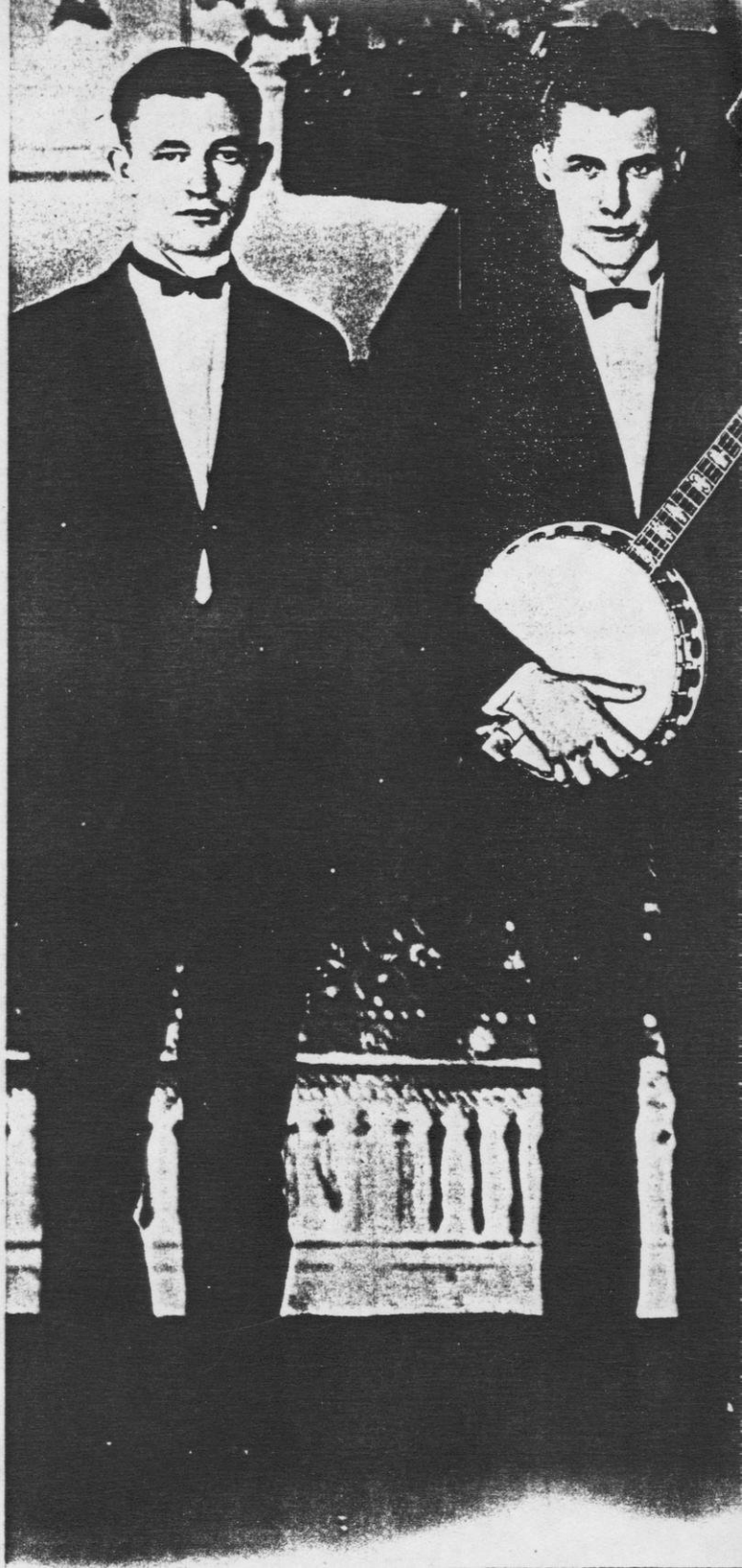
Bunny's father, William (Cap) Berigan, was among the few nonmusicians in the boy's immediate family.

Nevertheless, he apparently applauded the endeavors of those more fortunately endowed. Cap Berigan had been a Railway Express agent when Bunny was born but soon afterward became a salesman of candy and cigarettes for the Badger Candy Company and in 1909 moved the family 60 miles to Fox Lake, a more central location for his sales territory.

It was an important move for Bunny. His grandfather John led the Fox Lake Community Band and took an active interest in the youngster's musical education, starting him on violin at six. But it was as a singer that the boy made his first public appearance two years later, performing a solo to his mother's accompaniment before a gathering at the local Farmers' Institute. To Mayme Berigan's surprise, the piano there was tuned higher than the one with which she and Bunny had been practicing at home. Before she could signal him to wait for her to switch to a lower key, the child was singing bravely away, adjusting to the higher key. "Gee, Ma, that was tough," he said afterward. "But I got it, didn't I?"

At 11, Bunny was advanced to brass instruments, starting with alto horn and later graduating to trumpet. An often-repeated story has his grandfather thrusting a trumpet at him and saying: "Here, this is you. Play, you!" It is unlikely that John Schlitzberg would have regarded this as adequate instruction. The story that he brought mouthpieces to the hospital where Bunny was recuperating from appendicitis so that the boy could practice is more credible.

Bunny and his older brother Donald and three cousins played in their grandfather's 15-piece (13 brass, one clarinet and drums) Fox Lake Juvenile Band, practicing every Tuesday night and gaining some favorable press



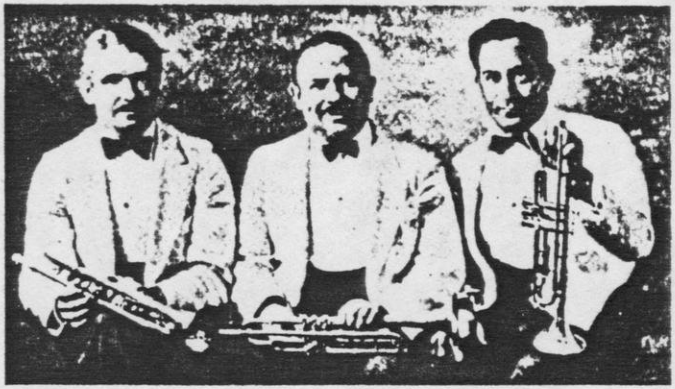
When winter snows made touring impossible, this popular dance band, Merrill Owen's Pennsylvanians, settled in for a 14-week stand at Sam Wah's Chop Suey Restaurant in Milwaukee, Wisconsin. Pictured here in 1925, the versatile members of the band included trumpeter Bunny, right, who doubled on violin, and trombonist Ray Gross, who played the bass drum and cymbals with his feet.

MEDDIL OWEN'S

notices. "During the recent welcomes to the returning overseas soldiers," reported a local paper in 1919, "they furnished the music at the depot and in the escorting of the heroes to their respective homes."

Bunny and Don also combined with their mother and an uncle to play for local dances as "Berigan's Orchestra," or, when only a trio was required, as "The Three B's."

Bunny's first move to the big time came in the summer of 1922, when pianist Merrill Owen brought his band from nearby Beaver Dam to play for a dance at a Fox Lake dance hall run by John Schlitzberg. Owen, who was looking for a trumpeter, spotted 13-year-old Bunny. The boy was playing the horn with some of his young associates from a hayrack parked as an impromptu bandstand on the town's main street. "He had a good tone, seemed to know what he was doing," said Owen. The bandleader gave the boy a tryout and found that he had trouble sight-reading on trumpet, being more used to violin parts. Owen bought him a C slide that could be inserted into his trumpet's tubing to make transposing easier, but within weeks Bunny was transposing like a veteran without the slide. "He just caught on to everything," said Owen. He hired Berigan, acquiring a trumpeter who could also double on violin and valve trombone for six dollars a night.



One of the many talented musicians employed in the huge and hugely popular orchestra of "King of Jazz" Paul Whiteman, Berigan here shares the stand in 1933 with fellow trumpeters Harry Goldfield (center) and Nat Natoli.

Berigan played with Owen that summer and the next and on evening and weekend jobs during the school year. He appears, according to his school records, to have skipped the 1924-1925 school year entirely in favor of music. In the summer of 1925 he joined the band of Sy Mahlberg in nearby Fond du Lac, and when fall came around, his parents, hoping to expose him to a little more formal education, arranged for him to live with his widowed grandmother in Madison, where he could finish high school and in his spare time play in a local band with his uncle Bob Berigan, a drummer. It worked out well except the part about finishing high school. Playing with his uncle, Berigan gained such exposure that he soon had more engagements than he could handle in addition to classwork. It was no contest; Berigan abandoned formal education and became a fulltime professional musician at 18.

There were jobs with dance bands and theater pit bands and even, according to some sources, a recording session for Paramount with the University of Wisconsin Skyrockets, led by pianist Jesse Cohen. Cohen recalled that Berigan was on the date, but the trumpeter on those records sounds little like the Berigan of a few years later.

The man whom Berigan, along with dozens of other young trumpeters, was trying to sound like was Louis Armstrong, then playing in Chicago. In his days with Owen, Berigan had been listening to the recordings of Bix Beiderbecke and Red Nichols, but Armstrong became his major influence. Berigan recalled hearing the great black trumpeter in person and studying his work on records. "I got one of those crank-up phonograph jobs," he said, "and would play Armstrong records by the hour."

Whatever Berigan sounded like at this early stage, he made an impression on Alvin Thompson, a Madison band-booker, who was also taken by the movie-star good looks of this tall young man with the wavy blond hair and buoyant manner. Thompson began booking Berigan along with other young musicians, including a drummer named Rollo Laylan.

Laylan later bore witness to the power of the Berigan charm, recalling a moment when they were driving home from their first engagement together. "At that time I had what was called a snow-shoe hi-hat," said Laylan, "like a door spring at the hinge and two cymbals at the other end of a foot and a half board which used to chomp together." The sound of this contrivance apparently irritated Berigan, who tossed the thing out of the car window into a river, remarking with a broad smile, "That will be all of that." Instead of tossing Berigan out after it, Laylan not only continued working with Berigan then and later but also became a lifelong friend. Such arbitrary action was, in fact, unusual for Berigan, who generally preferred to get his way with soft answers and genial jests, a formula that apparently rendered him irresistible to any number of young women.

When Hal Kemp's band came through Madison in November 1927, Keith Roberts, who hailed from Wisconsin and played trombone in the Kemp band, persuaded the leader to sample Berigan's playing. Kemp was a reedman who had taken a band to England while he was still an undergraduate at the University of North Carolina. After graduation he launched a highly successful professional career and was a rising star at the time of his visit to Madison. He and his pianist-arranger, John Scott Trotter, were less than impressed by Berigan. Trotter thought the trumpeter had nice ideas and a good beat but "the tinniest, most awful, ear-splitting tone you ever heard." What Kemp and Trotter heard was a young trumpeter of considerable range and power but without much of the polish he was speedily acquiring.

During the next six months, Berigan played for fraternity dances and in stage bands at Madison's Capitol and Orpheum Theaters. In the spring of 1928, his friend Keith Roberts sent for Bunny to come to New York to audition for a band that was being organized for singer-violinist Frank Cornwell. Berigan played with Cornwell's Crusaders at the Hofbrau in Philadelphia and when that job ended returned to New York, where he found no jobs but acquired some new friends. One of them was cornetist Rex Stewart, who urged him to cultivate a couple of highly regarded young musicians from the Pennsylvania coal fields, Jimmy and Tommy Dorsey.

Berigan was soon back in Madison, leading or working in various bands until September 1929, when he wound up back in New York playing with Cornwell at Janssen's Hofbrau. There Berigan met his future wife, Donna MacArthur, a dancer who was performing at the Hofbrau with her brother Darrell. Berigan persuaded Cornwell to arrange a double date for himself and Donna with Cornwell and his wife, and thereafter began thinking about a more permanent arrangement with the quiet, pretty young dancer.

The job with Cornwell lasted until April of 1930, and during this stay in New York Berigan also got to know the Dorseys, who were then coleading a studio band and recording prolifically with it and other outfits. They offered him plenty of encouragement but no work; breaking into

the lucrative New York studio world took luck and patience. Berigan's luck turned later that spring when Hal Kemp heard him again, found his tone acceptable this time and hired him.

In the middle of May the band left for England, the first stop on a European tour. For Berigan, his first (and last) trip abroad was an unqualified success. Despite the band's heavy schedule of daytime theater appearances and nightclub dates that lasted until 3 a.m., Berigan found time to make friends and have fun. He impressed pianist Eddie Carroll with his high-speed memorizing of trumpet parts and caught the ear of the editor of *Rhythm* magazine with his interpretation of a brand-new song, *On the Sunny Side of the Street*. The editor asked him to write out a chorus, and published the result in the magazine's August 1930 issue, a rare tribute to a musician as little known as Berigan was then. Author-bandleader Patrick Cairns (Spike) Hughes, after meeting Berigan, called

In 1936 a day for Berigan could include radio programs and a record date before he arrived at the Famous Door, a popular 52nd Street club, to play, and occasionally sing (below), with the group pictured at right: from left, Forrest Crawford, Mort Stulmaker, Joe Bushkin, Eddie Condon and Bunny.

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Back in New York, Berigan was involved briefly in a vain effort to interest the Hofbrau in hiring a band that would have included himself and the Dorseys; the proprietors may have thought such a combination would be insufficiently staid for their establishment. Berigan pushed on to Fox Lake and, after a vacation with his family, to Madison—where his first act was to awaken his old friend Rollo Laylan at 4 a.m. to tell him about his recent discovery of the music of Frederick Delius.

Berigan then returned to Kemp long enough to make 19 recordings, including a November 1930 reading of *Them There Eyes* that displayed the mature Berigan style. By now word of Berigan's exceptional tone, range and jazz feeling was out, and he was getting a stream of offers from various bands. He chose to join Fred Rich, who was leading the house band at CBS, broadcasting regularly and making frequent recordings. Berigan, in company with many another outstanding studio musician, cut dozens of sides with Rich, including his first recorded vocal.

His hours of work with Rich left Berigan ample time to freelance, and he quickly became one of the busiest men in the business with a schedule that included recordings, broadcasts, theater-orchestra work and playing in various pickup bands for private engagements. Between 1931 and 1936 he made hundreds of records, sometimes working with several bands during a single day and occasionally waxing the same pop tune with different bands on the same afternoon.

On many sessions he was an anonymous member of a studio band's brass section, but on others his individualism was unmistakably evident as his solos knifed through many a sedate ensemble. Records from this period show how swiftly he was developing. His powerful attack was growing month by month, and his ideas were increasingly stimulating. He was gaining complete mastery of difficult lip trills, a lip technique that creates rapid alternation between two different notes without the use of the valves, and he was developing extraordinary endurance and range. He could hit a top G with ease and certainty, in a day when a top C, a fifth lower, was generally given in instruction manuals as the trumpet's highest point. Fellow trumpeter Charlie Spivak said in wonderment, "He sure had such an ungodly range for that time; he was just an exceptional talent."

As an exceptional talent, he was exceptionally well paid. Trumpeter Manny Klein, who was doing much the same kind of work as Berigan in those days, was, by his own testimony, doing more than 20 regular radio shows a week, and each one of them paid a living wage. Berigan was doing similarly well and probably saving not a cent. With him it was always easy come, easy go, and he was as generous with his money as with his music. His brother Don remembered lunching with Bunny in Milwaukee when Berigan was crossing the continent with the Goodman band and noting incredulously the size of the tip Bunny left. When Don remarked that his brother might throw some of that largess his way, Berigan handed him a couple of $100 bills.

A good chunk of Berigan's money, unfortunately, went for liquor, preferably good Scotch. From being a steady social drinker in the late '20s, Berigan had advanced to the legendary level, becoming one of the top consumers in a notoriously hard-drinking profession.

The heavy drinking seemed to have little effect on Berigan's youthful vigor or his stunning performances. In these early years, no matter how drunk he got, as long as he could play at all, he could play brilliantly. Someone once asked him how he achieved this miracle. "It's easy," said Berigan. "I practice drunk." Only when too drunk to lift his horn was he out of action.

On May 25, 1931, while he was still with Rich, Berigan and Donna MacArthur were married in Syracuse, New York; her brother and former dancing partner Darrell was best man, and Darrell's wife and new partner Joyce was matron of honor.

In the fall of 1931 Berigan left Rich to join the Dorseys and Jack Teagarden in the pit band of the Broadway musical *Everybody's Welcome*, and after the show closed he continued with his studio work. He spent the summer of 1932 playing at Long Island's Pavillion Royale

with the band of singer-actor Smith Ballew, and on July 23 of that year celebrated the birth of his and Donna's first child, Patricia. Late that fall he satisfied a longtime ambition by joining the Paul Whiteman orchestra.

For Berigan the job had a double significance. He had dreamed as a boy of joining Whiteman, and now he was filling a spot formerly occupied by the legendary Bix Beiderbecke, who had died the year before. Like most trumpeters his age, Berigan admired Bix, though his own style paralleled more closely the trail blazed by Armstrong.

As it turned out, Berigan lasted about a year with Whiteman. Unlike Beiderbecke, who often had to be nudged out of an alcoholic stupor by the man beside him on the bandstand in time to take his solo, and who drank himself out of the band after two years, Berigan was relatively sober on the job. Nevertheless, he found his situation less congenial than he might have expected. Whiteman gave him fewer and shorter solos than he had given Beiderbecke, possibly because of a change in the nature of the orchestra.

"I think Bix was more at home than Bunny was," said trombonist Bill Rank, who had played with Beiderbecke in the Jean Goldkette band and had served under Whiteman with both trumpeters. "Bix really enjoyed most of the stuff that Paul Whiteman played. A lot of it caught the spirit of what was then thought of as modern concert music. It was, for want of a better word, extremely musicianly. But by the time Bunny joined, that mood had passed. The band was just as musicianly, but people were talking about such things as popularity ratings, so Paul Whiteman often featured straightforward arrangements of popular songs or selections which allowed little scope for jazz. And whereas Bix was one of a gang of us who had all come up together with the Goldkette organization, Bunny came in from the outside, as it were. He was popular enough with the members of the band, and there were no complaints about his musicianship, but I think he was after something different from what we were playing. I never did find out why he left, but I heard his wife was sick."

In fact, Berigan had left the band in the fall of 1933 after the birth, shortly followed by the death, of his and Donna's second child, Barbara. The tragedy was a terrible blow to Berigan, who, for all his wild ways, was a devoted family man. (Pianist Joe Bushkin remembered visiting the Berigans after they had settled in suburban Rego Park, Long Island; Bushkin had difficulty reconciling Berigan's bandstand personality with "this very, very kind of straitlaced home life.")

The baby's death sent Berigan on a melancholy binge that unhinged him for a week, and after he had pulled himself together, he and Whiteman parted company for reasons still not entirely clear. According to one version, Berigan finally decided that he could not accept his role in the Whiteman band, and he quit. Another story has it that when Berigan reported for work he was told he had been replaced.

Whiteman's loss was a notable gain for jazz, for a string of other bandleaders and for a number of singers. Berigan served a month in Abe Lyman's band, then joined the CBS studio staff and continued actively freelancing on the side.

While he was with Whiteman, Berigan had cut more than 100 sides with several pickup studio bands and had even appeared as the leader on a few of the various labels under which they were issued. The other musicians on these dates were mostly journeyman players, the tunes were generally evanescent pop stuff, and the results, except for an occasional flash of the Berigan horn, were far from notable.

Starting in 1934, however, Berigan began appearing with increasing frequency on records whose line-ups included some of the cream of jazz-minded New York studio men: the Dorseys, guitarist Dick McDonough, saxophonists Frankie Trumbauer and Bud Freeman, drummer Ray Bauduc and clarinetists Artie Shaw and Benny Goodman. In this stimulating company Berigan produced some brilliant performances that enhanced his already considerable stature in the jazz community.

By now he was also much in demand as an accom-

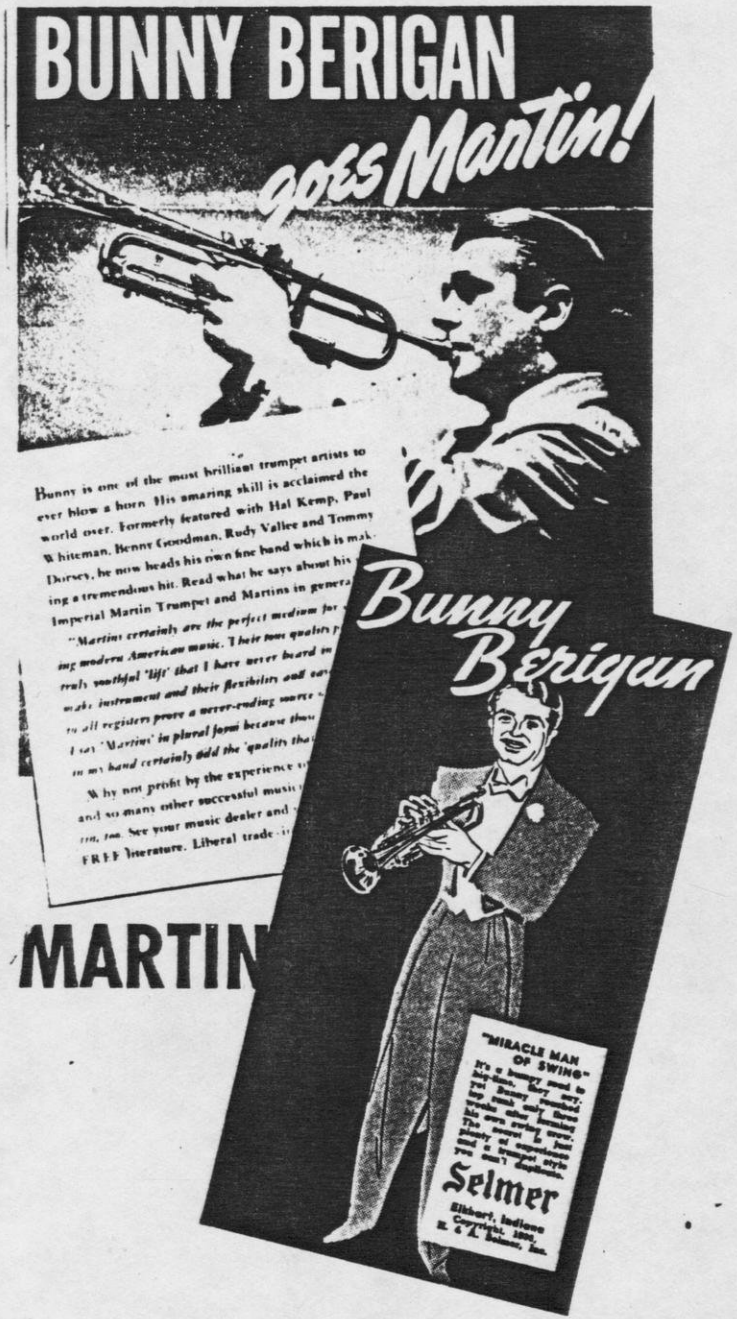
panist for singers, probably as a result of his superb playing on recordings he made with the Dorseys, backing the Boswell sisters. Few of the other vocalists he later supported were as musical as the Boswells, and the trumpeter's sensitive fills and brief solos frequently added a much-needed touch of artistry to some otherwise routine performances.

Berigan's advice to accompanists clearly shows why singers liked to have him on their side. "Keep your fill-ins rather simple," he once said, "especially if the number is medium or bright tempo. Be careful to avoid playing anything that will conflict with the voice or attract too much attention from it. Very often you will find it effective to play a little phrase that imitates what the vocalist has just sung. The general idea is to play a phrase in the open parts or while the singer holds a long note." Berigan's recorded work with the Boswell sisters and Mildred Bailey offers a textbook example of these dicta.

Many of the studio stars with whom Berigan was performing, including the Dorsey brothers and Benny Goodman, had caught the big-band fever and were launching careers as leaders. Berigan played for a while in the summer of 1934 with a fledgling Dorsey brothers band and that fall took part in some of the broadcasts being made by a new Goodman outfit. Goodman was sharing with two other bands the music making on a three-hour weekly NBC radio show, *Let's Dance*. Berigan played with the band fairly regularly during the show's first six weeks and evidently did nothing to alter Goodman's high opinion of him as a musician.

When *Let's Dance* went off the air, Goodman took a job at the Roosevelt Hotel Grill—and was fired in two weeks. The management, long accustomed to the soothing sounds of Guy Lombardo, who played there every winter, found the swinging Goodman band too loud. The uncompromising Goodman not only refused to throttle down but for his band's upcoming transcontinental road trip hired one of the most powerful trumpet voices in the business—Bunny Berigan's.

The Goodman band, in a caravan of sidemen's cars,



Endorsements for trumpet-makers, who vied for his name at the peak of his career, were a tidy source of income for Berigan.

toured west from one discouraging engagement to the next. Here and there they were heard by someone with an ear for their brave new sound.

"Bunny Berigan was a revelation to me," wrote Helen Oakley in the August 1935 issue of *Down Beat* after hearing the band in Milwaukee's Modernistic Ballroom. "Never having heard him in person before, even though well acquainted with his work on recordings, I was unprepared for such a tremendous thrill. The man is a master. He plays so well I doubt if I ever heard a more forceful trumpet, with unending ideas and possessed of that quality peculiar to both Teagarden and Armstrong, that of swinging the band as a whole at the outset and carrying it solidly along with him, without a letup, until the finish of his chorus. Bunny is, I believe, the only trumpeter comparable to Louis Armstrong."

Before anybody had a chance to read this glowing tribute, the band had reached its nadir. At a Denver dance hall they were forced to abandon their fine swing arrangements and play stock orchestrations, a chorus at a time, in line with the management's three-dances-for-a-dime policy. The band was despondent; for a while Berigan had them playing by sections when Goodman was off the stand, brass, reeds and rhythm each taking a chorus while the other two sections rested. The management complained and Goodman put a stop to this musical short-weighting, but he was so discouraged he nearly canceled the tour. The band pressed glumly on, however, Berigan battling the blues with his usual remedy.

Pianist Jess Stacy remembered tooling across the country with Berigan and others in Goodman's old Pontiac. "I helped drive," he said, "because Bunny was stoned all the time. It seemed like every 100 miles we'd have to stop and buy a pint for him. And it *was* only a pint—if we'd have bought a fifth or a quart, he'd have finished all of that in the same distance."

On the stand, according to lead alto man Hymie Shertzer, Berigan kept a pint in his inside jacket pocket and sipped at it through a straw. But Shertzer added, "I never heard Bunny sound bad because of booze."

In Salt Lake, however, Berigan became too drunk to play. He had a quarrel with Goodman, who fired him. The following day Goodman rehired him, which was easier than finding a substitute, especially considering the scarcity of trumpeters of Berigan's caliber. "There haven't been that many guys could electrify Benny," said Goodman's trumpeter brother, Irving, "but Bunny was certainly one of them."

The band's stand at the Palomar in Los Angeles began depressingly; the band opened cautiously with its sweetest and softest numbers, and there was little response from the large crowd. "If we're going to die," drummer Gene Krupa urged his leader, "let's die playing our own thing." Benny agreed, and the band happily lit into some of their specialties. "When Berigan stood up and blew *Sometimes I'm Happy* and *King Porter Stomp*," Goodman said later, "the place exploded."

It turned out that whereas the *Let's Dance* show had been broadcast late at night in the East and Midwest, it had hit California in prime time, 8 to 11 p.m., and young people there had been able to hear Berigan and the others on the last part of the show, where Goodman tended to concentrate the band's hotter numbers. Those were what they had been waiting for. The remainder of the Palomar engagement was a triumph, with the band playing for happy crowds and broadcasting as well, starting at 11:30. The management had asked Goodman if he wanted to start broadcasting at 11:30 or midnight. "I said we'd better start at 11:30 every night," Goodman recalled. "After midnight Bunny was wiped out. Whatever, he was magnificent, truly."

Berigan was also suffering from the same big-band fever that had inflamed Goodman and others, and he yearned to run his own show. He left the band at the end of the Palomar booking in late September, 1935, and flew back to Wisconsin to join his wife and daughter, who had been summering there.

Goodman eventually replaced Berigan with George (Pee Wee) Erwin. This fine trumpeter did his best to fill the gap left by Berigan, who had been playing lead parts

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While five-year-old Patsy, left, perfects her style on a toy trumpet, Bunny helps Joyce, aged two, handle Daddy's horn. Friends remember Bunny as being such an eager playmate that he once broke an ankle in a rousing game of jumping rope.

as well as hot solos. Erwin was immensely flattered when people listening to the band on radio or on records mistook him for Berigan. Flattered, but not deceived. "I could blow," he said candidly, "but Bunny could move a long way back and still sound just as powerful. He could project a vast body of sound with great power, and his improvisations always sounded so inspired. His influence was so great on all of us."

While still with Goodman, Berigan had been scouting talent for the band of his own he hoped to have someday. Meanwhile, in October 1935, he went back to work with the house band at CBS, and resumed active freelancing through the rest of that year and the next. Berigan's life during this period was close to ideal. Daytime studio work provided a handsome income, and though it often involved accompanying novelty vocal groups, singing comedians and Shirley Temple imitators, Berigan could work off his frustrations by performing with a small informal jazz group co-led by guitarist Eddie Condon and vocalist/hot-comb virtuoso Red McKenzie.

These free spirits played uninhibitedly at the Famous Door and other small clubs that lined Manhattan's 52nd Street, and none of them played with fewer inhibitions than Berigan. "If that man wasn't such a gambler," said McKenzie of Berigan's daredevil approach to improvising, "everybody would say he was the greatest that ever blew. But the man's got such nerve, and likes his horn so much, that he'll go ahead and try stuff that nobody else would think of trying."

In between times Berigan squeezed in some fine small-band recording sessions. On some, he led high-powered pickup groups that included such outstanding performers as reedmen Edgar Sampson, Eddie Miller, Joe Marsala, Bud Freeman and Artie Shaw; pianists Cliff Jackson and Joe Bushkin; and drummers Ray Bauduc and Cozy Cole. In all, 15 of these 1935-1936 small-band sides were issued under Berigan's name on a variety of labels. Only two years earlier, Berigan-led recordings had been offered under the names of singers he accompanied or presented as the work of some such outfit as the Bell Boys

of Broadway or Gene's Merrymakers. Now the Berigan name had achieved a certain sales appeal.

He also participated in other pickup groups that involved such talents as Freeman, McKenzie, Shaw, Dick McDonough, saxophonist Johnny Hodges, pianist Teddy Wilson, Mildred Bailey, Billie Holiday and others. In February of 1936 he had the pleasure of joining a brass section that backed Louis Armstrong on a Decca date. He also took part in a memorable Sunday afternoon jazz concert upstairs at the Famous Door at which he accompanied Bessie Smith, whispering along behind the Empress of the Blues on muted trumpet with matchless delicacy and restraint.

In March he led a small combo at the wedding of composer Hoagy Carmichael and the beautiful Ruth Minardi, an occasion also graced by piano performances from the groom's mother and George Gershwin. When asked why he chose Berigan and his Famous Door Five for the ceremony, Carmichael replied, "That's just the best band in the country."

In April, Berigan celebrated the birth of another daughter, Joyce. Also that month, in the course of one of his small-band sessions, he recorded a number he and some of his friends had been working on during slack moments at the Famous Door: a catchy Vernon Duke tune with topical lyrics by Ira Gershwin entitled *I Can't Get Started*. From time to time a musician and a melody turn out to be so exactly suited to each other that the tune becomes irrevocably and almost exclusively his. So it was with Armstrong and *West End Blues*, with Shaw and *Begin the Beguine* and with Berigan and *I Can't Get Started*. His April 13 recording of it, rated by *Metronome* as among the best jazz records of 1936, helped to enhance his growing fame, and his second, definitive rendering the next year made it his trademark.

In May he took part in the world's first swing concert, staged by Joe Helbock, the ex-bootlegger who ran the Onyx Club on 52nd Street, and that month John Hammond, the world's most tireless advocate of jazz talent, wrote: "If there are any better trumpet players in the world I'd certainly be surprised. He deserves either to have, or be in, the greatest band in the country." Hammond's opinion was backed by the readers of *Metronome* who that year gave Berigan five times as many votes as his nearest rival in balloting for best hot trumpeter.

Such expressions of confidence, plus the urging of various agents, inspired Berigan to organize a band of his own, but after a series of rehearsals and some trial bookings, the public response was not encouraging and he put aside the notion temporarily.

In June Berigan began appearing on the CBS *Saturday Night Swing Club*, a show characterized by critic Barry Ulanov as "one of the best jazz programs, sustaining or sponsored, ever to become a regular feature on a radio network." His appearances added to his growing reputation and so did the records he made early in 1937 as a guest star with the big band of his friend Tommy Dorsey (who had stomped out of the band he led with Jimmy after an acrimonious year of coleading). His solos on *Marie* and *Song of India* created a sensation. When the band played dance jobs they got so many requests for *Marie* that the musicians sickened of it, and Dorsey was driven to trying similar arrangements of *Who* and *Yearning* as distractions. Urged on by Dorsey, Berigan now revived his dream of becoming a bandleader and organized a new group around a nucleus of men from his 1936 attempt. Dorsey's manager, Arthur Michaud, agreed to guide the fledgling organization, and a band was born.

Dorsey, an efficient if tempestuous leader, had hoped that some of his executive expertise would rub off on Berigan. He hoped in vain. Berigan's various bands were as undisciplined as he was, and they held together as long as they did mostly because of the sidemen's affection for him and the inspiration his playing gave them.

"Bunny was a true musician," said Bud Freeman, "but he just hated the music business. Bunny loved music, he loved people, but you have to be tough to get along in the band business. When he had his own band, he didn't want to do what he had to do."

One of the first things he had to do was rehearse the

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Billed as "The Bearded Snake Hunters," Berigan (seventh from left) and his band were required to grow whiskers as part of a publicity stunt during their 1941 summer engagement at a resort near Columbus, Ohio. A few young musicians seem to have had trouble meeting the challenge.

ordered $50 worth of records, including five copies of his favorite: *I Can't Get Started.* When the baron expressed surprise that Armstrong had never recorded the number, Louis replied: "No, that's Bunny's. It belongs to him. You just don't touch that one since he made it."

On the strength of that one record, Berigan became a celebrity, but he was beginning to find bookings harder to come by. Bookers wanted assurance that the band would draw and that its leader would be sober enough to play. Berigan's press agent was driven to issuing a handout claiming that the trumpeter had become strictly a Coke drinker, and that his only sport was golf—the latter probably an attempt to reduce gossip about the ardor of some of Berigan's female fans. The subject of these fables went along with the gag for a while—to the extent of confining his public drinking to liquor gulped from Coke bottles. As another gesture toward temperance he fired Wettling late in 1937 for drinking on the stand—but vitiated the effect by replacing Wettling with another superbly talented inebriate, Dave Tough.

In spite of his heavy drinking, Berigan usually managed to put on a more than adequate and often thrilling performance, and on a good night with the right sort of crowd the band could be pretty thrilling too. For dance dates Berigan mingled flag-wavers with softer, sweeter music. "We want dancers to enjoy listening to us," he said, "and we want listeners to feel our rhythms."

Tenorman Clyde Rounds remembered a date in a second-floor dance hall in Baltimore where the rhythm was distinctly felt. "Midway through the evening," he said, "we were ordered to change the way we were playing because the whole building was swaying and in imminent danger of collapse."

Other bands occasionally felt the competitive sting of Berigan's crew. Trumpeter Max Kaminsky remembered being with an early Artie Shaw band when it was outplayed by Berigan, and Haywood Henry of the Erskine Hawkins band claimed that his outfit was outclassed in contests at Harlem's Savoy Ballroom only by the bands of Duke Ellington, Lionel Hampton and Bunny Berigan. Few white bands enjoyed that kind of acclaim that far uptown, but as trombonist Ray Conniff said, "Whenever we'd play the Savoy up in Harlem, if we'd walk along the streets or go into a rib joint, they would say, 'Hey, Pops, them's Bunny's boys.' They loved him up there. He had that beat."

"It was a band that played hard musically and otherwise," said Johnny Blowers, Dave Tough's successor at the drums. "We never missed dates; we were late on dates

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but we never missed them. If we started half an hour late, we played half an hour over. Everyone in that band liked to play and we played under some pretty difficult conditions once in a while." Blowers remembered an engagement to play a tea dance and an evening dance at a Virginia military academy. On the way, the truck with the instruments went off the road and they had to play the tea dance with instruments from the school's music department. Berigan got a cornet with a fiber mouthpiece, bassist Hank Wayland found a tuba and Blowers was limited to one field drum and one huge bass drum that boomed like a cannon. Fortunately the truck was extricated in time for the evening dance.

In September 1938, just as the band was rehearsing on location for an opening at the roof garden of Boston's Ritz-Carlton Hotel, a hurricane blew away the awnings, the furniture and even part of the bandstand. "We never opened," said Clyde Rounds, "nor did the hotel ever again open the roof garden."

"I guess probably people wondered sometimes how did they ever put this band together, and even more how did they keep it together," said Blowers. Camaraderie was one uniting influence. "It was a tight little band," said Conniff, "just like a family of bad little boys, with Bunny the worst of all. We were all friends. In fact, Bunny wouldn't hire anybody he didn't like. And all of us would take turns rooming with him. Oh, it was a mad ball. You should've seen those hotel rooms! Ribs, booze and women all over the place."

The same atmosphere pervaded some Berigan recording sessions. Critic Leonard Feather remembered visiting a 1938 session and finding the band making its 14th try at a number called *Down Stream*. In those days of recording on wax, a spoiled take meant a fresh start. Berigan, said Feather, demonstrated "admirable calm and good fellowship" as the sidemen made every mistake worse by wasting time with raucous playing and conversation. Feather left before the end but later heard that *Down Stream* required a total of 41 takes; Dorsey would have fired the whole band for less.

Another cohesive force was Berigan's ability on occasion to lift the band above itself. "The whole band would do anything he wanted," said Irving Goodman. "His attitude was so great too. Like when we played the boondocks, when it didn't really count, Bunny never let up. He always gave it everything he'd got. Another thing, he never acted like he was anything special. Maybe he didn't think he was. Music occupied his mind a lot, and he seemed to be able to inspire everybody to play a bit better than they ordinarily could. The way he beat off a tempo, and the sound he produced, got under our skins. It was so much fun some of us were pretty near willing to work for nothing. And sometimes it nearly came to that."

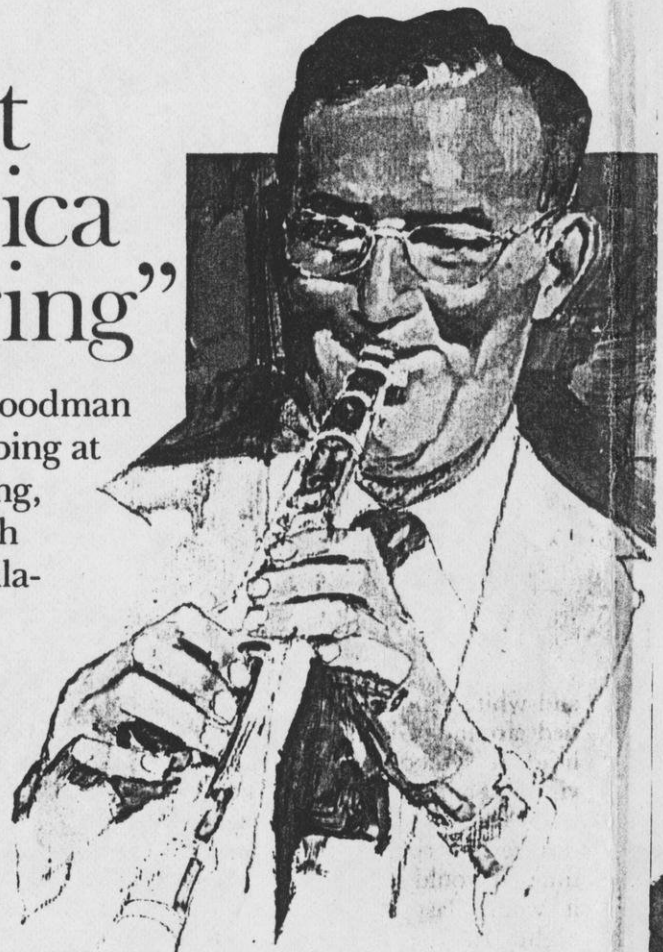
Indeed, it came to that too often. In spite of scenes like the one Feather described, the band did manage to record nearly 100 sides for Victor in less than three years. Many of them sold well, with the help of a Victor publicity campaign that initially at least was on a par with those of Goodman, Dorsey and Fats Waller. But lucrative long stands at hotels continued to evade Berigan, forcing the band to accept strings of grueling one-nighters involving overnight jumps of up to 500 miles. Fatigue and liquor took their toll. "We were doing a one-nighter in York, Pennsylvania," said Buddy Rich, who followed Blowers in the band, "and when the curtains opened Berigan came out playing his theme, *I Can't Get Started*. He walked right off the front of the stage and into the audience, and lay there laughing with a broken foot."

The grind of the road was exacerbated by Berigan's uncertain finances. Promised raises never materialized. Ray Conniff sold Berigan some arrangements, and every time he asked for payment, Berigan suggested giving him a better price. "He raised my price five times while I was with the band," said Conniff, "and I never got a cent on the arrangements."

Under the musical direction of Leith Stevens (left), Berigan and George Thow record part of the sound track of a 1942 film, Syncopation, on the origins of jazz. A critic cited Bunny, who was never seen on screen, as "the only real star of the picture."

"He Set America Swinging"

"It was Benny Goodman who set us stomping at the Savoy and sing, sing, singing with his soaring, exhilarating swing music."—*Time*



Long live the King of Swing.

In 1935 the Benny Goodman band was nearing the end of a cross-country tour. To Benny it seemed more like the end of the world. The tour had been a disaster. Disheartened, he considered disbanding and heading back to New York.

But when the band hit Los Angeles, Benny decided to go for broke.

Killer-Dillers. On opening night at the Palomar Ballroom, he hauled out his best killer-diller musical arrangements. Music critic John S. Wilson, in *The New York Times*, described the moment:

"Bunny Berigan rose up in the trumpet section, playing a crackling solo. As the sound of his horn exploded across the ballroom, a responsive roar went up from the listeners and they surged around the bandstand, cheering."

The Swing Era had begun. For a delirious 10 years, jazz and popular music would be one and the same. A whole nation was about to dance through a Depression and a war. Benny's sound was what we needed then.

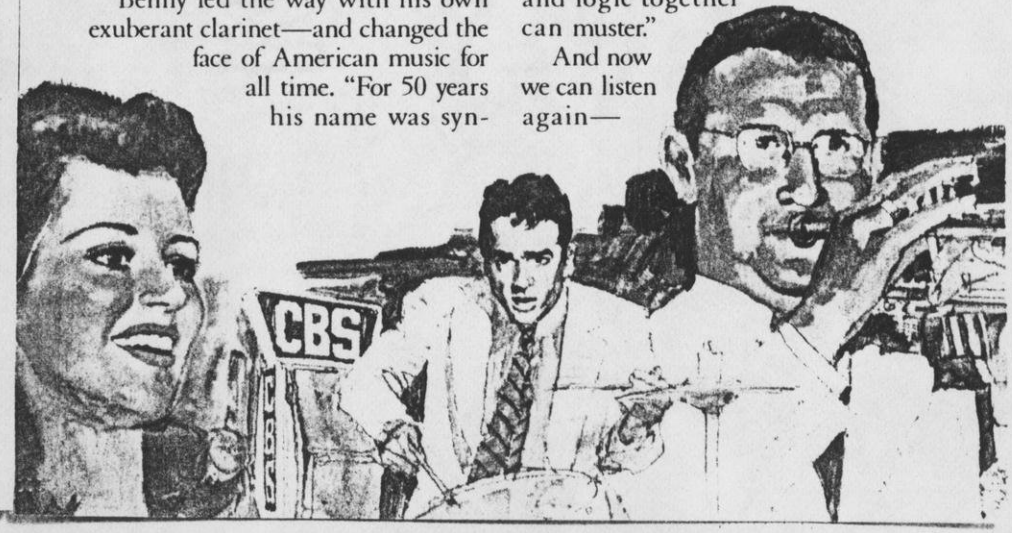
Best Sidemen. The King of Swing ruled with a special kind of sound: 14 musicians playing together as one jazz soloist. The band had variety and precision, exciting arrangements, and some of the best sidemen and singers in the business.

It had some of the biggest hits from that glorious time: *King Porter Stomp, Down South Camp Meetin', Loch Lomond, Undecided, Goody-Goody, And the Angels Sing.*

Benny led the way with his own exuberant clarinet—and changed the face of American music for all time. "For 50 years his name was synonymous with the electrifying sound of swing," said *Newsweek*. "Goodman played with the force that only passion and logic together can muster."

The kids went nuts for a new art form called Swing

And now we can listen again—



5 Records Voted Into Hall of Fame

From Press Dispatches

New York, N. Y. – Five more records have been voted into the Hall of Fame by the National Academy of Recording Arts and Sciences, bringing the number so honored to 10.

The Hall of Fame designation honors records made before the Grammy presentations began 17 years ago. The new winners, which were announced at the Grammy awards ceremony over the weekend, are "Beethoven Piano Sonatas" by Artur Schnabel, 1938; "Carnegie Hall Concert," Benny Goodman, 1938; "I Can't Get Started With You," Bunny Berigan, 1937; "Vesti la Guibba," from "Pagliacci," Enrico Caruso, 1907, and "Mood Indigo," Duke Ellington, 1931.

Berigan was a native of Fox Lake, Wis.

Another Wisconsin jazz great, Milwaukee's Woody Herman, picked up his second Grammy in two years in the band category with his Thundering Herd band. Other jazz winners included the late alto saxophonist Charlie (Yard bird) Parker, in the soloist category, for his "First Recordings." Pianist Oscar Peterson's trio won best group with "The Trio."

Aretha Franklin

Grammy winners included:

Record of the year — Olivia Newton-John for "I Honestly Love You."

Album of the year — Stevie Wonder for "Fulfillingness' First Finale."

Best pop male vocal performance — Stevie Wonder for "Fulfillingness' First Finale."

Best rhythm and blues male vocal performance — Stevie Wonder for "Boogie on Reggae Woman."

Best rhythm and blues songwriting — Stevie Wonder for "Living in the City."

Song of the year — Marilyn and Alan Bergman and Marvin Hamlisch for "The Way We Were."

Best new artist of the year — Marvin Hamlisch.

Best pop instrumental performance — Marvin Hamlisch for "The Entertainer."

Album of best original score written for a motion picture or a television special—Marvin Hamlisch and Alan and Marilyn Bergman for "The Way We Were."

Best instrumental arrangement — Pat Williams for "Threshold."

Best arrangement accompanying vocalists — Joni Mitchell for "Down to You."

Best pop vocal performance by a duo, group or chorus — Paul McCartney and Wings for "Band on the Run."

Best female rhythm and blues vocal performance — Aretha Franklin for "Ain't Nothing Like the Real Thing."

Best rhythm and blues vocal performance by a duo, group or chorus — Rufus for "Tell Me Something Good."

Best rhythm and blues instrumental performance — MFSB for "The Sound of Philadelphia."

Best soul gospel performance— James Cleveland and the Southern California Community Choir for "In the Ghetto."

Best female country vocal performance — Anne Murray for "Love Song."

Best male country vocal performance — Ronnie Milsap for "Please Don't Tell Me How the Story Ends."

Best country vocal performance by a duo or group — The Pointer Sisters for "Fairytale."

Best country instrumental performance — Chet Atkins and Merle Travis for "The Atkins-Travis Traveling Show."

Best country song—Norris Wilson and Billy Sherrill for "A Very Special Love Song."

Best nonclassical inspirational performance — Elvis Presley for "How Great Thou Art."

Best gospel performance (other than soul gospel) — Oak Ridge Boys for "The Baptism of Jesse Taylor."

Best ethnic or traditional recording (including traditional blues and pure folk) — Doc and Merle Watson for "Two Days in November."

Best recording for children — Sebastian Cabot, Sterling Holloway and Paul Winchell for "Winnie the Pooh and Tigger Too."

Best comedy recording — Richard Pryor for "That Nigger's Crazy."

Best spoken word recording — Peter Cook and Dudley Moore for "Good Evening."

Best instrumental composition — Composer Mike Oldfield for "Tubular Bells" (theme from "The Exorcist").

Best score from the original cast show album — Composers Judd Woldin and Robert Brittan and producer Thomas Z. Shepard for "Raisin."

Classical album of the year — Conductor Georg Solti directing the Chicago Symphony and producer David Harvey for "Berlioz: Symphonie Fantastique."

Best classical orchestra performance — Georg Solti conducting the Chicago Symphony for "Berlioz: Symphonie Fantastique."

Best engineered classical recording—Kenneth Wilkinson for "Berlioz: Symphonie Fantastique."

Best opera recording — Conductor Georg Solti and producer Richard Mohr for "Puccini: La Boheme."

Best classical choral performance (other than opera) — Conductor Colin Davis for "Berlioz: The Damnation of Faust."

Best chamber performance — Artur Rubinstein, Henryk Szeryng and Pierre Fournier for "Brahms and Schumann Trios."

Best classical performance by instrumental soloist or soloists (without orchestra) — David Oistrakh for "Shostakovich: Violin Concerto No. 1."

Best classical performance by instrumental soloist or soloists (with orchestra) — Alicia de Larrocha for "Albeniz: Iberia."

Best classical vocal soloist performance — Leontyne Price for "Leontyne Price Sings Richard Strauss."

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Jack Ellsworth

President, General Manager and D.J. at WLIM Patchogue.

MEMORIES IN MELODY

All Time Favorite Recordings

It was back in the late '40s when the now defunct *Metronome Magazine* asked its readers to name the best popular recordings of all time. The three they chose were all 12 inch 78 RPM recordings. First was Bunny Berrigan's *I Can't Get Started with You* (the flip side was *The Prisoner's Song);* second choice was Benny Goodman's two-sided performance of the swing classic *Sing Sing Sing* and third was Frank Sinatra's *Old Man River,* backed by *Stormy Weather.*

Back in the days shortly before WNEW went off the air they compiled a list of their most requested recordings. Still number one was the Berrigan classic *I Can't Get Started with You.* Glen Miller's *Moonlight Serenade* was second and next was Benny's durable *Sing Sing Sing.* Sinatra's *Old Man River* was replaced by his *My Way* which showed up as number six. Others in WNEW's top 10 were Bing's *White Christmas* as number four. Next was Artie Shaw's *Star Dust.* Shaw's *Begin the Beguine* was seventh. Next in order were Tony Bennett's *I Left My Heart in San Francisco,* Glen Miller's *In the Mood* and Nat King Cole's *Mona Lisa.*

Here at WLIM we continue to receive requests for *I Can't Get Started with You.* It has been reissued many times in various collections of all time favorites. There is even a shorter version, originally released on a 10" Victor 78, but being incomplete it never sold as well as the 12" disc.

I am the proud owner of an original Gold Label 78 version in mint condition. I have wondered why this song, and especially Bunny's version, holds so much appeal. Bunny's trumpet is superb but his vocal really isn't a threat to Sinatra (whose version is among his best performances). But it seems to me most of us can identify with the famous Ira Gershwin lyrics. Who of us hasn't experienced at least one unrequited love affair sometime in our lives? Rudolf Valentino, one of the greatest romantic figures in the history of motion pictures, was adored by thousands of women. Yet he once stated, "The women who love me and the women I love are never the same."

Goodman's *Sing Sing Sing,* also once released unsuccessfully in a 10" version, was Benny's most requested number. Benny featured it in the 1937 movie *Hollywood Hotel* and also in his well-remembered 1938 Carnegie Hall concert. The arrangement is most exciting with Gene Krupa's drumming, Harry James' trumpet and, of course, Benny's brilliant clarinet playing. The Carnegie Hall version also featured a memorable Jess Stacy piano solo. Benny has subsequently recorded *Sing Sing Sing* many other times, for the soundtrack of *The Benny Goodman Story* and on numerous occasions in his various concert appearances at home and all over the world. The title strikes some people as strange since there is no singing anywhere in the eight minute plus performance.

Unlike Glen Miller's *In the Mood* which is surely the most played and most requested Big Band selection of all time, *Sing Sing Sing* is nothing without that extended Goodman solo. Nobody could do it like Benny did!

Another great Goodman recording from 1940 is Eddie Sauter's arrangement of *Benny Rides Again.* This was originally on a 12" Columbia 78 but has been reissued on LP and CD and is well worth searching for. Quite a change from the earlier and still great Fletcher Henderson arrangement.

WISCOMICS

by JAN RAYHO ©'92

WHO WAS LOUIS ARMSTRONG'S FAVORITE MUSICIAN? "THAT'S EASY," HE SAID IN 1948. "IT WAS 'BUNNY'." WISCONSIN TRUMPETER "BUNNY" BERRIGAN ALSO PLAYED VIOLIN, BUT SWITCHED WHILE HE WAS IN THE PIT ORCHESTRA OF MADISON'S OWN ORPHEUM THEATER, IN THE 1920s.

SOURCE: "THE CAPITAL TIMES"

Madison, Wi March 1993

Queen of Swing

by Mary Lee Hester

Mention the name Helen Ward to any jazz buff over 50, and there's an instant word association with the name, Benny Goodman.

That is a natural. Helen Ward was Benny Goodman's first female vocalist. She made such an impact on audiences that her name remains a happy memory in the minds of fans who haven't seen or heard her for many years.

She was a very pretty young teenager when she first auditioned for Benny Goodman's band. But the most impressive feature was her splendid voice that could sell any song set before her. She could make it memorable and oft times turn it into a hit.

An example was when Goodman told Helen he wanted her to sing that (by now) old chestnut, "Goody, Goody." She balked, saying she felt she couldn't put it across. But she hadn't reckoned with lyricist Johnny Mercer's swinging storyline and Henri Woode's fine arrangement. So, as Helen styled it, "Goody, Goody" became a real hit. In fact, it eventually became her theme song!

Jazz guitarist Bucky Pizzarelli, in his liner notes on the album cover of *Helen Ward's Songbook*, quotes John Wilson of the *New York Times* who described her in terms of "royalty." He said Benny Goodman was the "King of Swing," and if anybody was the "Queen of Swing," it was Helen Ward.

Stanley Baron, who wrote the text accompanying Goodman's pictorial biography, *Benny, King of Swing*, said, "There was something wonderfully sprightly and springlike about Helen Ward's rendition of Johnny Mercer's 'Goody, Goody' or 'It's Been So Long,' or the one that she sang with the trio, 'Too Good to be True.'"

Helen was described in a 1936 ad as "America's Premier Orchestra's Bluestress." Baron also described Miss Ward as "Helen Ward, who was probably the band's most reliable vocalist and the one who put over many of the biggest hits."

Baron mentions in particular Helen Ward's "stunning vocal" when she sang Fletcher Henderson's arrangement of "Between the Devil and the Deep Blue Sea."

Many Helen Ward admirers to this day say that she was the greatest stylist ever, and that she reinvented every number she ever sang. When listening to recordings made with Goodman's full band and with the trio, one understands what these people are talking about. She sang with several other bands during the years of her singing career, but people always remember most the period when she was with Goodman.

Even though she was only a teenager when she sang with the Goodman band, she had a good head on her shoulders and her parents' trust. In addition, Benny Goodman had made a special trip to Helen's home to assure Helen's mother that her daughter would be safe from all harm while under his supervision.

This lady of song was born into a musical family on September 19, 1916, in a rather classy section of New York's Harlem. Helen's father was a good pianist who played by ear. Her mother had a lovely singing voice, so Helen came by her talent quite naturally. There was always music in her home, so being musical was second nature to Helen, a self-taught pianist and singer.

Helen's mother played bridge with a group of women friends each week. One of these bridge players had a son who was a piano prodigy and an admirer of George Gershwin. Another lady had a nephew who was also musically talented. Both had heard about Helen and felt that they "just had to meet her!"

The first one to meet Helen was the pianist, Burton Lane. "He used to visit our house constantly." She said recently, "and we'd spend all of our time at the piano, playing and singing duets. I mention this because, really, he was responsible for getting me into 'show-biz.'

"Our first gig was a radio show of our own over Station WNEW, playing two pianos and singing duets. Then came guest shots on American programs. One of these was with Abe Lyman and his Orchestra for Colgate toothpaste.

"Burt became a giant in music. Among other hits such as 'Everything I Have is Yours,' he wrote the music for *Finian's Rainbow*, which included 'Old Devil Moon,' 'How are Things in Glocca Morra,' etc. Burton Lane went his way in the writing field and I went on with my career.

"The other young man was down from Boston and staying with his auntie. He was endeavoring to make a name for himself as a composer and an arranger. However, his aunt didn't own a piano, which he had to have in order to work at his career, so, my mom immediately offered him the use of our piano at any time he needed it. He really made it big. He arranged for such people as Rudy Vallee, Fred Waring, Irving Aaronson and later wrote Tommy Dorsey's theme song, 'Getting Sentimental Over You'.

"Then much later he arranged the score for *Guys and Dolls*. He's the person who told me that the great clarinetist who'd been on the staff at NBC was forming his own band and needed a singer.

"He mentioned to me that the name of this clarinet player was Benny Goodman. I said, 'Benny Goodman! Never heard of him!' I've never forgotten those words.

"So, as a favor to my friend, George Bassman, I agreed to go down to some long forgotten rehearsal studio and meet Benny Goodman and sing for him. I don't recall what I sang, but evidently Benny liked what he heard.

"Contrary to the phrase, 'Don't call us; we'll call you,' that summer Benny did call, asking me to audition with his band for Billy Rose's Music Hall. I told Benny I would audition, but I would not take the job. I was imagining all sorts of rough, cigar-smoking, traveling salesmen in town to ogle all the pretty showgirls. And I was awfully young and had never done any nightclub work. But the audition went well, and Benny got the job! Anyway, that's the story of how I met Benny Goodman."

"My first job was singing with Nye Mayhew, a wonderful tenor player who was with Paul Whiteman originally. Then after Mayhew came Rubinoff at the Roosevelt Hotel in New York. Believe it or not, Bob Crosby was the male vocalist. Following the Mayhew job, I sang with Enrique Madriguera at the Waldorf.

A prized publicity photo of Helen Ward in the 1940s.

"I must tell you when I had an offer to sing with Madriguera, I was with Rubinoff. Rubinoff came down one night when I told him I was leaving, and with his heavy accent he said, 'Vot the hell's the matter 'vit you — don't you like my music?!"

Goodman's stay at Billy Rose's Music Hall was very short-lived, and, in September 1934, Helen had another call from him. He told her there would be an audition for the National Biscuit program, *Let's Dance*. She said, "When he asked if I'd be interested, I jumped at the chance and we were IN! There were 24 bands that auditioned.

"We were on that show from December 1934 until May 1935. In between the Saturday night broadcasts we did one-nighters, rehearsing our new arrangements on the road. Prior to the *Let's Dance* program, we made our first recordings together on the blue label of Columbia, among which was the number, 'I'm A Hundred Percent for You.' And George Bassman wrote the arrangements. It might be noted here that the difference between those first vocals for Columbia and the later ones in 1935 for Victor have to do with that old joke, 'practice, practice, practice.' Don't forget there were those one-nighters in between, and, while I'm on the subject, the miles we traveled seem almost unreal in retrospect.

"Benny Goodman, in more recent years, said to me, 'My God! Did we really travel like that? If we had to do it today, it would kill me. And, were we ever that young?!"

She said, "One week I remember in particular. It was Tuesday at the Meadowbrook, N.J.; Wednesday in Virginia Beach; Thursday, Mahanoy City, Pa.; Friday in Rocky Mount, North Carolina. On Saturday it was back to New York for the National Biscuit *Let's Dance* program"

Helen Ward chuckles delightfully as she recalls memories of those hectic tours.

She continued, "Willard Alexander was our manager for MCA at the time and with all these bookings he showed us no mercy at all.

"On the way to Rocky Mount, I drove my own car, and Jack Lacey and Ray Hendrix were with me. (*Lacey played the trombone in the band and Ray Hendrix was the male vocalist.*) We were riding in my shiny, new convertible Pontiac, and we made up lyrics to the music of 'On the Road to Mandalay,' though we were singing 'On the Road for MCA.' It was a mayhem finish.

"In June 1935, after finishing 35 weeks for National Biscuit, all of us met in front of the Plymouth Hotel to embark on a two-month tour west, most of which was uneventful."

She said they played every little hamlet along the way, and she thought the audiences were fairly enthusiastic. They had built up popularity with the National Biscuit program, so people were familiar with them.

She said, "Then we arrived in Elitch Gardens in Denver, Colorado, and if these words were put to music, it would be a dirge. They were almost a eulogy at the time! Hardly anyone came to hear us. Kay Kayser was packing them in across the way and Benny literally was so dejected he retired to his room in his

hotel in the city. Most of us stayed at a delightful lodge up in the mountains where we fished, swam, rode horseback, and just had a delightful time.

"Benny Goodman, believe it or not, asked Gene Krupa, Harry Goodman on bass, Bunny Berigan on trumpet, and me on piano, to fill in for the band and play waltzes and tangos, because that's all the people wanted to hear! Anyway, there were only a few who wandered in.

"Because of the meager audience and the fact they were not interested in hearing the jazz for which the band was noted, Benny almost broke up the band. But then Willard Alexander flew out from New York and convinced Benny to continue the tour west. Turns out Willard Alexander was correct. When we arrived at Sweets Ballroom in Oakland, California, there was pandemonium everywhere.

"Mounted police were on the sidewalks trying to control the crowds. Benny and I were making valiant attempts to enter the ballroom when we spotted Guy Lombardo's picture out front!

"Benny said, 'Oh, no! We're here on the wrong night!' But he was mistaken. We were there on the correct date. Lombardo was due later. As it worked out I can hardly put into words the thrill and what excitement it was for all of us.

"Then on down the Coast we went to Los Angeles to the Palomar for more of the same. Benny Goodman figuratively threw the book at the audiences, meaning no holds barred. And he called out every screamer and swinging tune right off the top. The crowds went wild. The Palomar was a whole block square. The fans were in there packed solid. What a comparison! What a difference from Denver!

"No one could dance. That's how it was from that time on.

"It's been a never-ending enigma to me the geographical differences in musical taste at that time. The whole country heard us on National Biscuit from coast to coast. California loved our music whereas Colorado audiences looked at us as though we were from another planet!"

In describing the travel, Helen Ward remembered that "those of us who drove our own cars were paid two cents a mile, and gasoline was only 17 cents a gallon."

Then she said, "There were times when the whole gang of us traveled together by bus or by train. The feeling of camaraderie is worth mentioning. Being the only gal, I made it very clear from the beginning I was just one of them, and tired or dusty or hungry as we were so many times, each should feel free to do his own thing. It was all a 'buddy-buddy' thing.

"My mom was the one who objected to my going on the road with those guys. But Dad was all for it. I swore to Mom that everything would be fine, and Benny came to see her. He also told her everything would be fine, so off we went.

"As a matter of fact, all the guys and I remained friends throughout the years. I have been in touch with those of us who were left. There was Jess Stacy, who just passed away recently, and I'm still in touch with a tenor player, Dick Clark. He lives out in Montana and sadly is losing his sight.

"I do have to say here that Benny was a hard taskmaster, and he demanded perfection and total dedication. It wasn't only in music but also in dress and manner. He would not tolerate drinking on the job.

"Goodman did make one exception, however — Bunny Berigan, whom he had admired from way back. Bunny had had a gorgeous red-velvet-lined horn case made with all the necessary compartments that cradled the exact dimensions of a fifth of gin. He showed that to me so proudly."

Reminiscing about those days brought to mind some very special moments and events during the tours with Benny.

"One of the very first stand-out experiences was the night at the Palomar when Benny called out 'Sing, Sing, Sing.' Believe it or not, I sang the usual second chorus, and the band played out the third chorus, but this time Gene Krupa kept going and would not quit. He continued drumming, and then Benny played some fabulous passages to his drumming, and then the band joined in extemporaneously, not a note of which was on paper, and that's how that great, great classic was born. It just automatically became an instrumental from then on. I had more fun

Helen Ward, with notes and pencil in hand, accompanies Goodman in song during a 1953 recording session.

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This composite publicity photo from the 1940s shows Helen Ward with Benny Goodman and the Goodman Orchestra in the background.

watching and listening right up there on the bandstand, screaming at Gene to 'roll it!' and for Benny to 'growl it!', so help me.

"We were watching the Cherry Blossom Parade on TV here in Washington recently, and there were all sorts of marching bands. Two groups of kids, believe it or not, marched to 'Sing, Sing, Sing.' I was very impressed, especially in this day and age when there's no more music — there's only chaotic noise.

"After two and one-half years, I left the Goodman band to get married to Albert Marx. That was in 1936. Then one day in 1939, I had a phone call from Bob Crosby, inviting me to join his band on the *Camel Caravan* on CBS. I did, and enjoyed that tremendously, what with the famous Crosby Bob Cats: There was Bobby Haggart on bass; Fazola on clarinet; Matty Mattlock on guitar; Billy Butterfield on trumpet; Joe Sullivan, piano; and Ray Bauduc, drums. Johnny Mercer was one of us, too. He set the news of the day to music called 'The Newsy Blusies.' He was a total delight. Oh, boy! How I miss those giants today."

She went on to say she had introduced a new song on that show, called "Day In, Day Out." The music was by Rube Bloom and the lyrics were by Johnny Mercer and recorded with the Crosby band.

She added, "Unfortunately, Bob, as usual, played the thing too fast, but anyway that record is out there.

"I have to tell you that I was in the audience when the Goodman band did that 1938 fantastic Carnegie Hall concert. My husband at that time, Albert Marx, ordered a recording of the whole concert as a present to me. Today, those records are still preserved — the wonderful sounds of that night.

"My present husband, Bill, is responsible for putting all of that together for the Columbia LP album, which is now on CD — all those wonderful sounds at Carnegie Hall of the concert. Believe me, it was a thrill. I almost felt a part of it, having left the band only 13 months earlier. Anyway, it's fun to look back to these fabulous memories and fun times."

Following her two and one-half years with Benny Goodman, her time with Bob Crosby's Orchestra and the Bob Cats, Helen Ward toured with Hal McIntyre's Orchestra in 1942 and 1943. McIntyre had been the lead alto player with Glenn Miller. He formed his own band and invited Helen to join him. Her time with him terminated rather strangely. She hadn't been feeling well, and it turned out she needed to have an appendectomy. Once she recovered, she decided to stop singing for a while.

Later, in 1944, she had a request to join Harry James after his vocalist, Helen Forrest, decided to leave and do something on her own. She agreed to replace Helen Forrest and remained with James until the middle of 1945. She then moved on to produce and direct musical shows in New York City for WMGM for two years.

Two of her favorite female vocalists are Lee Wiley and Mildred Bailey. But during the Goodman band days, it was Ella Fitzgerald. Today, it is still Ella. Her choice for favorite male vocalist is Joe Williams, but she also admires the singing of Frank Sinatra and Tony Bennett.

One wanted to hear the straight version of the "Vera Lane" story. Helen Ward had once recorded in Los Angeles for Brunswick, using that name instead of her own. Bill Savory, Helen's husband, explained why. He said, "Vera Lane was a name born on the spur of the moment. Helen had been booked by Teddy Wilson to do a number of sides for the Brunswick label, but the Goodman/Ward contract was with RCA Victor. The A & R (artist and repertory) man who produced the sessions, Marty Palitz, invented the name, 'Vera Lane' on the spot. It stayed that way for at least four sides, then disappeared forever, although Vera, herself, did not disappear!"

When asked about the number of records she had made, Savory said, "That depends on how you count them. There were approximately 52 recordings. Most started out as 78 r.p.m. singles, but then were pressed into LP collections and, at least in a half-dozen cases, showed up on CD."

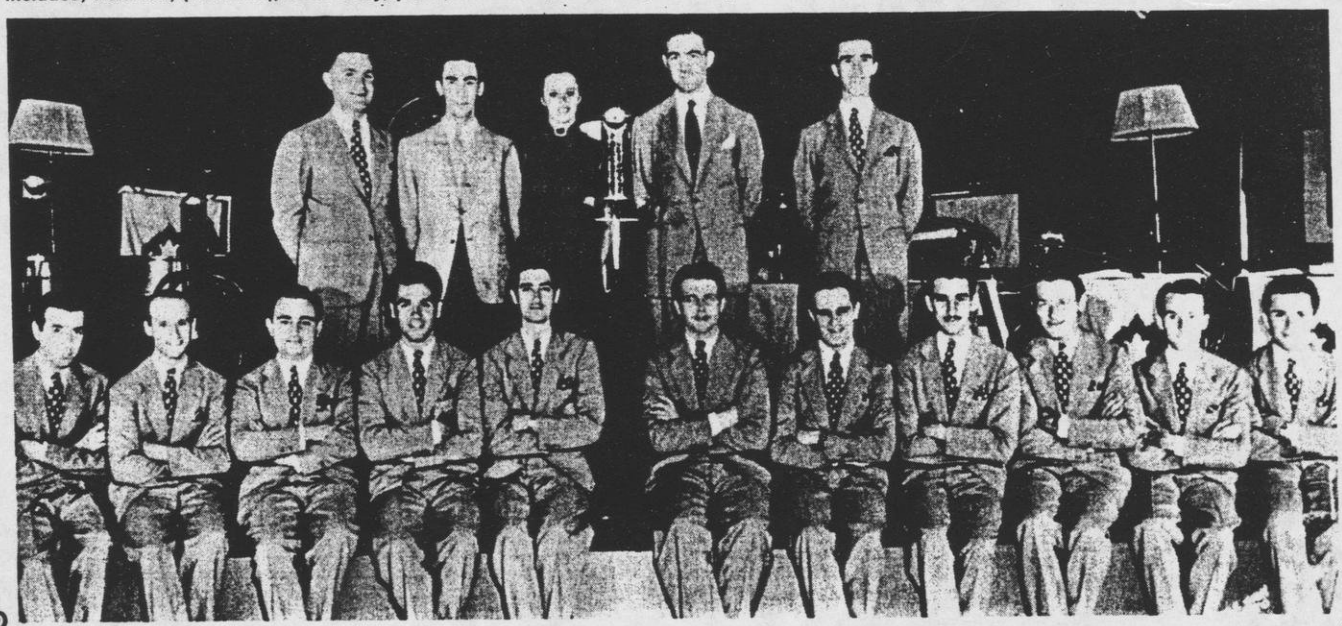
He said that Helen's favorite jazz form was mainstream and particularly swing music.

When he spoke of *The Helen Ward Songbook, Volume 1*, he said, "It was a labor of love and a whole lot of fun. This album is now in its fourth pressing as an LP and is still selling."

He said, "It will eventually be combined with a whole new series of solos from various guest shots, and will be issued as *Songbook, Volume II, Helen Ward Live*. Of course, that would be packaged with the Volume I as a 2-CD set. As to when, I haven't really decided, but that's a project we want to do someday."

Let's hope Helen Ward and Bill Savory get around to this special project before long. How many Helen Ward fans out there would truly rejoice to be able to listen to such a fabulous set of records and CDs?

Helen Ward was the vocalist with the Benny Goodman band when the band played NBC's three-hour dance program in 1934-35, and she accompanied the band on the subsequent 10-month tour, playing in ballrooms such as Elitch's Gardens in Denver. It was on this tour that the band played the Palomar and became famous as a swing band. The band members on tour included, from left, (front row); Jess Stacy, piano; Dick Clark, tenor sax; Hymie Shertzer, alto sax; Gene Krupa, drums; Jack Lacey, trombone; Bunny Berigan, trumpet; Bill DePew, alto sax; Art Rollini, tenor sax; Ralph Muzzillo, trumpet; Red Ballard, trombone; and Allen Reuss, guitar. In rear, from left, are: Harry Goodman, bass; Joe Harris, trombone/vocals; Helen Ward, vocals; Benny Goodman, clarinet/leader, and Nate Kazebier, trumpet.



A JAZZ CLASSIC

INTERVIEW BY LEE JESKE

Sixty years ago Benny Goodman celebrated two important rites of passage: his bar mitzvah and his first year as a member of the musicians' union. Today—hundreds of recordings, and thousands of concerts later—his incredible career shows no sign of flagging. After picking up an honorary doctor of music degree from Yale University, Goodman began one of his busiest summers in recent memory—playing many of the major jazz festivals in Europe and the United States, including a Carnegie Hall reunion with former bandmates Teddy Wilson and Lionel Hampton, to kick off Kool-New York.

Two months prior to the reunion, Goodman was seated in a box at Carnegie Hall—the site of his ground-breaking 1938 concert—for the hall debut of Richard Stolzman, hailed by the *New York Times* as "one of the world's premiere clarinetists." After the main portion of the program, which featured works by Debussy, Messiaen, Brahms, and Weber, Stolzman concluded his recital by playing a medley in tribute to the man to whom the concert was dedicated—Benny Goodman. Ironically, though Goodman has commissioned some of the most important pieces in the modern classical clarinet repertoire, Stolzman played *Night And Day, Clarinade, Goodbye,* and *There'll Never Be Another You*—because, although Benny Goodman has had a distinguished career in classical music, he is one of those rare artists whose work in a popular idiom is of such high caliber that it has had an influence on the classical arts. Among the very few others who that could be said about are Goodman contemporaries James Cagney and Fred Astaire.

A few days earlier, Benny Goodman, in white shirt and tie, greets me in his Manhattan penthouse apartment with apologies for sitting amidst a pile of papers—he is sorting his mail, he explains. The walls of the apartment are filled with paintings by the world's modern masters—a Vlaminck oil of a clarinet hangs over the mantle—and there are various mementos in the way of framed photographs on the windowsill and baby grand piano.

After several phone conversations—one to apologize to somebody for being unavailable on the day they'll be in town ("I'll be in Pittsburgh, of all places . . . and then I'll be in Atlanta, of all things . . . "), another to arrange for delivery of a coffee table—the King of Swing asks an unseen secretary to hold all calls and turns his attention to the interview. He speaks in a raspy whisper, punctuated with a throaty, hearty laugh that causes his eyes to form diagonal slits behind his trademark horn-rimmed glasses. The conversation begins with a question about (what else?) swing.

Lee Jeske: There seems to once again be a renewed interest in "The Swing Era"—with young bands playing the hits of the '30s and '40s. . . .

Benny Goodman: I suppose you have to say that there is something basically good about the music. You have to say that there's some quality to it—not to brag about it. I was talking to my granddaughter and she said there's a place called the Red Parrot now where they're having a big swing band, and she tells me that there are more people dancing during the swing music than there are during the rock.

And then there's the interest in schools. They're interested in the whole history of it. There are so many students of music now who are reading about that era. We forget, really, that it was almost a half-century ago.

I'm on a music committee at Yale and I hope to be working out there. I went up there the other day and here were these undergraduates—What age are they? 18 to 20, something like that—and here I am, 73, and telling them how to play. Ha-ha-ha. Come to think of it, in

BENNY GOODMAN

PHOTOS BY SKIP BROWN

Goodman in DC with pianist John Bunch and guitarist Chris Flory.

retrospect, it's funny. And they were very attentive—they look up to it. The point I'm making is, it seems to me that when we started we wouldn't listen to anybody who was 40 years older than us. We thought, "He should be dead and buried." Isn't it true?

LJ: What do you feel you can tell them?

BG: I think I can try and show them how to make music. I think I put a great deal of effort and time in learning how to *interpret* music. I think it's a great idea to pay attention to a lot of detail in music, or anything you do in your life.

LJ: Would you advise an undergraduate at Yale who wanted to play jazz to get a good classical training, or would you say, "If you feel an inclination to play jazz, just go play it."—like Scott Hamilton has done?

BG: Well, I think Scott Hamilton is a very talented young man—he's a throwback to what we like. I say we—I presume you like that kind of thing, too. On the other hand, he doesn't read very well. Well, I think it's silly that he doesn't read. It's too bad that he couldn't be thrown into an environment where he had to read.

That happened to Vido Musso, who just recently died, when he joined me. I heard him play—he auditioned and played *Rose Room*. He came up and played about 10 choruses, and I said, "That's great, you're hired." And the next day I told Hymie Schertzer, who was the first saxophone player, to get the saxophones together and run over some pieces, so that Vido would have an idea about the book. I think I was playing tennis, or something like that, and I came back and saw Hymie with this dejected face—he absolutely looked like somebody died. I said, "Well what's the matter, what happened, how'd it go? Did you get through the pieces?" He said, "Benny, he can't read . . . he can't read the *newspaper*." But. you know, I hired him. So he came in the band and he played. I don't know what the hell he did—he just watched the notes. If they went up, he went up . . . if they went down, he went down. He had a good ear and he learned how to read.

To answer your question: I don't think it does any harm to get any kind of formal education—scales and things. It just never leaves you.

LJ: There are a lot of people, like Vido Musso, who learned to read . . .

BG: Afterwards.

LJ: Right. And eventually some of them became fairly good readers.

BG: That all depends on the training one has had. When I first started, I had terrific training about transposition—we had to do those things. When I played around with Arthur Schutt and Dick McDonough, we played these little radio shows with, maybe, seven men, and we had stock orchestrations and they had singers and we had to play whatever key *they* were in. It would be, "We have to play this a third lower and when we get to the first ending transpose the second bar a tone higher and then we'll go back to the original key." And you had to do it—after once or twice you'd get it again, and you had a pencil with you all the time so you could mark everything. So when I got a band, being used to that kind of training, I did it with my band. And I drilled it into them that this is what had to be done to keep it organized.

LJ: But, of course, you had a fairly good classical training, didn't you?

BG: Oh yes, I think I did—over the years. I sought it out.

LJ: I was reading an article recently in *The New Yorker* about Leonard Bernstein, written by his brother. His father, like yours, was a Russian Jewish immigrant, but his father was very much against Bernstein's going into music as a career. All the musicians he had heard in the *shtetl* were the *klezmorim*, who used to be like high-class beggars—roaming from town to town to earn their living. Yet, from what I understand, your father greatly encouraged your career. Isn't that so?

BG: Yeah, he loved music. On the other hand, it wasn't the ultimate to be a musician then—a doctor, a lawyer, even then. I think I remember that beneath all this he thought, "It's just temporary. Eventually he'll come to his senses and be a lawyer." Ha-ha-ha.

My father really loved music and we used to go to band concerts in the park. He felt it was always nice to have—whether we did anything with it or not, I don't think he had the slightest inclination—he just thought it was good to have something to do with music, that's all. He'd like the idea that the three boys would get together and play; he was quite proud of it.

LJ: Who made the most impression on you in your early playing days?

BG: I think in those days, the black players like Jimmie Noone. And the Original Dixieland Jazz Band—that was Larry Shields. I can still play his chorus on the *St. Louis Blues*. And Leon Roppolo, who was with the New Orleans Friar's Inn Society, or whatever the hell it was called. And Louis Armstrong . . . all those people.

LJ: Bix Beiderbecke . . .

BG: Oh, of course. We played together; I was just sort of accidentally thrown in with him on a boat—we played from Chicago to Michigan City. He was everything they said he was.

LJ: Was there any chance of anybody helping Bix before he died, or was it just hopeless, really?

BG: I guess you can say it was hopeless. Look at Bunny Berigan. What a waste—a talent like that. Just listen to that record of *Marie*—what trumpet playing.

LJ: Is it true that despite your appearance on Bessie Smith's last record date, you never really cared much for her?

BG: No, I didn't. I still don't. I heard John [Hammond] play records of her 50 years ago. I'd listen to one record and that would be enough. I never heard any real quality in that. I don't know—maybe it was the culture coming out in me. I didn't see any culture in her. Ha-ha-ha.

LJ: We're always reading about John Hammond's incredible discoveries. Did he ever send you to hear anybody who was just plain awful?

BG: Oh sure he did, sure he did. I don't think it makes very interesting reading, but there's no doubt about it.

LJ: He had something to do with getting you to use Fletcher Henderson as an arranger, didn't he?

BG: Yes. Fletcher was always having trouble with his band. He was a lovely, sweet man, but the worst businessman in the world. And I think his personal life was kind of mixed up, and he couldn't even handle that very well. When he was on the road, the bus would break down. And the manager he had wasn't the best. Of course, in those days, I don't think the blacks got the treatment they were supposed to—on the other hand, maybe the whites didn't get the treatment they were supposed to. And so Fletcher disbanded for a while, and John said, "Gee, he's a great arranger." And, luckily, we got some of the arrangements which he had already used with his band.

LJ: How important was that, ultimately, to your success, in your eyes?

BG: Terrifically, terrifically important. Of major importance. It's awful hard to realize because, on the other hand, we had Spud Murphy and Dave Rose. But I just loved Fletcher's arrangements and still do. They're still magnificent arrangements, so how can you measure that?

LJ: When you asked Teddy Wilson and Lionel Hampton to go on the road with you—two blacks with an all-white band—did you feel like a pioneer?

BG: No, I never did feel like a pioneer in that kind of thing, because I was used to playing with black people. I grew up with black people in the ghetto in Chicago, went to school with them, studied with them with my clarinet teacher, Franz Schoepp. We used to play duets at the end of the lesson—when the next student came in he'd play a duet with the one who was leaving. I think Buster Bailey was one of his students, and Jimmie Noone might have been, too. So I never had any feeling about that at all.

LJ: But it was fairly adventurous for the mid-'30s.

BG: I guess it was. When Lionel joined the band and the people heard that we did have blacks in the orchestra, we'd let everybody know, and if they didn't want it, well that was the end of that. We wouldn't go down there to protest and so forth. That would have been pearls before swine.

LJ: You must have received some hate mail.

BG: I suppose we did, but we just ignored it. We even went to Dallas, Texas and played. I remember Lionel and Teddy were a little scared about it, so they had two state troopers with them—sort of *around*, you know, and taking them home. But there were never any problems.

LJ: From what I gather, you and Teddy are not exactly the best of friends . . .

BG: Oh no, I think we are.

LJ: In John Hammond's book [*On Record*] he describes Teddy as saying that rather than rolling out the red carpet for you at a TV taping you were both involved with, "it ought to be live coals."

BG: Oh really? Ha-ha-ha. As far as John goes, whatever happens is indelible in his mind in only one way. And that's all there is to it. I talk much less furiously about it than I used to. As a matter of fact, a lot of things that John wrote about in that book are absolutely myths.

LJ: But your career is filled with myths.

BG: A lot of fact and a lot of myths.

LJ: One of the more popular ones is that the Swing Era began on the night that you opened at the Palomar Ballroom in Los Angeles in 1935.

BG: Well, the interesting thing about that was that we had a previous success to that in Oakland—that's where our first, sort of, success started. I remember Helen Ward and I walking into the hotel and saying, "We must be in the wrong place . . . there's a *crowd* in here."

LJ: It was a surprise to you?

BG: Oh yes, completely. And then when we got down to the Palomar, there was quite a good crowd there, and we still weren't quite sure of our bearings or what to do. I think the story is that the program was rather lightweight, and finally we said, "Oh the hell with it, let's go for broke—if they like it, fine, and if they don't, forget it." And they loved it.

LJ: Did you ever feel that all the adulation you received got out of control?

BG: Well, I think there was one particular time I felt that way. It was the first or second time we played at the Paramount and there was so much noise and hoopla in the theater itself that we just couldn't play. I just sat on the stage and said, "As much as you love us, when you're through with your show, we'll go on." That quieted them down. But I think you brought up a good point—that it was beyond me. I remember thinking to myself that anybody who took that kind of a thing seriously is out of his mind—that kind of adulation.

LJ: You feel you handled it pretty well?

BG: Oh yes, I think I handled it pretty well. I think the reason I did was that I was always looking for something else. At that time I was starting to play classical music. I was thinking, "Where do you go from here? What do you do that's a little more interesting?"

LJ: You've commissioned some of the great classical clarinet pieces of the century; you must be very proud of that.

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BENNY GOODMAN SELECTED DISCOGRAPHY

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THE COMPLETE VOLUMES I-VIII—RCA Bluebird AXM 25505/15/32/37/57/66/67/68

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THE GREAT—Columbia PC 8643

GREATEST HITS—Columbia PC 9283

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CAMEL CARAVAN BROADCASTS—Fanfare 13-113

1939-40-41 BROADCASTS VOL. II—Fanfare 19-119

THE KING—Century CRDD 1150

ON THE AIR—Aircheck 16

1946—Jazz Society AA 508

A JAM SESSION—Sunbeam SB 149

CHARLIE CHRISTIAN AND . . .—Jazz Archives JA 23

COPLAND: CONCERTO FOR CLARINET—Columbia MS 6497

MOZART: CONCERTO FOR CLARINET—Victrola 1402

BARTOK: CONTRASTS FOR VIOLIN, CLARINET & PIANO—Odyssey 3216022

WEBER: CLARINET CONCERTO 1&2—RCA LSC 3052

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BENNY GOODMAN'S EQUIPMENT

"That's a Buffet on the coffee table." He plays an old custom-made mouthpiece, he adds, and uses Vandoren #2 reeds.

GOODMAN

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BG: Yes, I am—the Copland, the Hindemith, Bartok's *Contrasts*.
LJ: Did you ever consider making classical music a full-time career?
BG: No. I don't think there's enough substance to make it a full-time career. I don't think you can find that many composers really. One always kind of hits a particular time in history when a lot of these people are available. It's almost like if you had wanted to do a show some 25 or 30 years ago, you could have had Cole Porter, Arthur Schwartz and Howard Dietz, Irving Berlin, Rodgers and Hammerstein. And then that's gone.

When I commissioned Bartok and Copland, it was the right time for that kind of thing. As a matter of fact, I was even considering Benjamin Britten and, unfortunately, we couldn't get together on the business part of it, and I say that sincerely. And Milhaud did a piece for me, too, but for some reason or other it didn't have much success.
LJ: When you started playing classical pieces, did you ever feel resentment from classical musicians who might have thought, "What's this jazz player doing?"
BG: Was I ever influenced by what other people thought you mean? I don't think so. I'm my own worst critic and I'm a pretty good critic of myself.
LJ: Didn't Jose Iturbi once refuse to conduct for you?
BG: I think so, yes. That was a silly thing to do because he'd just been in some boogie woogie pictures for MGM. I don't really pay any attention to that.
LJ: How about your own experience with having *The Benny Goodman Story* made as a film?
BG: I think it was kind of a silly movie. The only saving grace was the music. When my family used to see it, we'd laugh like hell. It just wasn't *done* very cleverly. For instance, *The Glenn Miller Story*—he had that particular *sound* and that was a big, integral part of the picture, when they showed him getting that sound. Remember? I said, "I don't believe this—they're going to make this movie like looking for the Holy Grail." Ha-ha-ha. But that's what makes movies.
LJ: Another myth surrounding you is your infamous temper.
BG: Well, there's no doubt about that. That's true, I do have a very mercurial kind of temper, which I know about and have learned more about. I think I did some terribly nasty things on the spur of the moment when I've maybe been completely exhausted or emotionally over-tired. But I think those are perfectly normal human feelings which have certain degrees—certain people have less and other people have more.
LJ: Does it have something to do with a certain perfectionist quality? Do you expect more from people than they can sometimes give?
BG: Probably. It takes a little time to find that out. There's an old Yiddish expression that you can't squeeze blood out of a turnip. Ha.
LJ: Didn't you once have an argument with another person with a famous temper, Nikita Khruschev?
BG: No, not an argument. I rather liked him, I thought he was very frank. He said he didn't like jazz, he said it was all "boom-boom-boom." And I said, "Oh, maybe one of these days you'll get used to it because a lot of people didn't like, at one time, a lot of pictures that are hanging in the Hermitage, and I think if they were very shortsighted, there wouldn't have been a museum." Or something like that. But he was perfectly frank about it and I liked his candor.
LJ: Having been involved in both fields, do you think the best of jazz stands up with the best of classical music?
BG: I think so. Some of the records of Louis Armstrong and Bunny Berigan and Bix Beiderbecke and so forth. . . .
LJ: What do you consider your own best work?
BG: I think those things that my band made on that series on Bluebird that's out now were pretty hot recordings.
LJ: This summer you're fairly busy. Did you ever consider hanging it up?
BG: No, never.
LJ: Do you still practice?
BG: Yeah.
LJ: Is there anything you'd like to do that hasn't been done yet?
BG: Well that's a difficult question. I think I'll just wait until . . . until . . . the real things come along. db

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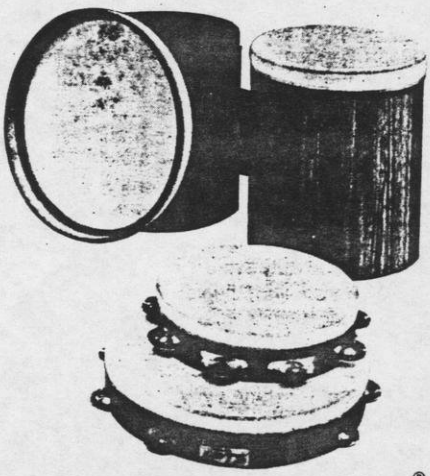

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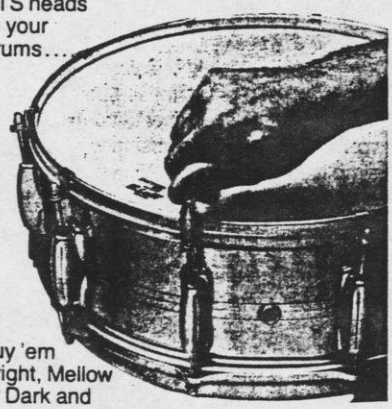

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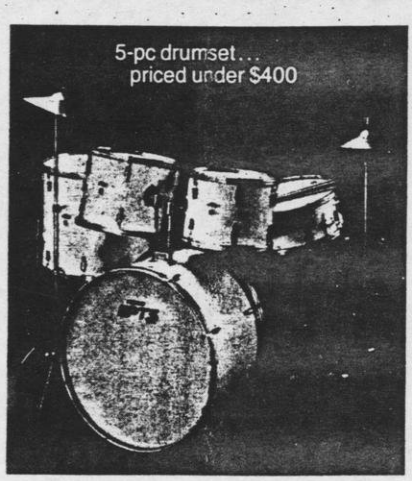

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Bottom Line: Fine collection that will leave you humming

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talking with . . . Steve Wariner

Nashville's Hottest Hitman

As a songwriter with 13 No. 1 country hits already to his credit, Steve Wariner, 43, isn't heading for a porch rocker just yet. In recent months he has cowritten songs recorded by Garth Brooks ("Longneck Bottle"), Clint Black ("Nothin' but the Taillights") and Bryan White ("One Small Miracle") and returned to the Top 5 with his own single "Holes in the Floor of Heaven."

Do you believe there are holes in heaven's floor?

I believe our loved ones who've passed on know what's going on. The night I was inducted into the Grand Ole Opry [in 1996], I think Minnie Pearl, who had just passed away, was smiling because I sang her favorite song, "Have I Told You Lately That I Love You."

Were you really just 17 when Dottie West put you in her band?

People ask me if I went to college, and I say, "Yeah, the Dottie West College of Music." She was my first mentor on the songwriting side.

You quit singing for three years to concentrate on writing; did it help?

My 14-year-old son, Ryan, looked at me recently and said, "Dad, who'd have thought you being a bum for the last three years would've paid off like this?"

Jane Sanderson

MATTHEW BARNES

Wariner has written 200 songs.

RICH RYGH/The Capital Times

The late, great Bunny Berigan, above, and a former soulmate, Erle Smith, Madison, who still plays the clarinet, saxophone and all that jazz!

Life of great horn blower

By GARY PETERSON
Capital Times Staff Writer

Bunny Berigan was only 33 when he died.

But that's not the story.

He drank too much.

But that's not the story either.

He played the trumpet like an angel.

That's the story.

Last fall, when Capital Times photographer Rich Rygh and I were driving though Fox Lake, we

On The Road

stopped and read a state historical marker all about Rowland Bernard (Bunny) Berigan.

Born in Hilbert in 1908. Died in New York City, 1942. Trumpet player with Tommy Dorsey and Benny Goodman, bandleader, legendary musician.

He left behind a musical legacy that's still being played and parlayed today.

In the mid-1920s, Berigan lived in Madison and played with the Berigan-Smith Band, the Smith-Berigan Band, as you will. The co-leader of that group, a man who at 76 is still swinging and swaying with Doc DeHaven, was clarinetist-saxophonist Erle Smith of Madison.

"I've done this about 20 times," Erle began. "Guys call me all the time, from New York, Los Angeles, Illinois. They want to know about Bunny.

"Bunny's family moved back to Fox Lake (where they were from) after he was born. Bunny would have been 73 now; he was three years younger than me. Twenty-five, '26, '27, '28, the roaring '20s, we had a band together. Bunny was 15 when we started and still a student at Wisconsin High School in Madison.

"We played on the UW campus a lot," Erle continued, "at fraternities, sororities, and out of town at the summer dance pavilions, and all that jazz."

Erle, endearingly, says "all that jazz" a lot.

"Bunny had a great personality," Erle said. "But his music came first. He was never interested in school. We stayed in touch after he went to New York, but he wasn't one to do much writing.

"He was back here a couple of times in the '30s and played the Orpheum Theater in 1941. I talked to him for the last time then, six or eight months before he died. Bunny was always about seven years ahead of everybody else as a musician."

Not only was he ahead, he may well have been at the head of any list of all-time great horn blowers. Asked in 1948 who played the horn the way he liked to hear it, the great Louis Armstrong said: "The best of them? That's easy. It was Bunny."

That statement came as no surprise, however, to Erle Smith.

"We used to copy Louie Armstrong's records back in '26, '27," Erle said. "We'd go down to Bunny's uncle's house on Doty Street and copy licks from Louie's records and play them on the job. But Bunny went beyond that. He wasn't a copy of anyone."

Indeed he wasn't. Listen to RCA's newly released "The Complete Bunny Berigan, Vol. One/1937" and you'll get an idea of what Erle and the late Louis Armstrong are talking about.

"I Can't Get Started," with Bunny on vocal and trumpet, is found here. That's a tune Erle says the Doc DeHaven Combo still plays. Stellar performances, such as "Swanee River," "Frankie & Johnny," "The Prisoner's Song" and "Mahogany Hall Stomp" are on the album as well.

Another Madisonian with a lot of information on Bunny Berigan is Tom Cullen of the UW Bookstore. Cullen, who, according to Erle, "probably knows more about Bunny than Bunny himself knew," answered a few previously unanswered questions.

Such as, where did the name Bunny come from?

"It was a corruption of Bernie, a diminutive," Cullen said. "He, or his playmates, were probably trying to pronounce Bernie when he was a kid."

Why was he born in Hilbert, but from Fox Lake?

"His family was an old Fox Lake family," said Cullen. "His dad worked on the railroad, I think in food catering. Hilbert was a kind of railroad terminal in those days. It was just an accident of birth that he was born at Hilbert. His family moved back to Fox Lake shortly thereafter."

What about the Armstrong connections?

"Bunny's style derived from Armstrong, but it was more flexible. He had an updating and a flexibility beyond Armstrong."

Why, even though you can find the proof in a good listen, was he considered to be so great a musician?

"He had a richness of tone that is almost unique and he didn't use any gimmicks," said Cullen. "He had an excellent conception of chord progression and development. He was an excellent musician who unfortunately, lived in a time when somebody said he should have his own band and he also got all the responsiblities that go along with that."

Erle Smith remembered playing with Bunny at Esther Beach on Lake Monona in south Madison (a place since torn down).

"We played in jazz style," said Erle. "It was called one-step in those days. We'd play fast tempo on the job. The kids liked to dance fast and it was all improvised. We didn't have any sheet music. But, when Bunny would play a solo, people would stop dancing and listen to him. I've seen that happen. It didn't happen every night but it happened."

(Erle Smith can be heard with the Doc DeHaven Combo on March 20 at The Elks Club, and at 11:30 a.m. March 28 at the Nakoma Country Club. A benefit concert for the Erle Smith UW Music Foundation Scholarship Fund will be held at 8 p.m. March 28 at the The Park Ponderosa Ballroom in McFarland. Tickets are $3 with all proceeds going to the UW High School Summer Music Program. For further information about the Doc DeHaven Combo, call 271-4609.)

Jazz

Reviving greats

RCA rolls again after an unfortunate hiatus

By Larry Kart
Entertainment writer

These days the world of jazz recordings is full of good news, as labels that used to be very active in the field once more return to the fray—reissuing classic performances from their catalogues [often in digitally remastered pressings that also are available on compact discs] and making new jazz albums as well.

Perhaps none of these revivals is more welcome than the one that is taking place at RCA, for that label probably has the richest of all jazz archives to draw upon—a mass of material that begins in the mid-1920s with Jelly Roll Morton's magnificent Red Hot Peppers sessions, a lot of Johnny Dodds and some vital Bix Beiderbecke and continues through the Swing Era, when RCA recorded much of the best music made by the big bands of Benny Goodman, Duke Ellington, Artie Shaw, Earl Hines, Tommy Dorsey, Bunny Berigan and Charlie Barnet, plus the delightful small-group sides of Lionel Hampton and Fats Waller and some essential Louis Armstrong.

Much of that material has been reissued before—particularly in the mid-1970s, when RCA's Bluebird series, under the leadership of archivist Frank Driggs, seemed determined to restore everything of value to the catalogue. But when the recession of 1980 hit the record business, that noble effort was dropped—leaving veteran collectors and new fans to search the cut-out bins for what remained of RCA's complete Goodman, Shaw, Dorsey and Barnet sets, while the Waller and Berigan series were cut off in midstream and other worthwhile projects were never realized.

So before we turn to the bounties that RCA's revived Bluebird series has to offer, let's look at the process itself—for even those who have passed through one or more of the feast-or-famine cycles that typify the record industry's relationship to jazz may not understand the reasons why things happen this way.

Veteran producer Steve Backer, 49, is in charge of Bluebird this time around, and he also is the man responsible for RCA's Novus label, whose roster of artists includes pianist Adam Makowicz, guitarist Alex De Grassi and saxophonist-composer Henry Threadgill.

Backer knows a good deal about the record business—having labored with considerable distinction in the jazz field at Arista in the 1970s, before he left to serve a five-year term as east coast operations director for Windom Hill—and he explains that "these waves of acceptance and indifference [toward jazz] usually come about for reasons that have to do with cycles that are running through the industry as a whole.

"For instance, the end of the 1970s was a downward cycle for all the major record companies—because the economy was in a severe slump and almost every major label had been suffering from mismanagement at the pop-music level for some time. So there were tremendous cutbacks, during which anything that leaned toward the esthetic side of music was purged.

"Then, in 1983 or so, the economic picture turned more positive, and you started to see the major labels once again trying to become involved in all the different types of music. But it's taken RCA this long to get back into things, because the company's prior management didn't feel any sense of obligation to jazz, or to the esthetic side of music in general. And now there is that feeling of obligation."

That sounds good, as far as it goes. But in an industry that was, still is, and probably always will be, ruled by the bottom line, is a "feeling of obligation" enough—especially when that feeling can vanish overnight?

"First and foremost," says Backer, "you must have the political ability to enhance the things you believe in. If you're not able to convince the powers-that-be, then you're not able to do anything.

"Mostly what I say to them is that aside from the financial imperative there's a moral imperative to deal with this music, as perhaps America's only original art form. Then you argue that the financial imperative can be a positive thing.

"So ideally what will make this new wave of jazz activity last is the proper reaction on the part of the consumer. And by 'proper reaction' I mean sales, because a great deal of it is about the bottom line today."

Tenor saxophonist Sonny Rollins returned to action in 1962 with "The Quartets Featuring Jim Hall," issued as a double album.

RCA's Bunny Berigan series from the Swing Era is being resumed.

RCA-Bluebird's first batch of reissues includes some superb music—including a 4-record boxed set, "Duke Ellington: The Blanton-Webster Band," that would be a good first choice for any respectable jazz collection, and the massive "Benny Goodman: The RCA Victor Years," a 16-record compilation of every track Goodman's big band and small groups released for RCA, plus some alternate takes.

A case can be made that Duke Ellington is America's greatest composer, regardless of musical category; and much of that case rests on the recordings his band made for

The reissue of Coleman Hawkins' "Body and Soul" adds long-unavailable material from the '40s and '50s.

"New Tijuana Moods" includes takes from the 1957 session bassist Charles Mingus felt was his best.

RCA between 1940 and 1942—when Ben Webster was Ellington's tenor saxophonist and the band's rhythm section featured the astonishingly virtuosic bass work of Jimmy Blanton [who left in late 1941, suffering from tuberculosis, and died the following year at age 22].

There are 66 performances on "Duke Ellington: The Blanton-Webster Band," and about half of them are among the absolute masterworks of jazz, while most of the rest are merely excellent.

The savage dissonances of "Ko Ko," the formal grace of "Concerto for Cootie" and "Sepia Panorama," the dervishlike rhythms of "Conga Brava" and "The Flaming Sword," the fantastic swing of "Cotton Tail" and "Jumpin' Punkins," the humane wit of "Harlem Air Shaft," the sensuousity of "Chelsea Bridge" and "Warm Valley," the brooding textures of "Blue Serge"—well, that list doesn't begin to exhaust the treasures to be found here.

And even if one has these performances on other sets, "The Blanton-Webster Band" is essential, because digital remastering adds significantly to the vividness of what were, for the time, very good recordings. Especially noticeable in reed and brass ensembles, in the brightness of drummer Sonny Greer's cymbals and the clarity of Blanton's bass lines, the remastered sound is striking and should be even more so on the soon-to-be-issued, three-compact-disc version of the set.

The same is true of "Benny Goodman: The RCA Years"—a fitting tribute to the late King of Swing that will be self-recommending to Goodman's many fans and should be explored by others as well, because the great clarinetist not only led a very popular band but one whose jazz credentials were never in doubt. [Listen to the swing of the saxophone and trumpet sections and the brilliant solos and background work of pianist Jess Stacy.]

Highlighted by the Ellington and Goodman boxes—which are available, respectively, for about $30 and $85—the first set of Bluebird reissues also includes "Body and Soul," a fine Coleman Hawkins double-album that adds to the famous title track a great deal of long-unavailable Hawkins material from the '40s and '50s, and Volume Two of "The Complete Bunny Berigan." [What remains to be reissued in the complete Berigan and Waller series eventually will emerge, says Backer, if all goes well.]

In a modern vein, Bluebird has two more double-albums—bassist-composer Charles Mingus' "New Tijuana Moods," which includes all the original performances, plus newly discovered alternate takes, from the 1957 session that Mingus felt to be his best, and tenor saxophonist Sonny Rollins' "The Quartet Featuring Jim Hall," which collects everything recorded by the group with which Rollins returned to action in 1962 after his famous, two-year musical hiatus.

RCA-Bluebird's next batch of reissues, due in March, will include single or double albums from Paul Desmond, Louis Armstrong, Johnny Hodges, Dizzy Gillespie, Shorty Rogers and Fats Waller. As for compact discs, Backer says that in addition to CD versions of the Ellington, Mingus, Rollins and Hawkins sets, "we're going to have separate CD compilations, probably called the 'Treasury' series, each of which will package a great deal of those individual artists' work."

The material RCA has to draw upon is, as Backer says, "rich and diverse." So one hopes that the label's powers that-be will continue to listen to him, because all that diversity and richness doesn't mean very much if the public isn't able to hear it.

Browsers' Notes ©

NUMBER 48 APRIL, 1998 FREE

"BUNNY SWINGS FOREVER"

by Browser Joe Spery from Prescott, AZ

This is the 25th year of the Bunny Berigan Days Festival.

This celebration honors Bernard R. Berigan, a native son of the state of Wisconsin ... whose career as a professional musician was recognized as one of outstanding trumpet playing musicianship.

Members of the Berigan family still living will provide information and discussions of Bunny's early performance activities.

The famous bands of which he was a member - Hal Kemp, Abe Lyman, Tommy Dorsey, Dorsey Bros., Pee Wee Erwin, George Auld, etc.

An extended, very well-researched book of the life and times of Bunny Berigan is available. The title is "Bunny Berigan, the elusive legend of jazz." It's published by Louisiana State University Press and the author is Robert DuPuis.

A number of bands and combos will be playing during the programs as well as some of the rare recorded tapes made by Bunny.

If any of the above facets of the celebration of Bunny Berigan days can be used by the publicity group, it would be deeply appreciated.

Bunny Swings Forever

Once upon a tune, the press media descended upon the Great Ambassador of Jazz, Louis Armstrong. After a dozen answers by Satchmo, he was asked to name his favorite trumpet player. "Thass, easy, man, it's gotta be 'Bunny' ... Bunny Berigan. He's my man."

From the U.S.A.'s Middle West state of Wisconsin, Bunny's milieu was the surroundings and family home of Bernard Roland Berigan.

N.B. the correct spelling of the frequently misspelled surname is Berigan.

The family nickname was said to have originated when a visiting aunt, seeing the baby Bernard, for the first time, insisted he was "as cute as a bunny!" Obviously, the name stuck.

His was a talented family, and early on Bunny sang for many events, accompanied by his mother at the piano. His strict Grandfather founded a "town" band ... and Bunny was drafted to play two or three instruments. Along with musical training, Bunny concentrated on sight-reading, harmony and development of a sensational, full-bodied, four-octave trumpet tone, for which he became internationally famous.

The family band also featured Bunny, mom MayMe, brother Don and an uncle.

However, at age 15, Bunny played with many bands in the area, finally starting one of his leadership, called the Berigan/Smith Band. In 1928, suave, fashionable Hal Kemp and his orchestra were touring through Wisconsin. Hal heard Bunny, and although considered hiring him, did not. Kemp's pianist, John Scott Trotter, felt that Bunny's tone was "tinny."

Bunny played in a broad scope of "jobbing" dates after starting an 11 piece band in 1936. He played in pit bands of large theaters, and also cut four sides for the old Brunswick Company. After playing three areas in Ohio, Bunny went to New York. Bunny was overjoyed upon getting the opportunity ... this was the Big time ... New York City ... Manhattan ... Broadway ... and all that denotes.

The production costs of the Browsers' Notes are partially underwritten by ABC Radio Networks, Dallas, TX.

In 1937, the Berigan band was booked into the prestigious Roof Garden of New York's Pennsylvania Hotel. Now augmented to 15 pieces, the band displayed unique talents. Bunny "found" Super Dancer/Drummer, Buddy Rich; "Hot" tenor man, Georgie Auld; Arranger Joe Lipman; Ray Coniff on Trombone; and pianist Joe Bushkin, unusual circumstances occurred when a girl vocalist was playing clarinet in the reed section. Her name: Ruth Bradley

While the band had great acceptance and played at all the very best ballrooms, theaters, clubs and one nighters, the missing factor in the band's success was management and leadership. Transportation domicile, salaries, security, publicity, etc. become vitally important elements in the function of a musical organization. Berigan lacked self-discipline and the band reflected that fact. Bunny finally called it quits in early 1940.

Tommy Dorsey hired him immediately. His stay only lasted six months -- he left Dorsey after an NBC radio broadcast, on August 20, 1940. There were some disagreements. Bunny felt that he wasn't getting sufficient solo time, etc.

By early 1941, Bunny had another band. But Bunny's drinking problem and the band's schedule of many one-nighters took it's affect on Bunny. Soon, he was unable to lead the orchestra and he left. He turned the band over to PeeWee Erwin, and Bunny declared personal bankruptcy.

He formed another orchestra in '41. Bunny really needed help with his "problem" but had to keep on working to support his wife and two kids and the orchestra. June 1st and 2nd, 1942, are the two last dates for Bunny. On June 1st, his band had a date to play New York's Manhattan Center. The band was there, but Bunny wasn't. He was in the Polyclinic Hospital with a bad case of cirrhosis of the liver. In a gesture of friendship, Benny Goodman brought his sextet over from the Paramount Theatre, and filled in for Bunny.

On June 2nd, at age 33, Bunny's trumpet was stilled.

We have a west coast representative in **Joe Spery**, who now resides in Arizona, but he knows many famous musicians and is also a great story teller as he has been in the entertainment business for years. Our east coast representative is **Dick "Mr. Memory" Scher**, who now lives in West Virginia. He knows every song of our era and is a fountain of information. He is also a song writer of note.

Volume 23 - Number 4

Caught in the Act

Reviews of Local Live Jazz Performances

Warren Vachè Trio at the Retreat Lounge of the Short Hills Hilton

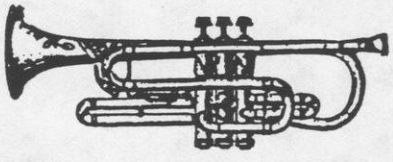
By Joe Lang

Warren Vachè is the Teddy Wilson of the cornet. He plays with a sense of taste, inventiveness and surprise. While deeply committed to sticking with the catalog of Classic American Popular Song, he continues to find new touches to lend to even the tiredest of tunes. On Friday, February 24, Vache brought his trio to the Retreat Lounge at the Short Hills Hilton.

Ably assisted by Joe Puma on guitar and Murray Wall on Bass, Vach.èe opened his first set with a bright "Almost Like Being In Love", followed with a medium tempo "Come Rain or Come Shine" and then launched a surprisingly quick paced "My Shining Hour". A touching "But Beautiful" showed the ballad side of his playing. At this point Vachè stepped out of the picture to allow Puma to musically say "I Want To Be Happy" with support from bassist Wall. After Vachè romantically stated "I'll Never Stop Loving You", he burst forth with a "Pick Yourself Up" highlighted by some wonderful exchanges with Puma and a vocal which proved that most jazzmen can overcome the lack of a pure singing voice with the sense of phrasing which they carry over from their playing.

Set two started with a song not often heard in jazz circles, "Stranger In Paradise". A lilting "How Deep Is the Ocean" set up a very hip muted "Five Foot Two, Eyes Of Blue". A real hat served as a mute for a peppy "Bye, Bye Blackbird", so peppy in fact that Vachè took five and let Puma and Wall have a go at "My Romance". Vachè returned to state with his horn the very thought that much of our recent weather has been teasing us with, namely that "Spring Is Here". Out came the mute again to add an accent to a cooking "Peg O' My Heart" which brought the set to a close.

It is a source of great pleasure to jazz-starved residents of the Short Hills area that the Retreat Lounge has become a Friday night haven for both name players and grateful diggers. The ambience is wonderful, there is no cover charge, the drinks are reasonable and there is a fine light food menu.



American Jazz Hall of Fame Honorees 1983-1995

Henry "Red" Allen
Louis Armstrong
Mildred Bailey
Danny Barker
William "Count" Basie
Sydney Bechet
Leon "Bix" Beiderbecke
Louis Bellson
Rowland B. "Bunny" Berigan
Leon "Chu" Berry
Barney Bigard
Eubie Blake
Art Blakey
Jimmy Blanton
Clifford Brown
Ray Brown
Dave Brubeck
Cabell "Cab" Calloway
Harry Carney
Betty Carter
Benny Carter
Sid Catlett
Adolphus "Doc" Cheatham
Charlie Christian
Wilbur "Buck" Clayton
Nat "King" Cole
William Randolph "Cozy" Cole
John Coltrane
Eddie Condon
Miles Davis
William E. "Wild Bill" Davison
Paul Desmond
Vic Dickenson
Johnny Dodds
Warren "Baby" Dodds
Eddie Durham
George Duvuvier
Harry "Sweets" Edison
Roy Eldridge
Edward K. "Duke" Ellington
George "Pee Wee" Erwin
Bill Evans
Ella Fitzgerald
Tommy Flanagan
Lawrence "Bud" Freeman
Erroll Garner
Stan Getz
John B. "Dizzy" Gillespie
Benny Goodman
Stephane Grappelli
Bobby Hackett
Bob Haggart
Edmond Hall
Lionel Hampton
W. C. Handy
Coleman Hawkins
Fletcher Henderson
Jon Hendricks
Woody Herman
Earl "Fatha" Hines
Milt Hinton
Johnny Hodges
Billie Holiday
Dick Hyman
Milt Jackson
Albert J. "Budd" Johnson
Illinois Jacquet
James P. Johnson
James Louis "JJ" Johnson
Hank Jones
Jonathan "Jo" Jones
Robert Elliot "Jonah" Jones
Max Kaminsky
Stan Kenton
Gene Krupa
Eddie Lang
John Lewis
Jimmie Lunceford
Jimmy McPartland
Carmen McRae
Jay McShann
Charlie Mingus
Thelonious Monk
Wes Montgomery
Ferdinand "Jelly Roll" Morton
Gerry Mulligan
Jimmie Noone
Kenneth "Red" Norvo
Anita O'Day
Joe "King" Oliver
Melvin J."Sy" Oliver
Edward "Kid" Ory
Oran "Hot Lips" Page
Charlie Parker
Oscar Peterson
Joseph "Flip" Phillips
Earl "Bud" Powell
Don Redman
Django Reinhart
Bernard "Buddy" Rich
Max Roach
Sonny Rollins
Charles E. "Pee Wee" Russell
Jimmy Rushing
Charlie Shavers
Artie Shaw
Horace Silver
John Haley "Zoot" Sims
Arthur J. "Zutty" Singleton
Bessie Smith
Hezekiah Leroy G. "Stuff" Smith
Willie "The Lion" Smith
Francis J. "Muggsy" Spanier
Jess Stacy
Rex Stewart
Leroy E. "Slam" Stewart
Billy Strayhorn
Ralph Sutton
George "Buddy" Tate
Art Tatum
Jack Teagarden
Clark Terry
Dave Tough
Sarah Vaughan
Joe Venuti
Thomas "Fats" Waller
William "Chick" Webb
Ben Webster
Dick Wellstood
Joe Wilder
Charles "Cootie" Williams
Mary Lou Williams
Phil Woods
Teddy Wilson
Lester Young

Revering the music of Bix and Bunny

Perhaps the numerologists will want to mull on this but I am intrigued how the letter "B" occupies a lofty perch in music. Think of it: In the realm of the classics, the list is headed by Bach and Beethoven, and somewhere in there you can add Berlioz and Bernstein. In jazz we have Bix and Bunny.

Bix and Bunny. Bix Beiderbecke and Bunny Berigan, both brilliant and both legendary figures. Bix played the cornet and the piano, Bunny played the trumpet. Both had a compelling, highly individual sound and their stunning virtuosity is still remembered, still celebrated.

DON FREEMAN
POINT OF VIEW

Both were colorful men in a freewheeling era, and early in their lives both were confronted by failing health. Bix and Bunny died much too soon.

We care about Bach and Beethoven and — this seems to me highly appropriate — we also care about Bix and Bunny.

In that regard, a colleague of mine here at the paper, Bob Laurence, was participating one time in a bicycle event, wheeling around in the great state of Iowa. He reached the town of Davenport, where Bix was born (and is buried), and there Laurence found a wonderful bumper sticker that still adorns his car.

It reads as follows: BIX LIVES.

As for Bunny, who died in 1942, his music endures. You may recall Bunny's solo on "I Can't Get Started" (by Vernon Duke and Ira Gershwin) in the background of the Jack Nicholson-Faye Dunaway movie "Chinatown," directed by John Huston.

He can't read a note

And on one "60 Minutes" you could also hear "I Can't Get Started" in the background of the interview with Jack Lemmon. And for a good reason: Bunny's interpretation has always been a great Lemmon favorite. Lemmon, as you may be aware, can't read a note of music, but he's a fine, swinging jazz pianist.

The bands come to town, the songs are heard, and the good times roll.

In the late '80s, a love story in *Redbook* magazine had Bunny's solo as a major element in the plot. Every year, on the third Sunday in May, Berigan is remembered as his dedicated fans assemble from all over for a tribute in his old hometown of Fox Lake, Wis. The bands come to town, the songs are heard, and the good times roll.

One Berigan buff of long standing is Bruce Dexter, a former professional trumpet player himself in Los Angeles and now living in La Jolla.

"When Bunny started out, he joined Hal Kemp's band," Bruce says. "But after a while Kemp decided his tone was too thin and Bunny was fired. So he went back to Wisconsin and woodshedded for months until he achieved what would become the big, fat, famous Berigan tone."

Bix Beiderbecke, who played with great sensitivity and subtlety, earned his fame as musician and composer in the '20s — he died in 1931 — and he became a legend. He inspired a novel by Dorothy Baker called "Young Man With a Horn" which was turned into a movie starring Kirk Douglas.

A song from Frishberg

A few years ago, pianist/songwriter Dave Frishberg, a fine jazz performer, wrote a song about Bix. It goes like this:

Bix, old friend, are you ever going to comprehend?
You're no ordinary standard B-flat run-of-the-mill guy
Oh, my, no! And Bix, old elf, will you ever learn to look at yourself like the others around you,
Who love you and never ask why?
And seriously, Bix, old bear, don't you dig the big blue sky up there?
And wouldn't it be nice to cut yourself a slice of that pie up there?
I wonder, Bix, old chum, when you reminisce in years to come,
Will you ever hum that some-day song
You've been looking so long to find?
So, do what you got to do,
And may the years be good to you
'cause you're one of the favored few, dear Bix,
You're one of a kind.

In Lefty's world, Berigan plays forever

"Lefty" Krusinski and some of the memorabilia he has gathered on trumpeter Bunny Berigan.

By John McAleenan
News Staff Writer

Norbert "Lefty" Krusinski is a collector of people who used to be. Some are famous. Some are not.

He tracks them down from his Mt. Clemens home, gathers pictures, assembles the things of their lives and frequently visits the scattered graveyards where they are now buried.

It is his hobby, his avocation and his love to do these things.

The "star" in his collection, however, the person he just might know more about than anyone else in this world, is Bernard Roland Berigan of Fox Lake, Wis.

Not a household name, this Mr. Berigan, unless you were alive and well in the 1930s, have some knowledge of how hard it is to hit a pure high C above C on a trumpet — and thought jazz was good for you.

Then you would know about "Bunny" Berigan, a legendary trumpeter in an era that created many jazz legends.

Lefty first heard Berigan play in 1935 — and was instantly hooked.

Feb 19/82.

Dear Lefty:

So nice to hear from you and I will try to answer your questions in this letter and we will try to make a copy of the picture of Bunny and I.

So glad you enjoyed the story. Your title is a great on so use it well.

Now the story you read about my discontment in the band had nothing to do with Bunny. He and I got on very very well and I would not change a thing but with some of the fellows I did not get on with and the band would have been better off with out them.

Bunny was and will always be tops with me and one of my very best friends. We both spent much time eating pizza pies as we liked them very much, and of course a few glasses of nice red wine.

Yes I am playing all the time and will til I leave ~~the or~~ this world in a box.

I did read that a Bunny Berigan Day was held some years ago but did not know if they still held it.

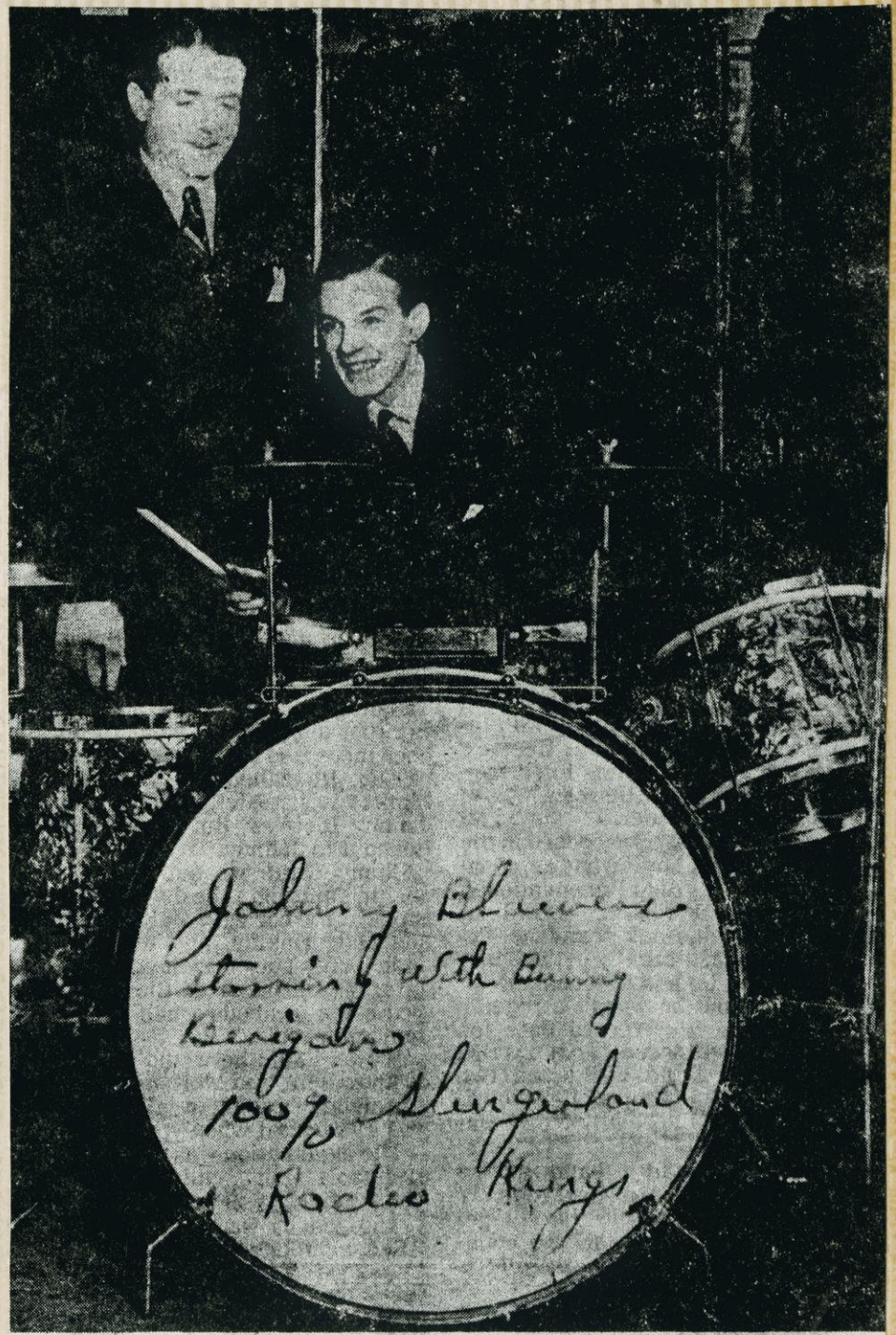
I am so glad to know and I would love to be near there some day that I might join in and play some good jazz for my good friend Bunny. After I left the band I continued to see Bunny.

Your letter was so nice to receive and I would like very much to receive a tape of the past B.B. days.

My regards to the brothers and the folks out there.

Sincerely yours

Johnny.



This photo of Blowers with Bunny Berigan was used for advertising by Slingerland. Blowers was with Berigan's band in 1938 at the Paradise Restaurant, 49th and Broadway, New York City.

Lefty on Berigan (above): "What I'm trying to do, what I'm *dedicated* to doing, is spread the word about what a fabulous musician this man was.

In Lefty's world, Berigan plays forever

Continued from Page 1D

Over the years, he collected the recordings, some obscure, some famous, some in between. Berigan playing with Louis Armstrong, with Tommy Dorsey, with Benny Goodman, and finally, with his own band.

It was the golden age for that music, and Berigan, for a few brief years, was the "Golden Horn."

At one time, Lefty had some 500 recordings of Berigan's music. This has dwindled over the years to about 200, but still probably the most extensive collection of the artist in the country.

Lefty did not stop with recordings. He has Bunny Berigan T-shirts, tapes, posters, pictures, old billcards, biographical notes that would fill a small library, bumper stickers, a huge mailing list of other Berigan fans and a camper that is literally a mobile Berigan museum.

"I KNOW THAT maybe some people think I'm nuts about all this, but I loved the man and his music. I always felt I was playing along with him, all those years and all those songs. I felt the passion of his music. That he could do that is truly a gift."

Every year at Fox Lake, usually in mid-May, there is both a jazzy and somber memorial day for the community's most famous son — Mr. Berigan, of course — and every year, of course, Lefty leads the parade, so to speak.

Scholarships are awarded in Berigan's name and the local American Legion post hosts a nightlong jam session.

Lefty, 65, recalls Berigan, whom he never met, as a "live-fast, die-young" trumpeter who could blow the likes of Harry James right off the stage.

"He won every jazz award there was to win '36 and '37. His theme song was *I Can't Get Started With You* and nobody to this day has ever played it as well as he did. It is a recognized classic in jazz music.

"IN THE '30S he played all the big cities, Chicago, Detroit, New York, sometimes with his own band, sometimes with other Big Band names. He was playing with Goodman when Benny convinced him he was too good for someone else's band — that he should have his own.

"Armstrong once told Berigan he was the best trumpet player he ever heard — including himself."

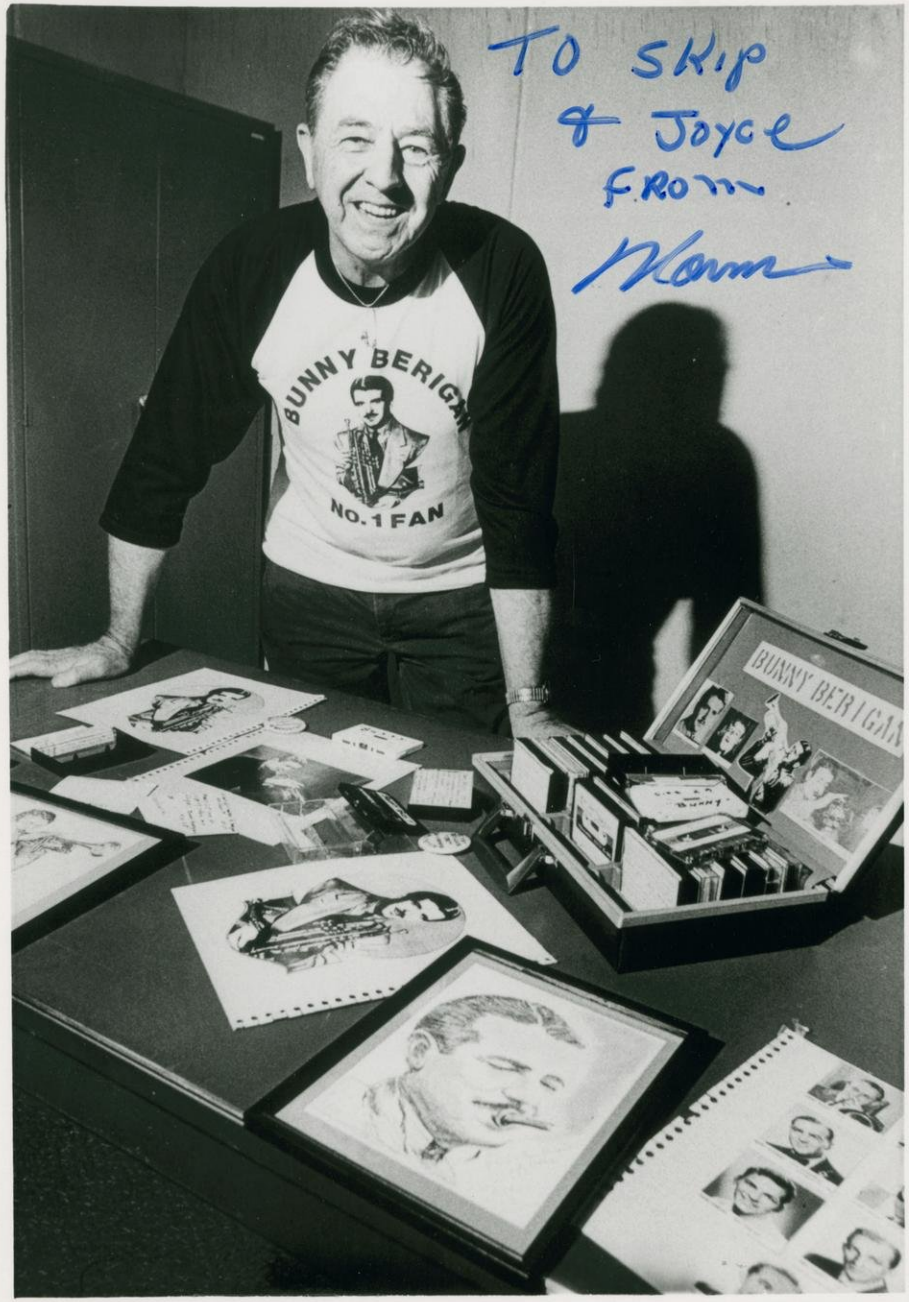
According to Lefty, Berigan made good money for those years, leaving $100 tips here and there. He also consumed an enormous amount of Scotch and other things — and died a lonely alcoholic death in a Pittsburgh hospital in 1942. He was a worn-out, blown-out 33 years old.

Lefty on Berigan again: "What I'm trying to do, what I'm *dedicated* to doing, is spread the word about what a fabulous musician this man was. I don't feel he ever got the recognition he deserved.

"It may be too late for me to do all this, and maybe nobody *really* cares, but I will keep trying. You can't let a person like Bunny Berigan go unnoticed."

A long time ago it was said: To every person a cause and to every person a hero.

Lefty feels lucky to have both.



Newsbriefs

Congratulations to **Pat Little's** (design engineer, Factory Engineering) daughter Bridgett who was named 1981 valedictorian of Stevenson High School in Sterling Heights . . . ***"Lefty"* Krusinski** recently gained notoriety when the **Detroit News** featured his Bunny Berigan collection. Berigan was a well-known jazz trumpeter in the 30s, and it seems that Lefty has the most extensive collection of Bergian recordings and memorabilia.

"Bunny Berigan, His Trumpet and His Orchestra, Vol. I" (RCA Victor LPV-581) — Sixteen numbers recorded between 1937 and 1939 by the great Wisconsin born jazzman, of whom Louis Armstrong once said: "The best of them? That's easy. It was Bunny."

Berigan, who died in 1942 at 33, recorded hundreds of numbers for various big bands before forming his own. The 16 tracks heard here, however, have never been on LP before, and they represent his ability to use the full range of the horn in a variety of moods. There is a set of five Bix Beiderbecke numbers, which are lovely and lyrical, including the famous "In a Mist."

Obviously Victor plans to issue later volumes from the 90 or so Berigan numbers recorded with his orchestra in the late 1930s, and they surely deserve a place on any swing band collector's shelf, considering the worth of the first volume. Also included are "Mahogany Hall Stomp," "Turn on That Red Hot Heat," "Can't Help Lovin' Dat Man," "I Cried for You," "Davenport Blues," "Ain't She Sweet," "Peg o' My Heart."

By GERALD KLOSS
of The Journal

4-23-72

THE LATE Bunny Berrigan (left), a Fox Lake (Wis.) native, and Artie Shaw led their bands in reissue albums.

Historian summarizes life of prominent jazz musician

(EDITOR'S NOTE: The following was written by Lawrence Skilbred of Fond du Lac, a musical historian with an extensive background in the jazz era. The report is part of a book being written by Skilbred on musicians prominent in that era. He will present the story to the Fox Lake Historical Society in connection with Bunny Berigan Day in Fox Lake. He is a former teacher at Ripon College and former director of music for Fond du Lac public schools.)

Bernard "Bunny" Berigan, idol of jitterbugs and acclaimed as one of the most prominent jazz trumpeters, was born Nov. 2, 1908, and was raised in a small Wisconsin community, Fox Lake.

Bunny came from a musical family. He first learned to play the violin and played rather well. His advanced technical training on the violin was acquired at nearby Wayland Academy, Beaver Dam. His grandfather, John Schitzberg, a local band leader, later provided him with a trumpet and the lad was soon on his way to stardom.

At the age of 13 Bunny performed on both the violin and trumpet for area dances as a member of the family trio which included his mother at the piano and his brother Don on drums. Bunny also played alto-horn in his grandfather's 14-piece concert band during weekly concerts held in Fox Lake throughout the summer months.

By 1925 Bunny was performing with the Merrill Owen Pennsy Jazz Band of Beaver Dam. Owen played piano; Bunny played violin and trumpet; Ray Groose played both trombone and drums; Hubert Keefer performed on saxophone and clarinet; and Lawrence Becker played banjo.

Bunny performed with the Owen Band for three years. During the summer they performed in numerous dance pavilions throughout Wisconsin. In the winter months the band performed in night spots in the City of Milwaukee.

Later Bunny joined Cy Mahlberg's Jazz Band out of Fond du Lac. He then moved on to Madison and performed with Al Thomson's Orchestra which was considered tops in the university city. It was during this period that Hal Kemp heard Bunny perform. Kemp was deeply impressed and this led to a later date in New York.

In 1930 Bunny joined Hal Kemp's Orchestra on a successful tour of England and Europe. Returning to the states, Bunny began to freelance in New York. He took part in recording sessions with numerous jazz stars such as Mildred Bailey, the Boswell Sisters, Bing Crosby, the Dorseys, Billie Holiday, Red McKenzie, the Mills Brothers, Red Norvo and Frankie Trumbauer.

Bunny became a member of Paul Whiteman's Orchestra in 1933. The following year, Bunny along with Benny Goodman and Jack Teagarden performed with Adrian Rollini's Recording Orchestra.

In 1935, Bunny joined Benny Goodman's Orchestra on a cross-country tour starting from New York and moving through the Midwest and on to California. The orchestra met with little success among the older dance fans up to and including Denver.

Meanwhile recordings of the band featuring Goodman on clarinet, Stacy at the piano, Bunny on trumpet and Krupa on drums along with the band's weekly radio show "Let's Dance" reached the ears of the younger generation. By the time the orchestra reached Oakland, Calif., the jitterbugs were there en mass to greet them with cheers and stamping feet for each swinging number. The orchestra moved on to Hollywood's Palomar Ballroom where it received another wild ovation by members of the younger generation. Jitterbugs were here to stay!

Bunny remained with Benny Goodman from June through November. He had made commitments in New York for a weekly CBS Saturday evening radio broadcast with his Blue Boys, a star-studded group of jazz-men.

The year 1937 was a great one for Bunny! Tommy Dorsey obtained his services for a five-week period. Two numbers performed by the 16-piece orchestra that will long be remembered were "Marie" and "Song of India."

What a trumpeter! What dream numbers!

Bunny was now ready to create his own big band. In March, with the help of Tommy Dorsey, Bunny organized his own orchestra giving several young performers a grand start toward stardom.

His 13-piece orchestra's theme song, "I Can't Get Started," became a great hit among dance fans and it's recording became a best seller. The number opens with a brilliant cadenza featuring Bunny's trumpet in four sectional phrases over sustained chords performed by the full ensemble.

Bunny's improvisations and his technical skill is that of a great master. His tone is full, rich and lovely to listen to.

Bunny's reputation as a top trumpeter won him the 1936 Metronome Poll for trumpeters with five times as many votes as his nearest competitor. He also won the poll in 1939.

His excellent jazz trumpet performance was a stimulating force that gave Benny Goodman's Orchestra a tremendous boost in 1935 and Tommy Dorsey's Orchestra in 1937.

By early 1940 Bunny disbanded his orchestra and immediately rejoined Tommy Dorsey's Orchestra. Bunny, Buddy Rich (former Berigan's drummer), Frank Sinatra and the Pied Pipers sparked the orchestra to the peak of its fame.

Several recordings demonstrate their outstanding performance ability. In "East of the Sun" at the close of a vocal rendition the Pied Pipers sing out "All right then! Take 'em Bunny!" and Bunny's trumpet appears in its majestic glory.

"I'll Never Smile Again" and "Whispering" brings out the best in Bunny's countermelody performance including numerous intricate embellishments that few could ever equal.

Shortly Bunny organized another band and made a jazz-film strip "Syncopation" in Hollywood. After a series of one-night stands on the road Bunny became very ill. Doctors advised him to take a long rest.

In spite of this Bunny again took to the road and within a short time was admitted to Polyclinic Hospital in New York. On June 2, 1942, with Tommy Dorsey at his side, Bunny Berigan died.

Bunny is survived by his wife and two daughters, Pat and Joyce. A monument was placed in his honor at St. Mary's Catholic Cemetery in Fox Lake by the Beaver Dam and Baraboo Musicians Associations.

Bunny Berigan is at right in this photograph taken of the Merrill Owen Orchestra in 1925 at Sam Wah's chop suey house in Milwaukee. Fellow musicians, from left: Merrill Owen, Lawrence Becker, Hubie Keifer, and Ray Groose.

Bunny Berigan Remembered

By MARION R. B. SWEET
Written for The State Journal

Jazz buffs from central and southern Wisconsin honored the late famed trumpet player Bunny Berigan in a very appropriate way Saturday night.

They attended a dance/concert at the Fox Lake (Dodge County) Community Building and listened to good jazz provided by Madison's Doc DeHaven and combo, with the Fox Lake Chamber of Commerce earmarking the proceeds for a college music scholarship for some Fox Lake graduating high school senoir. Fox Lake is Berigan's hometown.

For one Madison musician last week, the upcoming event brought back all kinds of memories — of another Fox Lake dance many years ago.

He is Merrill Owen, 3815 Meyer Ave., who actually discovered the 14-year-old trumpet player and whose word-pictures and names provide a listener with teasing glimpses of that bygone era:

"It was a summer night in 1922. A Mr. Schlitzberg was the owner of the dance hall in Fox Lake and also the director of the summer band concerts there. He hired me to bring my orchestra to town every third Thursday night to play for the dance after the concert.

"We always got there before the concert; everybody would walk up and down the main street, visiting with each other, and we did the same thing. I'd been looking for a trumpet lead for my orchestra, but I couldn't find a player that I liked, so I'd been using a violin-lead.

"This one night, I saw a kid playing a horn over near the hay-rack which served as the band-shell. I edged a little closer and listened for a few minutes. I felt that he had something in him, so I asked him to stop by at the dance-hall later so he could play for me. I said I'd leave word at the desk to let him in. He surprised me when he said, 'Oh, I can get in all right. That's my grandfather you're playing for!' "

Later that evening, Owen listened to "the kid" play his trumpet and found that he was also studying violin. He got him a C-slide so he could play from violin music, and he kept this "Bun" (Bernard) Berigan in the Merrill Owen Orchestra for the next three years.

Those were good years, Owen said. The orchestra was congenial and creative. Bun doubled on violin and sometimes played on his valve-trombone — an oddity in the instrumental world. He had a boxful of mutes — like a derby hat and a bunch of coffee cans — to give color and variety to his trumpet-playing. Occasionally, he'd even break into a novelty song with his average voice and his excellent sense of rhythm. "Red-Hot Mama" was his best, Owens recalls.

"In 1925, Bun left me and became 'Bunny' when he played with Paul Whiteman, Benny Goodman, and Tommy Dorsey. He sparked (played a hot trumpet) for some of them. In the late 20s or early 30s, I saw him once in the Orpheum Theater in Madison when I was tuning some pianos that he and his band were going to use for their stage show. He had his own discoveries with him — Joe bushkin on piano, Buddy Rich on drums, and George Auld on tenor sax. — That was the last time I ever saw Bunny."

Except for four and one-half years during World War II Owen's life has been involved with music. He explains it by his Welsh ancestry. After no more than a total of 50 instructional hours in piano, he found his piano-playing always in demand. He played the piano and organ for the Methodist's Epworth League in his hometown of Randolph. He played the piano in a area orchestra which included the five musical Beale sisters.

The following winter, he was the busy pianist in Beaver Dam's Odeon Theater where he set the moods and accompanied the action of the silent movies. A small group of young men who worked in town and played instruments for fun would often sit in the front row, paying close attention. On an inspiration, Owen tried them out and they became the nucleus of his orchestra. They were Ray Groose who doubled on trombone and drums and still lives in Beaver Dam; Lawrence Becker on banjo; Hubie Keifer on sax and clarinet; Al Gougher on violin, — and Owen himself on piano.

From that beginning, he and his orchestra appeared throughout the state. He met his late wife, Fanchon, on a job at Clear Lake's Pleasant Point Hotel in the 20s. They played for dances six nights a week at Milwaukee's Sam Wah's Chop Suey House. They broadcast over WTMJ. In Madison, they played for some of the auto-shows; they broadcast over WIBA; and they played for the University dances in the Memorial Union for three years — often, using University students in the orchestra. They played at the original Hollywood Inn, near today's Metropolitan Mall.

At a Port Washington record company, they cut some records for national distribution under the Puritan and Broadway labels. Some of them were: "When the Blue of the Night Meets the Gold of the Day", "When the Rest of the Crowd Goes Home, I Always go Home Alone", and the best one — "Who's Your Little Whoosis?"

He supplemented his income by tuning pianos and for awhile, ran a music store in Randolph where he sold player-pianos and records and phonographs.

Like other piano players in the know, he used to cut a piano roll now and then. The cutting involved playing on a piano which had an electrical connection between the piano keys and a cutting-machine in the other room. An "editor" played the fresh roll on a player-piano. "If you had hit a bum note, he'd paste a piece of paper over the wrong hole and cut out with a pair of shears where it should have been!"

Today, Owen no longer cuts piano-rolls or has his orchestra or tunes pianos. He's still busy, though, doing his own cooking (some of it close to gourmet) and baking bread from scratch. In summers, he gardens and freezes his produce.

But one thing he does strictly for fun. He plays piano-bar at the Mayflower Motel on Tuesday nights . . . "without a stitch of music. If I know the name of the tune, I can play it."

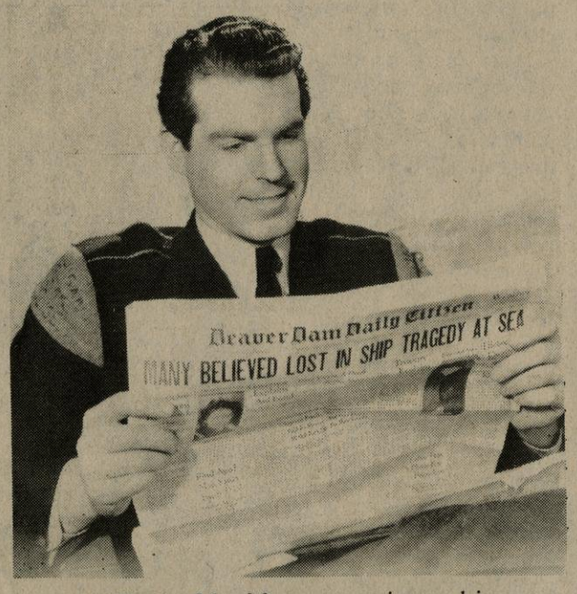
It brings back memories.

CITIZEN PUBLISHING CO.
BICENTENNIAL EDITION

Fame Comes To Some From Area

By Lynn Goetz

Actor Fred McMurray grew up in Beaver Dam, but a childhood friend remembers that he was "never good enough to make the class play." McMurray was better known as a saxophone player and football player.



Fred MacMurray enjoys his hometown paper shortly aftter his first success as a movie actor.

He and his mother came to Beaver Dam in the early 1900's to live with his grandparents. McMurray went through the Beaver Dam public schools where he was known for his carefree ways and his sense of humor. After graduation from Beaver Dam High School McMurray went on to Carroll College where he played football and the saxophone for "Joy's Gloom Chasers." After six months he quit college to begin playing with professional bands. His Hollywood career began when he drove his mother out to the coast to visit friends in the early 1930's. His first hit picture was "The Gilded Lily" in 1936.

McMurray has remained a durable Hollywood figure. He may be better known to younger audiences for his starring roles in Walt Disney films and as the star of the television show "My Three Sons."

Bunny Berigan was a dynamic trumpeter and so great was his fame and popularity that he won the 1936 **Metronome** poll for jazz trumpeters with five times as many votes as his nearest competitor! Athough born in Hilbert, Wisconsin, Bernard "Bunny" Berigan is considered Fox Lake's own, having moved there in 1908, when a month old. The credit for his musical talent can be attributed to his musical background--his grandfather a concert band leader, his older brother, Don, a drummer and his mother a pianist and organist at St. Mary's Church for forty years.

Hal Kemp's band was the first big name band Bunny ever played with. Hal had heard him when traveling through Wisconsin in 1928 and hired him when he went to New York. He also played as featured trumpeter with Glenn Miller, Tommy and Jimmy Dorsey, Red McKenzie, and Benny Goodman. Impressive recordings of his were "Frankie and Johnnie," "The Prisoner's Song," "Russian Lullaby," "I'm Nobody's Baby," "Maria," and "Song of India."

Bunny began organizing his own band while with Tommy Dorsey and the song that became his theme, "I Can't Get Started" aptly describes his career as a bandleader. The guys in his band loved him and playing with him was fun and exciting; however, Bunny Berigan was just not cut out to be a bandleader. He was not a disciplinarian--neither toward his men nor, unfortunately, toward himself. By 1940 he gave up his band--the combination of too many one-nighters and unhealthy living caught up with him. On June 2, 1941 Bunny died of cirrhosis of the liver. He left a wife Donna and two daugthers, Pat and Joyce. He is buried in Old St. Mary's Catholic Cemetery, Township of Trenton, Dodge County. He was only thirty-three and lived much too short a life. And yet, during that short life, he was a giant on the jazz scene--one of the best-liked musician-leaders of his day and one of the most inspiring jazz soloists of all time.

A single grave plot in Riverside Memorial Park in Fox Lake bears the name of William Shore, Jr. Sentimental historians claim it is the grave of a self-exiled suitor of Florence Nightingale, the famed English nurse and hospital reformer for the military during the Crimean War. (Her advice was sought by the United States government during its Civil War.)

William Shore was a cousin of Miss Nightingales's and consequently, marriage could not be considered because of family disapproval and the bans of church and civil law. Shore came to America around 1853 and lived in the two east rooms above the present bank. Fox Lake was a sportsman's paradise in 1863 when Shore purchased 150 acres of choice hunting and fishing spots northwest of the city. Property owners on Howard Drive may find a copy of Shore's will in their abstract.

William Shore died of pneumonia on March 6, 1868 and his tombstone bears the quotation, "Thy Will Be Done." Skeptics who are inclined to throw an aura of doubt on the thwarted Nightingale-Shore romance legend readily concur that there was a close connection between the two English families.

Melvin Richard Ellis was born in Beaver Dam on February 21, 1912. He began his writing career as a newspaperman in Sheboygan from 1935 to 1940; worked for the Milwaukee Journal from 1947 to 1963 and is known for his "Good Fishing" articles. In 1958 he became associated with "Field & Stream" magazine. He is well known for his books for juveniles on the subjects of natural history and conservation.

Mr. Ellis travels widely in North and South America on museum safaries and varied magazine assignments with emphasis on hunting, fishing, and natural history. Mel, his wife and five daughters live On-The-Lakes at Big Bend, Wisconsin.

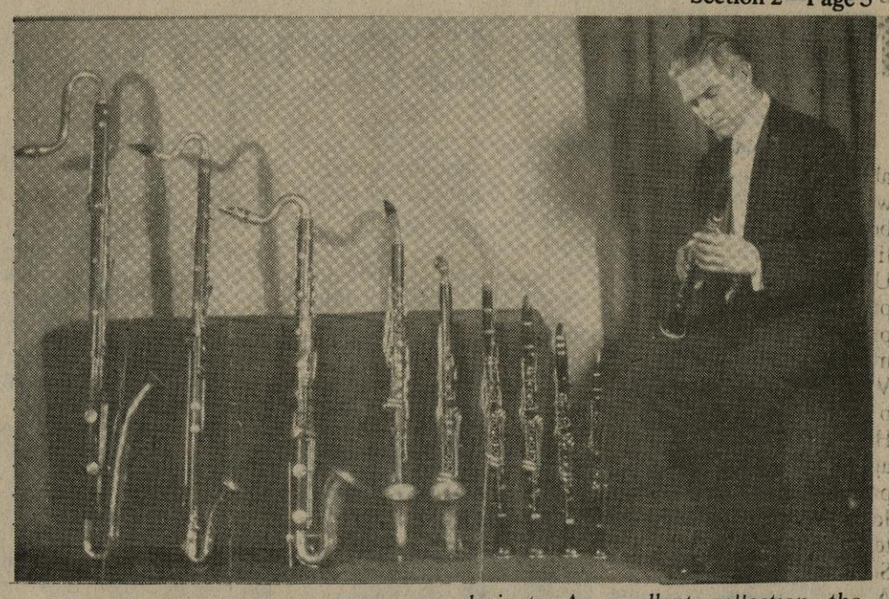
Michael E. Burke was born in Beaver Dam on October 15, 1863 of Irish parents. He lived near Drakes Mill (now Crystal Lake), attended the district schools in Beaver Dam township and Wayland Academy. Upon graduation from Wayland he entered the offices of Judge Edward Elwell in Beaver Dam and studied law. He completed his studies at the University of Wisconsin at Madison and was admitted to the State bar in 1888. He taught in the district schools for a short time but finally located in the city where he practiced law for twenty-four years.

Having been elected city attorney of Beaver Dam in 1893, Michael Burke energetically led the drive to save the resort grounds, developed by Dr. G.E. Swan, for a city park. A referendum vote was held on November 6, 1906 and voters narrowly approved purchase of the land by the city. The Dodge County Citizen wrote, "Twenty-five years from now citizens of this city will be thankful to the people who provided them with Swan's City Park."

City attorney Burke was later elected mayor and then representative in Madison. He served as Wisconsin State Senator and three terms as a U.S. Congressman

More than seventy years later the lovely park continues to remind residents of the debt owed far-seeing individuals like Dr. Swan and Michael E. Burke for their good judgement, integrity, and public spirit.

Erwin Emil Harder was born in Beaver Dam on January 21, 1882, the son of Mr. and Mrs. Henry Harder, Sr. his father was an accomplished musician as were his three brothers. Erwin learned to play the clarinet when seven years old and played with the Harder Military Band, under the direction of his uncle, J.C. Harder. While playing in Milwaukee he started his famous clarinet collection, one of the few complete collections of the entire clarinet family. His instruments ranged from tiny A flat to the large B flat contra-bass. When he would set out on a trip he had as many as 12 cases to carry and protect. The case for the contra-bass clarinet would serve well as an efficiency apartment. He not only owned these clarinets but he played them all. He said his family of clarinets were his good friends. As he became more proficient on all different members of the clarinet family he became more in demand.

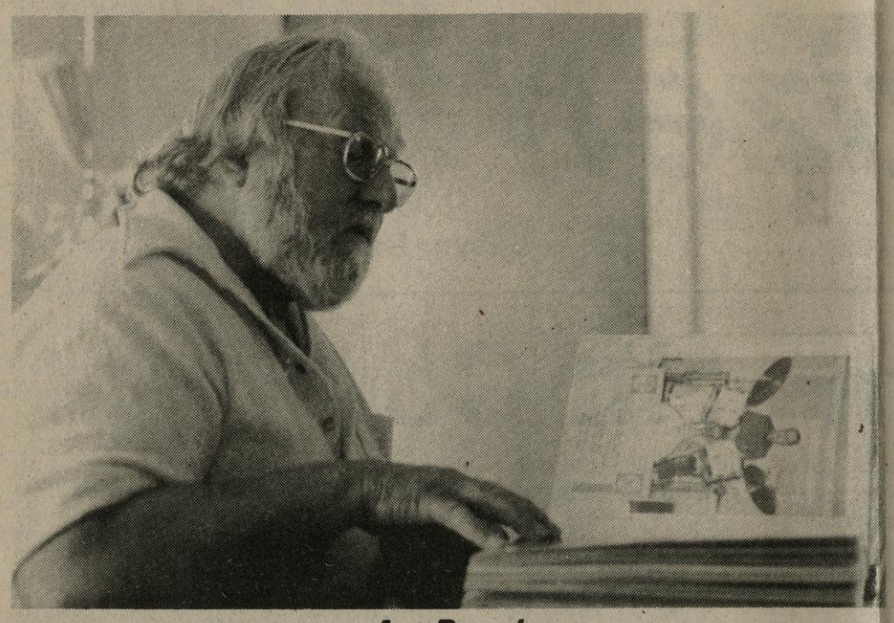


Henry Harder, a Beaver Dam native who achieved success as a musician and composer, shows his collection of clarinets. An excellent collection, the clarinets ranged in size from the tiny A-flat to the much larger B-flat clarinet.

In 1904 he went to Chicago and studied under Joseph Schreuers, first clarinetist with the Chicago Symphony. He played under such famous conductors as Victor Herbert, Theodore A. Thomas, Frederick Stock and Cecil B. DeMille. He also played with the Detroit, Philadelphia, Chicago, and San Francisco orchestras.

In addition to performing he composed solos and studies for the clarinet; also symphonies and short pieces. He died on August 31, 1951.

Age Is A State Of Mind To Band Member Art Beecher



Art Beecher

By BILL PRITCHARD

Whoever said that age was a state of mind must have been thinking of Art Beecher.

You must have seen Art at one time or another, sharply dressed, sporting a full beard, sometimes a hat, playing the snare drum with lots of enthusiasm with Glenn Wood's German Band at the Sunday afternoon Swan Park concerts. Or playing with equal enthusiasm on a full drum set with the Shirley Mae trio.

And if you got a chance to talk to Art, you'd hear about Dewey and Hap and Charlie and Bunny and about big bands and little bands all over the country and you'd wonder if he was putting you on. He isn't.

HE ISN'T kidding either when he tells you he's pushing 70, making him—or it should make him anyway—the oldest active musician in the area.

"That's about the only thing I know how to do," Artie tells you. "This is my life. What would I retire to?"

If your interest is serious enough, Art might even fill you in on the details of his life in music. He might also show you his 110-page, almost foot thick, beautifully done, yet-to-be completed scrapbook of photographs, letter, clippings and other mementoes of 57 years in the business. That scrapbook has his initials on the front cover and the dates 1922 to 1972, but Art has gone well beyond his 50-year goal of playing drums.

What the scrapbook doesn't reveal is the stories behind the photos and the clippings.

Like the time in 1930 when the band set out for Marshfield on an Easter Sunday in their tuxedos, silk stockings and patent leather shoes and got stuck in a snowstorm on Hwy. 73. And the farmer whose house they stayed in for three days taking a look at the dudes in the dandy clothes and deciding they probably weren't the type to help with the milking and Art collecting the cigarette butts from the stranded car's ashtray for the nicotine starved band who salvaged the tobacco and rolled it in toilet paper.

There was also the time when his good friend Gene Krupa helped Art look through hundreds of cymbals at the Zildian factory before they were satisfied Art's two high-hat cymbals had the best tone in the place.

Art's collection of musical memories started early. He moved from his birthplace in Oshkosh to Beaver Dam and started pounding away in the eighth grade band. He was also a member of the first high school band that included Fred MacMurray, and 13 drummers—four who turned pro in the days when the band business was going strong.

He stayed close to home with local bands—Mynie Bartel's Venetian Serenaders, Frank Henniger, Windy Jacobs and his Five Aces and Happy's Wisconsin Entertainers, lead by Hap Oathout.

Branching out, Art spent a year with Earl Youngbeck's Band out of Mayville, two years with Arch Adrian's band out of Fond du Lac and Don Mack's 11-piece band from Fort Atkinson that worked the "gasoline circuit" of the big ballrooms in Rock Island, Davenport, Moline, Galesburg, Champaign and Urbana.

TEN YEARS in Madison followed, with Jesse Cohen and his University of Wisconsin Varsity Skyrockets, Ken Summas, Lee Emmerich, and Keith Roberts, playing all the major clubs six times a week, all the fraternity and sorority houses and even finding time to play during meals on campus.

Art remembers "the best" from his Madison stay—the Norm Phelps big band. "That was one helluva band," he recalls. "They were the best in town—the pick of the musicians in Madison in those years. There was none better." That was the band that was on hand for the opening of the Riviera Club in Lake Geneva.

After a five year break in the service during World War II, Art was back in business in Aurora, Ill. with Charlie Brinkley's band, playing the Warner Brothers theater circuit throughout the midwest and east. He got a change of scenery for a year with Jimmy Faye's band out of Winona, Minn.

Back in Madison again, Beecher formed his own band to play a steady date at the Club Hollywood. That band, billed as "a band with a beat for dancing feet," featured Doc DeHaven Sr. and "a band within a band"—the Beech Combers dixieland combo.

Beecher's fling at having his own band lasted until the club owner wanted the band's size cut and Beecher refused, heading for Chicago and Bob Berkey's 13-piece band playing "the best ballrooms in the nation."

Charlie Fisk's band was next, and a circuit of major hotels around the country, competing with some pretty fair bands including Ray Anthony, Vaughn Monroe, Frankie Carle and Ray McKinley. Fisk's band worked, in 1947-48, at the Glen Island Casino in New York, following Gene Krupa's stay there, and also played for New York City shows.

BEECHER returned to Beaver Dam in 1949 to help raise funds for a marker at Bunny Berigan's grave site near Fox Lake. "I wouldn't leave town until I finished that project," he says. Art said he knew Berigan well, often sat in with his groups, and has been actively involved in the annual Berigan Day celebration at Fox Lake.

Once the grave marker was bought and dedicated in October of 1950, Art was on the road again, playing out of Quincy, Ill. with Jim Musolino, Smokey Stover and his Firehouse Five and with his first white-black band, Bobby Nelms Octette.

It was at Quincy, at a club called "The Barn," that Art lost his uninsured $1,500 "custom-tailored" drum set in a fire. After selling shoes and playing for a couple of months, Beecher, maybe a little road-wary at this time, returned to Beaver Dam to stay in 1960.

He got only his second non-music related job, working at Matlin's Furniture Store, but didn't give up his playing. Art joined Duane Wendt's combo unti it broke up five years ago, worked with John Check's Wisconsin Dutchmen, Al Dykstra's group out of Portage and Gus Gauthier's band out of Green Bay before joining the Shirley Mae Trio three years ago.

The highlights for the jazz drummer who had a tough time adjusting to the smoother rhythms of the big bands are many. The one highlight? "Maybe it's still coming?" Art says. He does consider playing for Nat King Cole at the University of Michigan, playing at Clara Beau's "It Club" in Hollywood, and taxing his music reading skills playing for shows and entertainers like organist Ethel Smith as some of the highlights.

THE PACE is slower now for Art. He's enjoying the quiet home life with his wife Laurene and daughter Kelly—the last of four children at home.

Time for putting the finishing touches on his musical scrapbook, relishing the memories and working to keep in touch with his old friends.

That's important to Art, traveling to see his long time buddies from the band circuit and enjoying visits from them at home.

"That's a wonderful thing," Art said. "When you don't lose any friends along the way."

Fox Lake Representative - 17 June 99

Fox Lake Memories

FOX LAKE TRUMPETER NAMED KING OF SWING

Compiled by Julie Flemming From the Fox Lake Historical Room

Twenty thousand swing addicts can't be wrong.

That makes Fox Lake's native son, trumpet playing Bunny Berigan, the "king of swing." He has just been chosen by the United Hot Clubs of America, 20,000 strong, as their favorite instrumentalist and the most representative exponent of the essence of swing music.

Bunny's astonishing rise to renown sounds like something you might read about or see in the movies. It even took dozens of musicians and orchestra leaders of note right off their feet, and surprised a lot of folks who had never tuned in on Bunny's Saturday Night Swing Session, a coast to coast radio feature.

Of course, those who religiously listened to his swing revels hadn't a doubt but that he was the greatest swing artist. And the folks at home, who had been watching his career and awaiting his occasional visits, were pretty well convinced since he appeared as the featured trumpetist with Paul Whiteman's orchestra in Madison a few years back that he was destined for the top.

"Strangely enough," says a New York magazine, "Berigan never lasted very long with even the top-notch bandmasters; he was so good individually that he threw their entire orchestras off kilter. His superiority of tone quality and brilliance of technique unbalanced the playing of the other musicians.

"It's hard to imagine the foremost leaders of the country saying, 'Bunny, I'm sorry, old man, but I have to let you go; you're too good for the rest of the boys.' Yet that is just what happened, time and time again, and with each discharge he was always given the same friendly advice, to organize his own group and mold it in the way he believed jazz should be played."

As a matter of fact, Bun never minded being discharged, because he never exactly relished the idea of playing music as the manuscript dictated. It was his conviction that the true jazz artist should be allowed to play melodies with original improvisations. "It is this that distinguishes ordinary jazz from the unorthodox rhythms of swing," he says. The modern arranger relies on his musical knowledge and figures his variations on paper according to academic principles, whereas the swingster's musical ideas are inspired as he plays.

Devoted to the theories of swing, "the brass bomber" organized a six-piece band which used no written music. Everything they played was memory work, with the instrumentalists' individual and instantaneous ideas forming the arrangements. People from Radioland to Park Av. thronged to see this little group in their nightly appearances at the Famous Door. The six-foot, blond haired, broad shouldered lad of 26 made hundreds of friends. Radio came to his door, and at one time he was employed to play trumpet on 12 different programs! It wasn't long before he was given a program of his own, with a greatly increased orchestra.

With so many men playing under his direction, Bun found that the unorchestrated improvisations of his original small group became bedlam. His Saturday Night Swing Session is, therefore, played to orchestrated notes, but he makes sure that his arrangements are of a harmonic and rhythmic quality to obtain the same results as improvisation, the ultimate in musical abandon.

Unlike most musicians and composers (he composes music for his own entertainment) Bunny never had to fight parental objection to be allowed to pursue music as a career and he didn't have to be begged to study music. His big difficulty was that, while he wanted to study the trumpet, he was far from a strong lad, and the idea seemed a bit far fetched. So, he was set to practicing the more delicate manipulations of the violin. But still determined, he developed his lungs by working in a glass blowing factory during school vacations. He played on the school football team, almost won the local boxing championship, and was fast on the cinder paths. He joined his first band while attending the University of Wisconsin.

When the university band was engaged to make several phonograph records, Bunny's trumpeting was so distinctive that he was urged to continue making records of his own. To date, he has made more than 500 records with Paul Whiteman, Tommy Dorsey, Hal Kemp and Benny Goodman.

Fire Department seeking 1999 Fire Queen

The Fox Lake Fire Department is seeking a Fire Queen to represent them at the 102nd annual Dodge County Fire Fighters Association Tournament to be held in Burnett, July 29, 30, 31, and August 1st.

To become a candidate for may then write and enter an essay contest that will be judged to determine the 1999 Fox Lake Fire Queen. The essay should be about "What does the Fox Lake Fire Department Mean To Me?" Entries must be received by June 24, 1999. They can be submitted

The person chosen to represent the Fox Lake Fire Department as their 1999 Fire Queen will be required to compete in the 102nd Annual Dodge County Fire Fighters Tournament Queen Contest and to ride in the parade

WSJ - 27 May 92

BUNNY BERIGAN DAY

Bob Berigan, cousin of Bunny Berigan, a great jazz musician, says the British Broadcasting Co. is preparing a radio program for the 50th anniversary of Bunny's death (June 2).

Bob, who says he couldn't blow a note on a trumpet if he tried, said Bunny lived with Bob and his family on Jenifer Street in Madison for a few years and graduated from high school here.

Bunny died at the age of 34 from pneumonia and sclerosis of the liver. He is the only musician honored by a highway memorial plaque in Wisconsin. The plaque is near Bunny's childhood home in Fox Lake, which still observes Bunny Berigan Day (May 17) with a jazz concert. Money raised supports a music scholarship.

MILWAUKEE SENTINEL
SPORTS, MARKETS SECOND NEWS SECTION WANT ADS
Plankinton at Michigan MONDAY, OCTOBER 16, 1950 Phone DAly 8-3800

Musicians Plan Monument For Great 'Bunny' Berigan

FOX LAKE, Wis., Oct. 15 — (Special) — Considered one of the foremost trumpet players of his time, Bernard (Bunny) Berigan, the great jazz musician who died at the height of his fame in 1942, is going to have a special monument over his grave in St. Mary's Cemetery here.

Berigan

The Madison Musicians Association, to which Berigan once belonged, has launched a drive to raise funds for a monument to the Wisconsin farm boy who was affectionately known as "Iron Lips" by his fellow musicians. On Oct. 8, a memorial rite was held here for the late orchestra leader who died at the age of 34.

Today, some of Berigan's great works on wax are classified as record collectors' items. It was "Bunny" Berigan, the kid from this Dodge County village of 1,000, who immortalized that old favorite "I Can't Get Started" and such standards as "I Cried For You," "In A Mist" and "Prisoners' Song."

Berigan frequently played with dance bands in this section of the state. From 1925 to 1929 he was co-owner of a band which toured Southern Wisconsin. The Berigan-Smith band had its headquarters at Madison.

Berigan's trumpet soon made him a prominent man in the orchestra world. He played with such greats as Paul Whiteman, Tommy Dorsey and Benny Goodman before forming his nationally famous orchestra.

DEDICATE MONUMENT TO "BUNNY" BERIGAN

At 2:00 P. M. Sunday, October 8, musician friends of the late Bunny Berigan will dedicate a monument at his grave in the St. Mary's Cemetery, Town of Trenton. Musicians of national fame, who knew Bunny at the peak of his career are expected to attend. Anyone who is interested is also invited.

Bernard "Bunny" Berigan was born and raised in Fox Lake. He attended the Fox Lake Public Schools and completed his education at Wisconsin High School at Madison.

After leaving Madison he played with several renowned orchestras, such as Paul Whitman, Benny Goodman, Hal Kemp, Ted Lyons and Tommy Dorsey, and for a time had his own "name" band.

Bunny's untimely death at the age of 33, on June 2, 1942 has been attributed to his love for his trumpet. He had been urged by doctors to abandon the instrument after he collapsed about a month before his death. He refused, and continued to lead his band, and up to a very short time before his death he played his famous and difficult arrangement of "I Can't Get Started."

Bunny Berigan was not only an idol of the lovers of jazz. He was a musician's, musician. At the time of is death "Downbeat" magazine wrote, "He lived and died with the soul of a sincerely genuine musician."

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LOCAL MUSICIAN OF INTERNATIONAL FAME HONORED SUNDAY

Approximately 200 people, muscians, friends, relatives, and admirers, gathered at St. Mary's Cemetery in the Town of Trenton last Sunday afternoon, to witness a simple sincere ceremony and view the new monument placed at the head of the grave of the late Bernard "Bunny" Berigan. The red granite monument is inscribed

BERNARD "BUNNY" BERIGAN
1908 1942
Internationally Famous Musician

In between the dates is a cutting of the trumpet which Bunny used, patterned after a drawing made by Charles Casey.

The brief ceremony held under threatening skies was publicised only in this paper. It was sponsored by the Madison, Beaver Dam and Baraboo AFL musicians associations. Art Beecher, Beaver Dam, chairman of the committee drawn from these associations presided, and the opening and closing prayers were given by Rev. A. J. Czaja of St. Mary's Catholic Church. Tributes to Bunny were given by Doc De Haven, who played in Bunny's band, Ray Groose of Beaver Dam, who played with him in Madison, and Merle Owen, who had a state band for which he played. Tom Cullen of Madison, who visited Fox Lake last summer gathering material for a book he is writing on the life of Bunny Berigan also payed tribute to his genius.

Following the ceremony many of the muscians gathered at Casey's, where recordings made by Bunny Berigan, taken from the personal collection of Charles Casey, were on the juke box, and a jam session was held.

Those on the memorial committee besides Art Beecher were Doc DeHaven, Charles Halvorsen and Bob Arden of Madison and Charles Casey of Fox Lake.

Place Monument As Memorial To Late Musician

—Citizen Staff Photo

Members from the Madison, Beaver Dam and Baraboo AFL Musicians' associations placed a monument in memory to the late Bernard "Bunny" Berigan, internationally famous musician, at his grave in St. Mary's cemetery southeast of Fox Lake Sunday afternoon. About 250 people attended the brief ceremony at which such prominent musicians as Jack Teagarden and Louis Armstrong were expected to be present. Story appears elsewhere in today's Citizen. 10/9/50

DAILY CITIZEN, BEAVER DAM, WISCONSIN

Dedicate Memorial To Late "Bunny" Bergian

10/9/50

Union Musicians of Beaver Dam and Baraboo Place Grave Marker Sunday

Fellow musicians and friends of the late Bernard "Bunny" Berigan, internationally famous trumpet player, gathered at St. Mary's cemetery southeast of Fox Lake Sunday afternoon to place a monument in memory of the Fox Lake native son who rose to musical fame with his own and the nation's top dance orchestras.

Orchestra Headliner

Berigan, who was a headliner with such leading bands as Benny Goodman, Paul Whiteman, the late Hal Kemp, Dorsey Brothers, and Tommy Dorsey, died in New York June 2, 1942, at the age of 33 after he collapsed about a month earlier. His untimely death was attributed to his love for his trumpet. Doctors had urged him to abandon the horn after his collapse but he refused and continued to lead his band.

"Bunny" entered the musicians' world at the early age of 10 and, coming from the Berigan and Schlitzberg families who were highly noted for their musical talents, it was not unusual that his stride to fame would be rapid. At Fox Lake, he played cornet and violin with city bands and orchestras.

However, the urge to play jazz came strong at the age of 15 and he began playing with state bands. One of them was Merle Owen's and among the musicians were Ray Groose of this city, Larry Becker and Hubbie Kiefer, former Beaver Dam residents, and Fergie Ferguson.

He led his own band in Madison and went to school there. It is reported he had one of the best bands ever to appear at the popular Chanticleer night club and the talent included such leading state musicians as Doc DeHaven, Dan McManman and another former Beaver Dam resident, Orville "Orchie" Edgerton. Many critics said Berigan's style was "ahead of the times."

From Madison, Berigan headed east and it was in New York he really broke into the big time with Whiteman, Goodman, Kemp and the Dorseys. He toured Europe and played before royalty in England. When he organized a band of his own, it was signed for the Fibber McGee and Molly show. His regular appearance on the Saturday Night Swing Session from New York's Radio City won wide acclaim and of the approximately 400 recordings he made, his arrangement and rendition of his difficult theme song, "I Can't Get Started with You," was his best.

Create Trust Fund

Two other all-time favorites to receive the Berigan treatment which has never been duplicated, were "Song of India" and "Marie" which he cut with the Tommy Dorsey orchestra. Dorsey was with Berigan when he died and it was he who sent his body back to Fox Lake for burial. Dorsey also was a leader in creating a trust fund for Berigan's two daughters, Pat and Joyce, who live in New York. It is to further their education, musical or otherwise.

The brief ceremony Sunday, planned without publicity and known about mostly by members of the Madison, Beaver Dam and Baraboo AFL Musicians associations who made the monument possible, drew approximately 250 people to the grave. Art Beecher, chairman of a committee drawn from the combined associations to direct the project, presided and Rev. Anthony Czaja of St. Mary's church, Fox Lake, led the opening and closing prayers. Brief remarks and tributes were made by Tom Cullen, Madison, who is gathering material on Berigan's life for a book; Owen, one of "Bunny's" first employers, and DeHaven and Groose, former fellow musicians. Two of Berigan's closest friends, orchestra leaders Louis "Satchmo" Armstrong and Jack Teagarden, were expected to attend. "Bunny" was influenced by Armstrong.

The Wausau red grandite monument placed at the grave bearing: "Benard 'Bunny' Berigan, Internationally Famous Musician," with a trumpet between the 1908 and 1942 dates, was an original design by a former musicians, John Woeffler of Randolph Memorials. The cutting of the trumpet, a replica of Berigan's, was done by Charles Casey of Fox Lake. A brother, Don Berigan, formerly of Fox Lake and now of Milwaukee, gave permission for placing the stone on the Berigan lot in the cemetery.

Other members besides Beecher on the memorial committee were DeHaven, Madison; Charles Halvorson, president of the Madison association, who served as legal and technical adviser; Bob Arden, Madison, and Casey.

After the ceremony, the musicians went to Casey's place to renew old acquaintances and talk over old times. A piano was brought in and a self-expression session, usually found where musicians gather, held forth.

MISS MARGARET ROBERTS has been assembling historical data of the Fox Lake area at the Harriet O'Connell Historical Museum, located in the basement of the Fox Lake Library. She is shown with Mr. Lawrence Skilbred, a retired music professor of Ripon College, who visited the library this past week to obtain material on Bunny Berigan, which will be included in the book he is writing on Show Business, which will feature the Background of Jazz Music. 10-4-73

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Museum Located In Library

10-4-73

It is very rewarding to have a wealth of historical material available, but probably it is more so when individuals make use of these facilities in securing data for research papers.

The Harriet O'Connell Museum, located in the lower level of the Fox Lake Public Library, has a vast amount of historical artifacts which are in the process of being sorted, compiled and filed for the convenience of the public. Miss Margaret Roberts, who has been assisted by civic organizations and junior and senior members of the community, can be found there practically every day compiling the material which has accumulated over the past hundred years. This past week she was very pleased to offer her services to Mr. Lawrence Skilbred, a retired music professor of Ripon College, who is acquiring material and writing a book on "Show Business." The History of Jazz will be included in this book, and he was searching for additional information on Bunny Berigan, a Fox Laker, the idol of jitterbugs and acclaimed as one of the most prominent jazz trumpeters. Bunny, born on Nov. 2, 1908, came from a musical family and learned to play the violin very well, before taking up the trumpet which led him to stardom.

During his short life (he died on June 2, 1942, and is buried in the St. Mary's Catholic Cemetery in the Township of Trenton, Dodge County) Bunny performed with many great name bands and made many recordings, which Mr. Skilbred has taped, which are used in seminars to illustrate the different types of "jazz."

Mr. Skilbred explained that Bunny had performed with several area dance bands out of Ripon, Fond du Lac, Beaver Dam and Madison during the period when jazz recordings performed by the Original Dixieland Jazz Bands were on the market. Bunny learned to perform by use of recordings note by note. You could consider him a genius at work as he developed a "lip vibrato" which was undoubtedly responsible for his rich tone quality in trumpet performance.

In addition to performing with dance bands, he went on a European tour and during the depression, being in great demand, worked with the Dorsey Bros. making records with such stars as Mildred Bailey, Bing Crosby, the Mills Bros., Frankie Trumbauer, Boswell Sisters, etc.

One of his tape recordings, "It's Only A Paper Moon," as a member of Paul Whiteman's Orchestra presents Bunny's trumpet in a rich and beautiful tone on the lower range, and later in high range with so little effort and with a smooth superior tone.

He joined the Benny Goodman Orchestra in 1935 and on their cross country tour, the band met with little success with the older dance fans; however, recordings with Goodman on the clarinet, Jess Stacy at the piano, Gene Krupa on the drums and Berigan on the trumpet gradually reached the ears of the younger generation. By the time the group reached California, the jitterbugs were there "en mass" to greet them with cheers and stamping feet.

He also was a member of the Adrian Rollini 9-piece orchestra, and before joining the Tommy Dorsey Orchestra in 1937, he played with Billie Holiday's 6-piece orchestra. By then, his reputation as a great jazz trumpet player was well established and recordings with Dorsey's 16-piece orchestra included well remembered ones--Marie and Song of India.

Bunny also won the 1936 Metronome Poll for trumpeters with five times as many votes as his nearest competitor, and again received this honor in 1939. You might say that Bunny's excellent jazz trumpet performances were the stimulating forces which gave the Benny Goodman Orchestra a tremendous lift in 1935 and Tommy Dorsey's in 1937.

Bunny organized his own band with the help of Tommy Dorsey, giving young performers a great start toward stardom. His theme "I Can't Get Started" became a great hit among dance fans and its recording a best-seller.

The variety of taped recordings featuring Bunny, the many name bands he was affiliated with, as well as other celebrities, found in Mr. Silbred's repertoire of music, will provide an interesting and exciting background in the study of jazz performers and comparisons of their artistry.

Mr. Skilbred is available to offer a four-week seminar for persons in the local community who would be interested in learning about

10-4-73

Daily Citizen, Beaver Dam, Wis. 10-2-73

Berigan Included In Show Business Book

By NORMA HEUER
Correspondent

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Mr. Skilbred is available to offer a four-week seminar for persons in the local community who would be interested in learning about the background of Fox Lake's genius trumpeter, and becoming acquainted with the exceptional talent of Bunny. This would include recordings, and tapes, in addition to historical data.

Bunny Berigan Day On May 18

By NORMA HEUER
Staff Writer

FOX LAKE — "Who Was Bunny Berigan?"

The "jazz tempo" is being revived as members of the Fox Lake Chamber of Commerce complete plans for the "Bunny Berigan Day" at Fox Lake on Saturday, May 18.

Although born at Hilbert, Wisconsin, (Calumet County), Bernard "Bunny" Berigan, idol of jitterbugs and acclaimed as one of the most prominent jazz trumpeters of all times, he is considered Fox Lake's own. He moved here with his parents, William and Mayme Schlitzberg Berigan when only a few months old. The credit for his musical talent can be attributed to the musical background of his ancestors, who came to the Fox Lake area in the late 1840's.

The William Berigan family settled on an eighty-acre farm south of the then small village. Originally from Ireland, they had spent a few years in New England before moving here, and they, along with other Irish families proceeded to organize the Catholic Church and built District No. 8 rural school, located near the Berigan home.

Nicholas Berigan, youngest son of the William Berigans, after serving in the army, returned to the family farm and married Margaret Devitt of Beaver Dam. He passed away in the 1890's. His oldest son, William, Bunny's father, worked in the Beule General Store and was a member of an outstanding local baseball team.

A second pioneer family, the John Phlipsons, came to Fox Lake in the 1850's, originally from Germany and after spending a few years in Kansas, they operated a wagon shop and furniture store here. The family soon became prominent in musical circles, particularly in the village band and church choir.

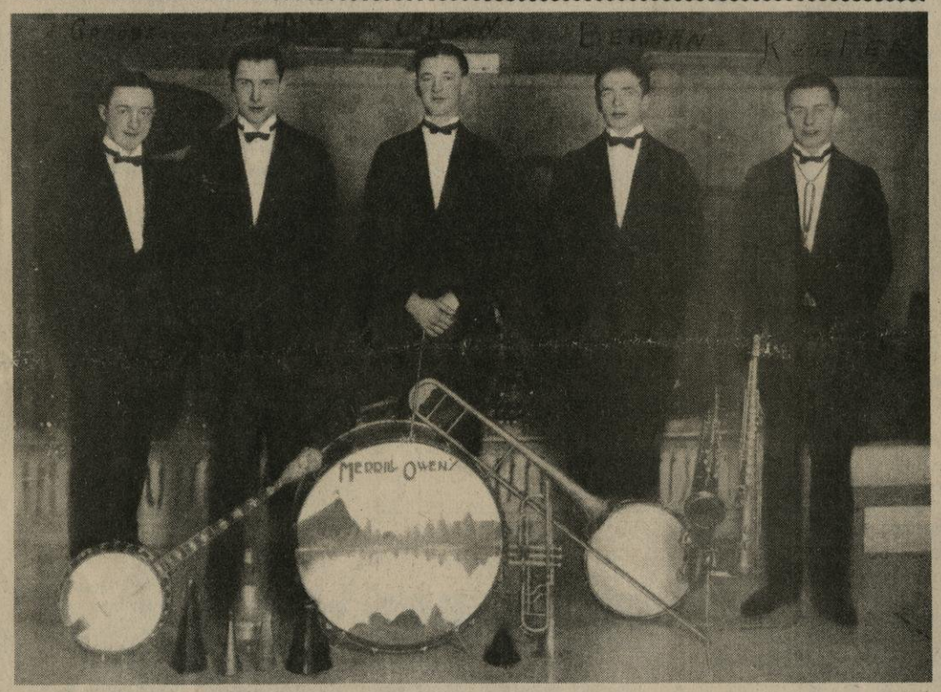
The arrival of John Schlitzberg of Pachwaukee to Fox Lake in the 1870's brought about a romantic interest when he married Julia Phlipson. John, too was recognized for his musical ability.

The couple had one son and four daughters, one of whom, Mary, or Mayme as she was generally called, was Bunny's mother. Mayme became a piano student at Downer College when quite young and made many public appearances. As the care and duties of the household enveloped her mother, Mayme succeeded her as pianist in the Schlitzberg orchestra and helped train her younger sisters. She was also organist at St. Mary's Church, a position she continued for forty years.

She married Will Berigan in 1905, who was then employed by an express company at Madison. He was transferred to Hilbert where Bunny was born. The Berigans also had an older son, Donald. Their return to Fox Lake, when Bunny was only a few months old, was welcomed by not only their families, but the community.

Will enthusiastically returned to the sports of baseball and bowling, when not involved with his sales work, and the young people lovingly called him "Cap", as he coached them. Mayme soon moved back into the musical field becoming pianist for the family orchestra, a trio which included Bunny on both the violin and trumpet, and his brother Don on drums. Mayme began teaching her sons the love for music even before they started school. However, Don did not have the patience to practice, but Bunny's love for music was evident from the very beginning and he and his mother became musical pals.

Bunny, the youngest member, also played altohorn in his grandfather's 14-piece concert band at the weekly summer concerts. Members included Walter H. Witthun, Emmett J. Mullin, Edwin Church, John Lloyd Jones, Harvey Miller, William J. Morris, Donald Berigan, John J. Schlitzberg, Silas Glossberg, Adrian F. Schlitzberg, William Bauer, Charles B. Casey, Carroll Davies and Mark Porter, under the direction of the senior John Schlitzberg.



Ray Groose of Beaver Dam was one of Bunny Berigan's long-time friends. They played together with the Merrill Owen orchestra of Beaver Dam back in the mid-1920s.

The picture above was taken in 1924 when the orchestra was playing Sam Wahs Chop Suey Restaurant, Milwaukee. Orchestra members are Ray Groose, who now lives at Sunset Point, Beaver Dam; Larry Becker, now of Elcho, Wis.; Merril Owen of Madison; Berigan; and Hubie Keefer, who now resides in California.

Bunny was just 16 years old when he was playing with the Owen's orchestra, which at the time was one of the busiest bands in the midwest. They played within a 100-mile radius of Beaver Dam, and in one stretch had 82 consecutive nights playing. At that time the band had a big following and Beaver Dam people would go out two and three times a week to where the band was playing.

As he looked back over the years when Bunny was playing with the Owen's band, Ray Groose recalled that this was a dancing era and people went to dance to the music. But, he added, when Bunny was taking off on a chorus, the dancing stopped and everyone would listen.

"He was just a natural, and his style was 10-years ahead of the times," Groose said. Ray followed Bunny's career closely, and whenever Bunny played within the Chicago area, Mr. and Mrs. Groose would try to get to see him. When Bunny came home to visit his parents, he would always stop and see the Groose's.

Some years ago Ray was visiting with the late Louie Armstrong, and the conversation got around to Bunny. Ray said he asked Louie who was the best ever, and Louie answered, "Bunny was the greatest."

This is Bunny at age 24 when he was playing trumpet in the Paul Whiteman and Rudy Vallee orchestras.

Bunny's first public appearance was at the Farmer's Institute at the Fox Lake Opera House at the age of eight, where he was booked as a soloist. Upon being congratulated on her son's success, Mayme, who had accompanied him, stated that practice had been done in their home, and realized only too late that the piano in the hall was keyed too high and there was no time to change the music. Bunny's remark, "Gee, Ma, that was tough, but I got it, didn't I?", only emphasized his good understanding of music.

By 1924 Bunny was performing with the Merrill Owen Pennsy Jazz Band of Beaver Dam and stayed with them three years. Owen played piano; Bunny, violin and trumpet; Ray Groose, trombone and drums; Hubert Keefer, saxophone and clarinet; and Lawrence Becker, banjo.

At the end of Bunny's sophomore year, he transferred to Madison and attended the Wisconsin High School where he was afforded a better opportunity for musical study. He resided with his widowed grandmother, Mrs. Margaret Berigan, and Bunny joined a band in which one of her younger sons played. It was during this time that Hal Kemp heard Bunny and was very impressed with his style. Later in New York he joined the Kemp orchestra on a successful tour of England and Europe, making his first trumpet solo at that time.

Upon his return to the United States he began to free-lance, making public and radio appearances and recordings, and the rest of the story of his life is musical history.

He was associated wth such great names as Benny Goodman, Paul Whiteman, Tommy Dorsey, Gene Krupa, Buddy Rich, Frank Sinatra, Pied Pipers, Eddie Miller, Louis Armstrong, Bing Crosby, Mills Brothers, Mildred Bailey, The Boswell Sisters, Billie Holiday, Red McKenzie, Red Norvo and Frankie Trumbauer. Playing with the best bands gained him the reputation as the best hot trumpet player in the country, and his own band was a top attraction in the popular musical field.

IN AND AROUND BEAVERLAND

Bunny Berigan at the peak of his career.

Bunny was the first white trumpeter to use the lip vibrato as opposed to the hand vibrato, giving his music a blueish, soulful feeling that makes him one of the most authentic blues player who ever lived—and the blues is the very soul of jazz.

Bunny Berigan lived as he played, with a kind of reckless abandon, except his playing was more controlled. Had he lived differently he probably would have lived beyond his 33 years and 7 months of life. But then possibly his playing might have been different, too.

He is most remembered for his theme song, "I Can't Get Started with You", "Maria", and "Song of India".

He was married and had two daughers, Pat and Joyce, who live in the Riverdale District in New York. His widow, Donna, remarried and lives in Chicago. Two aunts live in this area, Mrs. Clyde Beulin, Fox Lake, and Mrs. Arthur Erdman, Beaver Dam.

His untimely death on June 2, 1942, with his great friend, Tommy Dorsey at his bedside, saddened the musical world and the many friends he had made, yet it left many wonderful memories for his fans through his many recordings.

He was brought back to his hometown, Fox Lake, and was buried in the family plot next to his

(Continued on Page 12)

Bunny

(Continued from Page 9)

father, (who died in 1941) in St. Mary's Catholic Cemetery, Township of Trenton, Dodge County. His mother died in May 1943.

As a fitting tribute to his memory on Oct.8, 1950, special ceremonies were held at which time a Wausau red granite monument was unveiled in his honor by the Beaver Dam and Baraboo Musicians Associations. The incription, "Bernard "Bunny" Berigan, Internationally Famous Musician, with a trumpet, placed between the dates 1908-1942, was designed by Charels Casey of Fox Lake, a cousin of Bunny's, and the artwork was done by a former musician, John Woeffler, of Randolph Memorials. The trumpet is a replica of Bunny's.

Berigan, the idol of jitterbugs and a nationally known orchestra leader, after a series of one-night stands on the road failed to heed the advice of his doctors to take a long rest, and he became ill.

What better tribute to a man who loved music to the fullest extent than to dedicate a sign in his memory and to hold a "Bunny Berigan Day" in his hometown. This answers the questions "Who Was Bunny Berigan" for the younger generation whose fascination for jazz has not been fully awakened.

Mark Gossink, junior historian of the Fox Lake Historical Society, has compiled a biography of Bunny's life in the form of a Commerative Booklet, which will be made available to the public after May 1. Mark, a student at the Waupun High School, has spent much time assembling the facts he has found "digging" through the annals of history of Fox Lake.

The Bunny Berigan Day will start with the dedication ceremony at the Community Building at 2 p.m. Immediately following a jazz session with "Doc" DeHaven Jazz Combo will be held. A Lake Trout Fish Boil dinner will be served, starting at 4 p.m. This event will conclude with a dance in the evening, beginning at 9 p.m., music also by the "Doc" DeHaven Jazz Combo.

The Fox Lake Chamber of Commerce cordially invites everyone to attend this first "Bunny Berigan Day."

Thursday, May 23, 1974

Representative

City Observes First 'Bunny Berigan Day'

Braving the cool damp weather, Kaye Berigan, cousin, James Bryden, grandson, Don Berigan, brother, and Mrs. Joyce Berigan Bryden, daughter of Bernard Bunny Berigan, had their picture taken in front of the Fox Lake Welcome sign at the entrance to the City Limits at the corner of County Trunk A and Highway 68, along with Henry Ballweg, President of the Fox Lake Chamber of Commerce and Bob Davis, DeKalb, who served as Master of Ceremonies and was the first who broached the idea of a Bunny Berigan Day to the Chamber of Commerce. "Home of Bunny Berigan" plaque is installed on top of welcome sign.

"Renewing acquaintances and getting to know some of my dad's family, some of whom I vaguely remember from visit's to Fox Lake when I was very young, and the hospitality shown me, especially by the Darrell Kolb family, with whom Jim, my son and I stayed, will be a treasured memory," stated Mrs. Joyce Berigan Bryden, youngest daughter of the late Bernard "Bunny" Berigan, who arrived here on Friday, from East Petersburg, Pennsylvania (near Lancaster), to help observe the First Bunny Berigan Day in the city.

Over two thousand people came from throughout the state and country to attend this event, held in Fox Lake, Saturday, May 18, and sponsored by the Fox Lake Chamber of Commerce.

The dedication ceremony was necessarily delayed one-half hour due to inclement weather, and moved inside the community building, but the approximately one thousand persons present for afternoon activities did not seem to mind as they met members of the Berigan family, talked with former band associates of the late Bunny Berigan, and enjoyed a "Jazz" fellowship, only such a day could promote.

The unveiling of one of the "Home of Bunny Berigan" plaques, affixed to a huge trumpet, designed by Rodney Binder, Sec.-Treas. of the Chamber of Commerce and constructed by Frank Albright, both of Fox Lake, was held inside, although members of the immediate Berigan family did brave the elements to have their picture taken out-of-doors in front of the Welcome to Fox Lake sign, to which one of the plaques had been fastened and where the unveiling was originally scheduled to be held.

This "first" Bunny Berigan Day, which Governor Patrick J. Lucey had proclaimed May 18, was "sparked" into action, when Bob Davis, DeKalb, Illinois, had broached the idea for a Bunny Berigan Day to the Fox Lake Chamber of Commerce a year ago. Davis emceed the program, introducing dignitaries and members of the Berigan family, alongwith former band associates of the late Bunny Berigan.

Mayor Wayne Ruenger extended a cordial welcome to those in attendance, stating it was fortunate to have had "Bunny" one of the famous trumpet players, as a resident of Fox Lake, and commended the Fox Lake Chamber of Commerce for their foresight in sponsoring the event. On behalf of the community, he presented a bouquet of red roses to Bunny's youngest daughter, Mrs. Joyce Bryden. In conclusion he read the Proclamation issued by Governor Lucey, designating May 18 as Bunny Berigan Day in Wisconsin.

President of the Chamber of Commerce, Henry Ballweg, express a sincere thank you to the various organizations and persons who had so capably assisted in helping make the day a success.

Tom Cullen, Madison, writer and Bunny Berigan Historian, briefly commented on the attributes of Berigan, saying Bunny had a technical command of the trumpet for which it had been designed to be played. "His influence in the mastery of the trumpet, was and is recognized by the Great Jazz Artists," he said.

Emcee Davis included in his introductions, Congressman Robert Kastenmeier; members of the Berigan family, Mrs. Bryden and her thirteen year old son, Jim; brother, Don Berigan, Milwaukee; cousins, Kaye Berigan, Milwaukee, Bob Jr. and Chuck and Skip Berigan, all of Madison; Mrs. Margaret Helen Casey Andrews, Hartland; Pat Casey, Fox Lake; uncle Robert Berigan Sr., Madison, aunts, Mrs. Cora Erdman, Beaver Dam, and Mrs. Clyde Beulin, Fox Lake; and some of Bunny's band associates, Walter Witthun, Fox Lake, a member of the Junior Band of Fox Lake conducted by Grandfather Schlitzberg; members of the Merril Owen band, Owens of Madison, Ray Groose Beaver Dam, and Larry Becker, Post Lake; Art Beecher of Beaver Dam, alongwith other musicians who at one time had played with Bunny.

During the concert following the dedication ceremonies "Doc" DeHaven and his Jazz Combo played familiar tunes Berigan was noted for, and invited musicians present to sit in with them.

A lake trout "fish boil" dinner probably another first for many of the 500 persons who enjoyed the meal, was prepared by Leonard Koskubar of Sturgeon Bay, who stated it was an "old Norwegian" recipe, using Lake Superior Trout. The custom brought to America by the Scandinavian people, who in their homeland, during logging operations, would catch fish and boil them with potatoes and onions for their main meal,

Continued on Page 1)

(Continued from Page 1)

is carried out in various communities of Wisconsin during the year. Members and wives of the Chamber of Commerce assisted with the meal, the serving of which began at 4 p.m. and continued until all had eaten. The Fox Lake Garden Club served fresh homemade apple and cherry pies, and the Happy Hour Homemaker Club members the coffee and milk.

Decorations were in keeping with the Fox Lake Poppy Day observance, May 18 and May 24 and 25, and the stage and tables were decorated with bouquets of the red poppies and poppy roping, under the direction of Mrs. Donald Pillsbury, Poppy Chairman of the local American Legion Auxiliary Unit 521, and her committee. Mrs. Pillsbury also presented a poppy corsage to Mrs. Joyce Bryden following the dedication ceremony.

The event was climaxed with the dance, music also provided by "Doc" DeHaven's Jazz Combo, consisting of "Doc" on the trumpet; Erle Smith on clarinet; Bill Grahn on sax; Bud Sharp on bass; Bob Russell on drums, and Jim Godfriaux on piano. "Doc" is the son of the senior "Doc" DeHaven who played with Bunny Berigan.

All too soon, Sunday 1 a.m. rolled around, concluding the "first" Bunny Berigan Day in Fox Lake, but to those who attended whether to watch, listen or participate, it proved to be one of the most memorable occasions as the familiar jazz tunes of the 20's and 30's were recaptured ringing out loud and clear for everyone's dancing and listening pleasure.

Bob Davis, of DeKalb, Illinois, who served as Master of Ceremonies, is married to the former Helen Sommers of Beaver Dam, and they are frequent visitors to the area.

After his suggestion for a Bunny Berigan Day was expanded upon and plans were formulated, he arranged for extensive radio promotion of the event throughout Wisconsin and Northern Illinois. He also secured an announcement of it in the nationally circulated "Down Beat" magazine. Listeners of WBEV radio, Beaver Dam, also had the opportunity to hear six half-hour programs of Bunny Berigan's music May 13 to 18 which was taken from Davis' extensive collection of records, including many of the trumpet great's. Davis has been collecting and studying the history of jazz since 1957, when he was a senior in high school in Stevens Point. Most of the critically acclaimed show, "The Jazz-Makers" which is heard throughout northern Illinois on WNIU-FM in DeKalb, his work has won the praise of many famous jazz greats - Duke Ellington, Count Basie, Babby Hacket, Marian and Jimmy McPartland, Erroll Garner, Woody Herman, Maynard Ferguson and Gary Burton. Persons unable to hear the Berigan radio program on WBEV had another chance to hear them following the afternoon concert by Doc DeHaven's Band.

Davis also contributed the essay on Bunny Berigan's trumpet style which appeared in the special memorial booklet, compiled by Junior members of the Fox Lake Historical Society, Mark Gossink, and which was sold by the Chamber of Commerce.

"Loving Bunny's magnificent trumpet as I do, what the Chamber has done is like a dream come true for me. It is a rare honor for a city to be the home of a musician of Bunny Berigan's stature, and it is even rarer when such a city knows this and does something about it," Davis stated, adding, "Bunny's fans around the world will never forget what Fox Lake has done."

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May 2 1974 One Section 15¢ per copy

'Berrigan Day' Plans Completed

The "jazz tempo" is being revived as members of the Fox Lake Chamber of Commerce completes plans for the "Bunny Berigan Day" at Fox Lake on Saturday, May 18.

Although born at Hilbert, Wisconsin, Calumet County, Bernard "Bunny" Berigan, idol of jitterbugs and acclaimed as one of the most prominent jazz trumpeters of all times, unexcelled for his intricate embellishments and lip vibrato, he is considered Fox Lake's own. He moved here with his parents, William and Mayme Schlitzberg Berigan when only a few months old. The credit for his musical talent can be attributed to the musical background of his ancestors, who came to the Fox Lake area in the late 1840's.

The William Berigan family settled on an eighty-acre farm south of the then small village. Originally from Ireland, they had spent a few years in New England before moving here, and they, along with other Irish families proceeded to organize the Catholic Church and built District No. 8 rural school, located near the Berigan home. Nicholas Berigan, youngest son of the William Berigans, after serving in the Army, returned to the family farm and married Margaret Devitt of Beaver Dam. He passed away in the 1890's. His oldest son, William, Bunny's father, worked in the Beule General Store and was a member of an outstanding baseball team.

A second pioneer family, the John Phlipsons, came to Fox Lake in the 1850's, originally from Germany and after spending a few years in Kansas, they conducted a wagon shop and furniture store here. The family soon became prominent in musical circles, particularly in the village band and church choir.

The arrival of John Schlitzberg of Packwaukee to Fox Lake in the 1870's brought about a romantic interest, when he married Julia Phlipson. John, too, was recognized for his musical ability.

The couple had one son and four daughters, one of whom, Mary, or Mayme as she was generally called, was Bunny's mother. Mayme became a piano student at Downer College when quite young and made many public appearances. As the care and duties of the household enveloped her mother, Mayme succeeded her as pianist in the Schlitzberg Orchestra and helped train her younger sisters. She was also organist at St. Mary's Church, a position she continued for forty years.

She married Will Berigan in 1905, who was then employed by an express company at Madison. He was transferred to Hilbert where Bunny was born--the Berigans also had an older son, Donald. Their return to Fox Lake, when Bunny was only a few months old was welcomed not only by their families but the community. Will enthusiastically returned to the sports of baseball and bowling, when not involved with his sales work, and the young people lovingly called him "Cap," as he coached them. Mayme soon moved back into the musical field becoming pianist for the family orchestra, a trio which included Bunny on both the violin and trumpet, and his brother, Don, on drums. Mayme began teaching her sons the love for music even before they started school; however, Don did not have the patience to practice, but Bunny's love for music was evident from the very beginning and he and his mother became musical pals.

Bunny, the youngest member, also played alto-horn in his grandfathers 14-piece concert band at the weekly summer concerts. Members included Walter H. Witthun, Emmett J. Mullin, Edwin Church, John Lloyd Jones, Harvey Miller, William J. Morris, Donald Berigan,

Continued On Page 7

See: Berrigan

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Berrigan....

Continued From Page 1

John J. Schlitzberg, Silas Glossberg, Adrian F. Schlitzberg, William Bauer, Charles B. Casey, Carroll Davies and Mark Porter, under the direction of the senior John Schlitzberg.

Bunny's first public appearance was at the Farmer's Institute at the Fox Lake Opera House at the age of eight, where he was booked as a soloist. Upon being congratulated on her son's success, Mayme, who had a accompanied him, stated that practice had been done in their home, and realized only too late that the piano in the hall was keyed too high and there was no time to change the music. Bunny's remark, "Gee, Ma, that was tough, but I got it, didn't I?" only emphasized his good understanding of music.

By 1925, Bunny was performing with the Merrill Owen Penney Jazz Band of Beaver Dam and stayed with them three years. Owen played piano; Bunny, violin and trumpet; Ray Groose, trombone and drums; Hubert Keefer, saxophone and clarinet and Lawrence Becker, banjo.

At the end of Bunny's sophomore year, he transferred to Madison and attended the Wisconsin High School where he was afforded a better opportunity for musical study. He resided with his widowed grandmother, Mrs. Margaret Berigan, and Bunny joined a band in which one of her younger sons played. It was during this time that Hal Kamp heard Bunny and was very impressed with his style. Later in New York, he joined the Kamp Orchestra on a successful tour of England and Europe, making his first trumpet solo at that time.

Upon his return to the United States, he began to free-lance, making public and radio appearances and recordings, and the rest of the story of his life is musical history.

He was associated with such great names as Benny Goodman, Paul Whiteman, Tommy Dorsey, Gene Krupa, Buddy Rich, Frank Sinatra, Pied Pipers, Eddie Miller, Louis Armstrong, Bing Crosby, Mills Brothers, Mildred Bailey, The Boswell Sisters, Billie Holiday, Red McKenzie, Red Norvo and Frankie Trumbauer. Playing with the best bands in the country gained him the reputation as the best hot trumpet player in the country, and his own band was top attraction in the popular musical field.

Bunny was the first white trumpeter to use the lip vibrato as opposed to the hand vibrato, giving his music a blueish, soulful feeling that makes him one of the most authentic blues player who ever lived--and the blues is the very soul of jazz.

Bunny Berigan lived as he played, with a kind of reckless abandon, except his playing was more controlled. Had he lived differently, he probably would have lived beyond his 33 years and 7 months of life. But then possibly his playing might have been different, too.

He is remembered for his theme song, "I Can't Get Started With You", "Marie," and "Song of India."

He was married and had two daughters, Pat and Joyce, who live in the Riverdale District in New York. His widow, Donna, remarried and lives in Chicago. Two aunts live in this area, Mrs. Clyde Beulin, Fox Lake, and Mrs. Arthur Erdman, Beaver Dam.

His untimely death on June 2, 1942, with his great friend, Tommy Dorsey at his bedside, saddened the musical world and the many friends he had made, yet it left many wonderful memories for his fans through his many recordings.

He was brought back to his hometown, Fox Lake, Wisconsin, and was buried in the family plot next to his father, who died November 11, 1941 in St. Mary's Catholic Cemetery, Township of Trenton, Dodge County. His mother died in May 1943. As a fitting tribute to his memory on October 8, 1950, special ceremonies were held at which time a Wausau red granite monument was unveiled in his honor by the Beaver Dam and Baraboo Musicians Associations. The inscription, "Bernard 'Bunny' Berigan, Internationally Famous Musician, with a trumpet, placed between the dates 1908-1942, was designed by Charles Casey of Fox Lake, a cousin of Bunny's, and the artwork was done by a former musician, John Woeffler, of Randolph Memorials. The trumpet is a replica of Bunny's.

Berigan, the idol of jitterbugs and a nationally known orchestra leader, after a series of one-night stands on the road failed to heed the advice of his doctors when he became ill to take a long

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rest--he loved his trumpet too well.

What better tribute to a man who loved music to the fullest extent than to dedicate a sign in his memory and to hold a "Bunny Berigan Day" in his home town. This answers the question "Who Was Bunny Berigan" for the younger generation whose fascination for jazz has not been fully awakened.

Mark Gossink, Junior Historian of the Fox Lake Historical Society has compiled a biography of Bunny's life in the form of a Commemorative Booklet, which will be made available to the public after May 1. Mark, a student at the Waupun High School has spent much time assembling the facts he has found "digging through the annals of the history of Fox Lake, and is also in the process of preparing articles on Indian Lore and other historical facts of the community.

The Bunny Berigan Day will start with the dedication ceremony at the Community Building at 2 p.m. Immediately following a jazz session with "Doc" DeHaven Jazz Combo will be held. A Lake Trout Fish Boil dinner will be served, starting at 4 p.m. This event will conclude with a dance in the evening, beginning at 9 p.m., music also by the "Doc" DeHaven Jazz Combo.

The Fox Lake Chamber of Commerce cordially invites everyone to attend this first "Bunny Berigan Day."

5-2-74

BUNNY BERIGAN DAY

SATURDAY, MAY 18, 1974

FOX LAKE, WISCONSIN

PRICE 50¢

AUTHOR'S NOTE

I would like to thank Bob Davis, Ray Groose, Art Beecher, Ruth Mielke, Harold Keiser, Pat Casey and everyone associated with me who helped make this pamphlet possible. I'd like to make a special thanks to the Fox Lake Chamber of Commerce and the board of directors which includes President Henry Ballweg, Vice-President Chris Cukjati, Secretary-Treasurer Rodney Binder, John Derivan, Keith Steiner, Ray Manske, Lucille Jahn, Florian Garczynski, Oscar Davies, Jean Mitchell, Arnold Kamp, James Jodarski for their help.

Mark Gossink

Mark Gossink

(Jr. Member Fox Lake Historical Society)

Fox Lake Historical Museum, Inc.
Fox Lake, WI 53933

Just a month after Bunny Berigan's death, the summer of 1942, one of the nations leading Jazz critics prophesied that; "One of these years, they are going to start talking about Bunny Berigan. They are going to rave about his trumpeting feats, they are going to dig out his records and they are going to play them for the next generation, pointing out passages to prove that "Bunny" was one of the true great of all Jazz." The critic was right.

Today 32 years later, we are here to pay tribute to Bunny's talent.

Bernard R. Berigan was born November 2nd, 1908 in the town of Hilbert in Calumet County, to William and Mayme Berigan. Bunny began to play before he started school. At the age of 8 he made his first public appearence at a local Farmer's Institute. He was booked to sing a solo, accompanied by his mother. His voice carried well and was heartily applauded. Later when Mayme was being congratulated on the boy's success, she remarked, "We had practiced at home and had not thought to try the piano at the hall, so it was a real shock to me when I touched it and found it to be tuned several keys to 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?." The happy mother added, "It proved to me that he had a good understanding of music."

Shortly after John C. Schlitzberg organized a Juvenile band, with his grandson, as its youngest member. He mastered so many different instruments in a short time that it is possible that the story of his grandfather handing him a trumpet and telling him to go on and play it, may have been true, but probably intended as a joke by Mr. Schlitzberg.

Schlitzberg was a stern man and administered disipline where needed during practice, not overlooking his slight blond grandson of whom the elder musician was secretly proud of. After one particularly trying rehearsal, Bunny came home in tears, dragging his alto horn which was as big as he, over the ground behind him. The early disiplinary methods were not seriously resented by Bunny, however, because he always had a sincere desire to be with the best musicians. When he was operated on for appendicitis, several mouth pieces were brought to the hospital by his grandfather. They helped to divert the long tedious hours of recuperation.

Fox Lake Juvenile Band – left to right, top row – Walter H. Witthun, Emmett J. Mullen, Edwin Church, John Lloyd Jones; second row; Harvey Miller, William J. Morrison, Donald Berigan, John J. Schlitzberg, Silas Glossberg, John Schlitzberg, Sr. director; front row; Adrian Schlitzberg, Bunny Berigan, Wm. Bauer, Charles B. Casey, Carrol Davies and Mark Porter.

Mrs. William P. Berigan, his mother and teacher of piano for over 30 years, spent many hours with her son when he practiced. She put her son's advancement ahead of everything else, anxious to have him something more than a mediocre musician.

Bunny had his first dance band experience with his mother Mayme, his brother Donald, and uncle, in what was known as Berigan's Orchestra. At this time he played the coronet. He was so short that he had to rest his feet on the front top rung of his chair. The urge to play Jazz came on strong at the age of 15 and his first experience was with Merrill Owens, and among the musicians were Ray Groose of Beaver Dam, Larry Becker and Hubbie Kiefer, former Beaver Dam residents.

Merrill Owen's Band – left to right – Ray Groose, Larry Becker, Merrill Owens, Bunny Berigan and Hubert Kiefer.

In 1925 at the end of Bunny's sophomore year at Fox Lake he went to Madison, because of a better opportunity for musical study at Wisconsin High School.

In Madison he stayed with his widowed grandmother Mrs. Margaret Berigan. Robert Berigan one of her youngest sons, then played with an orchestra in that city. Bunny joined and played with Robert for about a year and then organized a band of his own. It was called the Berigan Smith Band. He played with the band until 1928 when Hal Kemp passing through Madison heard him and talked with Bunny, but did not hire him. In 1929 Bunny went to Ohio where he played with a few bands and then moved on to New York City. In the spring of 1930 Bunny joined Kemp's band at the Taft Hotel. Bunny soon found himself on the way to Europe. With Kemp he toured England, France, and Belgium from May until September and also recorded his first solos with the band that year.

After his return to the United States, he began to freelance in the New York recording and radio studies, soon finding a regular berth with Freddie Rich and another leading contractor of the day, Ben Selvin.

The depression was on and the record market hit bottom in 1931, but even when there was less work, Bunny got the calls. And no wonder: The combination of solid professional musicianship and Jazz soul that Bunny could offer was matched by no other white trumpeter of the day.

Bunny often played with the Dorsey Brothers, Benny Goodman and other Jazz minded men of his day. In 1931 he worked in a Broadway pit band led by the Dorsey's, and spent the summer with singer Smith Ballew, who always had a good Jazz man in the band. In 1932 Bunny joined the Paul Whiteman Orchestra.

A month with Abe Lyman in late 1933 was followed by a CBS studio contract and more freelance recording work. Bunny recorded many songs with such artists as Bing Crosby, Mildred Bailey, The Mills Brothers, and the Boswell sisters.

In 1935, the nation first started to appreciate Bunny. At this time he was a pretty serious looking fellow. This was a characteristic not at all reflected in his playing. Red McKinzie once made a very pertinent remark about Bunny's playing just after Bunny left Goodman's band. "If that man wasn't such a gambler, everybody'd say he was the greatest that ever blew. But the man's got such nerve and likes his horn so much, that he'll go ahead and try stuff that nobody'd ever think of trying."

At that time, Bunny was playing around 52 Street in a club run by Red. Bunny was doing radio work too, and he was just beginning to record under his own name. With a pick-up band he recorded one side for Vocalion that was destined to stick. It was, "I Can't Get Started." his identification tag.

Shortly after Bunny made this recording, Tommy Dorsey was looking for someone to spark his new band. Like other musicians of that time, he played with Bunny on all kinds of studio dates, and like those other famous musicians, Tommy considered Bunny the greatest of all white trumpet players. To know what happened, all you have to do is listen to the brilliant passages on "Marie" and "Song Of India".

Jazz musicians the world over also considered Bunny to be the top man. To prove this, he won the 1936 Metronome All Star Band Poll, coming in with 5 times as many votes as his nearest competitor. Most of 1936, Bunny played with Dorsey, recorded a few songs and left. In March of 1937, Tommy helped Bunny put an orchestra of his own together.

Seven months later, Bunny's band was the top attraction in the popular music field. The "Miracle Man of Swing" was the billing he received in his bookings around the nation.

With the possession of a four octave range on the trumpet, he could hit high and low notes with an incomparable fullness of tone. That, plus his excellent understanding of melody, harmony, and fine impovisation ability gained him thousands of admirers.

July of 1937, there was a rating written in Metronome Magazine about Bunny's band. It was a (B plus.) To make this article short, it said Bunny Berigan's band is coming along nicely. When it started off there were a few inherent weaknesses, but didn't last too long. Bunny made more improvements in 1937 too. He added two trombonists, Ray Conniff and Nat LeBovski and a fine young clarinetist, Gus Bivona. His rhythm section was really a jumping affair. Veteran Hank Wayland was on Bass, and on piano and drums were two of Bunny's discoveries. The pianoist was Joe Bushkin. The drummer was Buddy Rich.

Critics said the band started to lose its touch in 1938. It had its tough breaks, like when the hurricane blew the roof off Boston's swank Ritz Carlton Hotel just when Bunny was to open.

Very late in 1938 Bunny had a run-in with Arthur Michaud, his manager, and the two split. In 1939 Bunny's band wasn't playing too well. In 1940, two things happened, Bunny junked his band and he joined Tommy Dorsey.

It looked like the comeback of Berigan. He started to play magnificent horn once more. Some folks claimed he never played better. He sparked not only the Brass section, but the entire band. At this time Tommy wasn't as high as he used to be but came roaring back when Berigan joined. It lasted six months and then Boom! Berigan and Dorsey split.

So Bunny went back to bandleading again. His health and constant one nighters soon began to tell. Apparently, though he was in good spirits. He joked with friends and talked about how his band had a good future ahead of it. But you had a feeling it never would. And yet he carried on with his dogged grit. The men in the band realized how hard he was trying. Bunny proved to them on many a one night stand by blowing when he should have been flat on his back in bed. He broke down several times, and only a few weeks before was released from a Pennsylvania hospital after a bad siege of pneumonia.

On June 1, 1942 his band played at the Manhattan center in New York. Where was Bunny? He was in Polyclinic Hospital very ill. He had cirrohosis of the liver and other complications. His band played the job without him. Benny Goodman brought over a sextet from the Paramount to help out their fellow musicians.

The next day musicians and friends learned that Bunny was really sick. Bassist Sid Weiss, a very close friend, went to the hospital to visit him. Bunny grinned as he saw Sid's slight figure, "And they tell me I'm sick" he joked. "Looks like you should be here instead of me".

That night Tommy Dorsey got a telephone call to come over to the hospital right away. Tommy left the band at once. The minute he saw Bunny he knew there was no hope.

On June 2nd, 1942 Bunny Berigan died. And now like other great horn players is gone. Naturally, people are going to remark how great he was. And how right they were too! Theres too much proof to argue the fact, recorded proof, as well as the recollections of all the people who heard him.

And those who knew him, know what a great person they had lost, too. That just doesn't go for his wife Donna, and their two children Pat and Joyce, but for all the great names in music like Goodman, the Dorsey's, Shaw, Glen Miller, Eddie Miller, Gene Krupa and many many more who played with or knew Bunny Berigan personally.

Louis Armstrong was once asked a question about who he thought was the best trumpet player of all time. His reply, "The best of all of them? thats easy, it was Bunny!"

Most of them will say he was the greatest. If you would have asked Bunny he would have called all of them great. Bunny spoke well of everyone. You'd never hear him cut anyone down but you might have heard him build them up whether they were famous or not, or whether they were his own discoveries like Auld, Bushkin, or Rich.

Bunny is gone now. Fortunately for most of us, he has left memories by way of the phonograph records he made. Others who knew him as a person, didn't need such recorded evidence. We can remember Bunny Berigan the person.

YOU DON'T FORGET A MAN LIKE THAT!

Bunny Berigan was burried in St. Mary's Catholic Cemetery Friday, June 6, 1942, and for 8 years had no grave stone. On October 8, 1950 the Madison, Baraboo, and Beaver Dam AFL musicians local unveiled the granite monument, with approximatly 300 people who attended.

John Woellfer, Randolph did the art work on the stone. Charles Casey was the original designer. The Rev. Anthony Czaja, pastor of St. Mary's Catholic Church, Fox Lake, officiated at the rights.

Art Beecher was the chairman of the committee.

BUNNY BERIGAN'S STYLE

By Bob Davis

Some romantics, reacting only to certain parallels of life styles, have viewed the playing of Bunny Berigan and Bix Beiderbecke as essentially similar. Nothing could be further from the truth, and such comparison serves merely to distort the genuine individuality of the two great B. B.s of Jazz.

Bunny's brilliant horn is essentially out of Louis, not Bix, but it is a copy of no one's. Louis called him the greatest that ever took after him, and he knew full well how truly unique Bunny's playing was. Bunny, for his part, worshipped the master.

Like Louis, and in contrast with Bix, Bunny sought to challenge the excepted limits of the trumpet, while always keeping the challenge in the service (not at the expence) of majestic melodic expressiveness. For example, when Bunny hits his high F on the famous 1937 **I Can't Get Started.** it is the logical culmination of everything in the solo up to that point, not a mere exhibitionistic display of technique. Small wonder that the record was named by no less a musician than Duke Ellington as one of the ten all time favorites.

Bunny utilized the full range of the horn on almost every solo, and his crackling lower register was as greatly admired by Roy Eldridge as the high register. Bunny liked to leap from a series of flawless executed low notes into a passage in the upper register. He did so with variety, and

with sureness, tasteful inevitability and sweeping grandeur that is one of the true wonders, not just of Jazz, but of all music.

Bunny was the first white trumpeter to use a lip vibrato (as opposed to the valve vibrato), and this gave his playing a bluesish, soulful feeling that makes him one of the most authentic blues players who ever lived. And the Blues is the very soul of Jazz.

Bunny's tone is another musical wonder, always full, but now rounded, now ever so slightly pinched, but without strain, depending on the mood to be projected.

His very vibrato on just a single note is enough to convey the feeling of surging, forward momentum that is the essence of swing. And let us remember that in Jazz, "it don't mean a thing if it ain't got that swing."

Then, there is the constant, beconing lift and drive of Bunny's rhythm, achieved by the sure, flowing way he fitted his notes together. Logical inevitability? Indeed. But faultless fidelity to the beat, too.

Finally, let us remember that Bunny was a great improvisor, a musical composer in the act of playing. He disdained wholly canned solos. Each was a spontaneous, daring gamble with fate. If he made it, as he usually did during the great years, fine. If he missed, he would undauntedly try again. But those misses, as Dan Morganstern once aptly put it, were more exciting for having been atempted than the perfection of most other players. Such was Bunny's ability to communicate, and that is yet another hallmark of the great Jazz man.

But these are words, and they are ultimatly incapable of discribing the sounds that came from one of the greatest horns of all time.

Bunny Berigan lived as he played, with a kind of reckless abandon, except that his playing was far more controled. Had he lived differently he would have lived beyond the mere 33 years and 7 months nature alloted. But that would have made his playing different, too.

Bunny made his choice, one by no means unknown in the annuls of Jazz. Although we may wonder at it, there is no gain saying that we who love his music are the richer for it. He left a beautiful recorded legecy. How fitting that we honor his memory today.

AUTOGRAPHS

M85-10-53

PROGRAM

2:00 P.M. – DEDICATION

Master of Ceremonies – Bob Davis

INVITED GUESTS OF HONOR

Don Berigan
Kaye Berigan
Mrs. Clyde Buelen
Carl Schlitzberg

2:30 P.M. – "Doc" DeHaven Jazz Combo

4:00 P.M. – Fish Boil (Lake Trout) Dinner

9:00 P.M. DANCE
"Doc" DeHaven Jazz Combo

Sponsored By
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American Legion Post 521

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BUNNY BERIGAN DAY

A Tribute To A Great Musician !

SUNDAY, MAY 16, 1976

Fox Lake, Wi.

DEDICATION CEREMONY

COMMANDER OF AMERICAN LEGION POST 521 *GALE DAHLKE*

MASTER OF CEREMONIES *JOHN GRAMS WTMJ RADIO*

WELCOME *MAYOR WAYNE RUENGER of the City of Fox Lake*
PRESIDENT OSCAR DAVIES Fox Lake Chamber of Commerce

INTRODUCTION OF FAMILY

INTRODUCTION OF HONORED GUESTS

UNVEILING OF STATE HISTORICAL MARKER

CONCLUSION OF DEDICATION

CONCERT BY RIVERBOAT RAMBLERS

BUNNY BERIGAN'S MARKER : SOMETHING SPECIAL

Since the Wisconsin Official Marker program began in 1951, many famous persons, places and events have been memorialized; but this is the first time a musician has been so honored.

There are now 226 of the distinctive badger - crested markers in the state. They are not granted to every petitioner.

Nominations are submitted to the Wisconsin Marker Council. Headed by the Division of Highways and the State Historical Society, this Council is composed of representatives from five state agencies. The Council passes on the merit and responsible sponsorship of the nominations.

At their annual meeting in February, the nomination of Bunny Berigan was approved by the Council.

Berigan's marker is the larger of two available sizes. The plate is 72 inches high, 54 inches wide, one inch thick and made of cast aluminum. It weighs 200 pounds. Of tobacco - brown color with raised ivory letters, it was made in Marietta, Ohio at a cost of $550.00. Fox Lake paid the bill.

Efforts to get an official marker began in Fox Lake with a committee headed by Mayor Wayne Ruenger. The first draft of the wording was by this group. This writer was contacted in Madison because of my research on Bunny. I added a few thoughts and words; and then the collective effort was submitted to the State Historical Society in Madison where the final editing was performed.

Mr. Ray Sivesind of the Society helped the project considerable with his advice and encouragement. His interest helped insure the timely delivery of the marker for the dedication.

Having the first Wisconsin Official Marker ever awarded a musician being awarded to Bunny Berigan is, I feel, very appropriate.

For Bunny was a gifted, popular musician whose early death prevented the recoginition his talents deserved.

This impressive marker will, in some measure, increase the fame of that outstanding trumpeter whose playing thrilled thousands during his life; and whose recordings preserve those thrills for future music lovers.

Fox Lake can be proud of its memorial to its most famous son.

Today's celebration is enhanced by the presence of Bunny's brother Don Berigan, Milwaukee, and by Bunny's daughters Patricia Berigan Slavin, New York City and Joyce Berigan Bryden of Hampton, Va. Their sacrifices in coming here are especially appreciated.

– Tom Cullen

STATE HISTORICAL MARKER

M85-11-62

AUTOGRAPHS

Bat Schutz - Trumpet

Fox Lake Historical Museum, Inc.
Fox Lake, WI 53933

THURSDAY MAY 20, 1976 | One Section | 20¢ PER COPY

Historical Marker Dedicated

A FIRST for the City of Fox Lake, and a first for the State of Wisconsin was the dedication of a historical marker, especially one dedicated to a musician, Sunday afternoon, May 16, in memory of the city's home town boy and famous trumpet player, Bunny Berigan.

The unveiling of this marker at the Fox Lake Community Building park took place during a 1 p.m. ceremony, as daughters of the late Bunny Berigan, Mrs. Joyce Slavin, Bronx, New York, and Mrs. Joyce Bryden, Hampton, Va., cut the ribbons revealing the beautiful inscribed marker.

Mayor Wayne Ruenger, in addressing friends and relatives present, said it had taken eight months to realize the dream of placing a memorial marker, honoring Bunny Berigan. He said that through the efforts of the Robert W. Ginther American Legion Post 521, the Fox Lake Chamber of Commerce and City of Fox Lake, the cost of the marker was covered, and a committee comprised of President Oscar Davies of the Chamber of Commerce, Legionnaire Jack Hollnagel, Mark Gossink, who had been responsible for compiling the book on Bunny Berigan for the First Anniversary observance, a relative, Pat Casey, and himself, this historical marker dedication had become a reality. The one hundred seventy word text, which follows, was required to be written several times before it was accepted by the State Historical Society Board.

"Bernard R.
"Bunny" Berigan
(1908-1942)

"This was the hometown of famed jazz trumpeter and band leader, Bunny Berigan. As a child he played in the Fox Lake Juvenile Band directed by his grandfather, John C. Schlitzberg.

In his early teens, he began his professional career with the Merrill Owen dance band at Beaver Dam. A few years later in Madison, he was in demand for campus dances.

Beginning in 1930, he became the featured soloist for such band leaders as Paul Whiteman, Benny Goodman, and the Dorsey Brothers.

Singers Bing Crosby and the Boswell Sisters were among those who recorded with him. With his own orchestra in 1937, he recorded his most popular hit and theme song "I Can't Get Started With You".

Jazz great Louis Armstrong predicted Berigan would be the trumpeter most likely to succeed him in the affection of music lovers, but Berigan's life and music came to an untimely end at the age of 33 in New York City. He is buried in St. Mary's Cemetery south of Fox Lake.

Erected May 1976
Author: Wayne Ruenger

Oscar Davies, President of the Chamber of Commerce said it was a memorial day for the City of Fox Lake and a pleasure to take part in this dedication of the Bunny Berigan marker. "We are all proud to have a Fox Lake boy who made good with his great gift of music."

Members of the Berigan family were introduced by John Grams, of WTMJ Radio -- daughters, Mrs. Joyce Bryden, Hampton, Va., Mrs. Pat Slavin, Bronz, New York, Bob Senior and Bob Junior Berigan, Madison, uncle and cousin, and brother, Don "Tony" Berigan, Milwaukee.

Gale Dahlke, Commander of Post 521, who sponsored the 1976 Bunny Berigan Day commended the efforts of Skip Schweitzer, who served as chairman of this year's activities, and Jack Hollnagel, who did much of the work for the installation of the sign.

Following the brief ceremony several hundred persons jammed the upstairs area of the Community Building and enthusiastically enjoyed the Dixieland Jazz Concert provided by the Riverboat Ramblers of Madison, The Jazz buffs spontaneous reaction as the jazzy notes reverberated throughout the hall resulted in thunderous applause as the band presented favorite numbers featuring soloists on drums, piano, banjo, tuba, clarinet, trombone and trumpet, such as Liza, I'd Do Anything for You, Basin Street Blues, Shine, Pretty Little Street, Melancholy Blues, the "Fox Lake Lament", Back to St. Louis and Tiger Rag and concluding with I Got Rhythm with the audience giving the group a standing ovation.

Trumpeter, Bob Schulz, in closing said, "It has been a "gas" playing for people who like fun and Dixieland Jazz." He added they had stuck to their idiom rather than attempt Bunny's style of music, although they did present some of Louis Armstrong's interpretations.

Merrill Owen, Madison, was in attendance, along with Arthur Beecher, another member of the original Owen band.

Tom Cullen of Madison, who has done a lot of research on Bunny Berigan was also present and reiterated on Bunny's life.

Bob Davis, who had served as emcee at the First Bunny Berigan Day Observance was present, along with other musicians, relatives, fans and friends.

Announcement was made that the Bunny Day Event would be held annually on the third Sunday of May. The Riverboat Ramblers have been engaged for the 1977 celebration on May 15.

A jazz session followed at the American Legion Clubhouse, which carried on into the wee hours.

(Continued on Page 3)

SEE: Marker

Marker...

Continued from Page 1

Approximately one hundred people braved the inclement weather to witness the unveiling of the marker, the plate of which is 72 inches high, 54 inches wide, one inch thick and made of cast aluminum. It weighs 200 pounds. Of tobacco - brown color with raised ivory letters it was made in Marietta, Ohio, at a cost of $550.

Since the Wisconsin Official Marker program began in 1951, many famous persons, places and events have been memorialized, but as mentioned above, this is the first time in Wisconsin's history that a musician has been so honored. There are now 226 of the distinctive badger-crested markers in the state. Not every petitioner is granted a marker.

Nominations are submitted to the Wisconsin Marker Council. Headed by the Division of Highways and the State Historical Society, this Council is composed of representatives from five state agencies. The Council passes on the merit and responsible sponsorship of the nominations. Through the collective efforts of the Committee at Fox Lake and Tom Cullen of Madison, the final draft was submitted to the State Historical Society in Madison where the final editing was performed. Mr. Ray Sivesind of the Society helped the project with his advice and encouragement, and his interest helped insure the timely arrival of the marker for the dedication on May 16.

Through the efforts of those persons interested in "Bunny", this impressive marker will undoubtedly increase the fame of this outstanding trumpeter, who thrilled thousands during his lifetime, and whose recordings will be preserved to thrill future music lovers.

.....

Skip Schweitzer, member of American Legion Post 521, who was in charge of the Bunny Berigan Event this year, is shown with Scholarship winners and Marge McAndrews who is holding the oil of Bunny she presented to the Post as a gift. Left to right--Greg DaValt, Beaver Dam, 1976 scholarship winner, who is pursuing a musical career at U. of Wis. Stevens Point; Mark Nordeen, Waupun H.S. Senior the 1977 scholarship winner, who will be attending U. of Wis. Oshkosh, working toward a major in music, Schweitzer and Marge McAndrews.

1977

5-Hour Berigan Program Planned

Bob Davis of Waukegan, Ill. will present "An Evening with Bunny Berigan" as part of the annual tribute in Fox Lake.

The 5 hour program of the late trumpeter's greatest records begins at 8 p.m. in Casey's Tavern at Fox lake on Saturday, May 14. There is no admissin charge, and the public is welcome.

The 4th Annual Bunny Berigan Day is Sunday, May 15. The Dixieland concert by the Riverboat Ramblers gets under way at 1:30 p.m. on Sunday at the Fox Lake Community Building. The band was a tremendous hit last year.

Davis was the catalyst of the first Berigan Day in 1974, and was master of Ceremonies. He also contributed the essay on Berigan's trumpet style, obtained national publicity for the event, and did the Berigan radio series on WBEV.

"Records are of course the only means we have of hearing Bunny's brilliat horn", Davis said. "Pat Casey and I are looking forward to doing this. We'll hearing some very rare collectors' items. Casey who operates the tavern is a cousin of Berigan.

The program will include records from every phase of Berigan's career from 1930 to his death in 1942. In addition to his own orchestra Berigan will be heard with many other greats of the Swing Era.

Bunny Berigan Day is fast approaching - May 15 - and Skip Schweitzer, member of the American Legion Post 521 who is sponsoring the event, and is in charge of arrangements decorated the window of business, Paramount Press, with momentos of the Berigan era. Skip is also shown holding one of the three Bunny Berigan albums, limited edition, which are now on sale. Proceeds from this project will be used toward the Music Scholarship to be awarded.

Bunny Berigan Day Is Near

Bunny Berigan Day is nearing--the event is scheduled for Sunday, May 15, with the American Legion Post 521 of Fox Lake sponsoring the event.

The Riverboat Ramblers of Madison will also be returning for the concert to be held from 1:30 to 4:30 p.m. at the Community Building. A jazz session will follow at the Clubhouse, where refreshments and food will be served.

A $300 scholarship will be awarded this year to a graduating Senior of 1977, who will be pursuing a career in music, either vocal or instrumental. This Bunny Berigan Award Scholarship is open to seniors of area schools, and all applications must be returned by May 1, 1977, to Walter "Skip" Schweitzer, 213 W. State St., Fox Lake, Chairman of the Bunny Berigan Day Committee. Guidelines in selection will include musical aptitude, participation in school music activities, academic qualifications, and special honors' consideration. Three band directors will be selected to serve on the committee to review and evaluate applications for the scholarship, who will select a winner and alternate to the Post 521, and the winner will be announced May 15, during the concert.

Another innovation this year will be the sale of three Bunny Berigan limited edition albums. The cost of each is $6.50, and will be on sale at Parmount Press, Casey's Tavern and the clubhouse in Fox Lake. These albums are not on sale on the market.

Those wishing to attend the concert can save $1.00 by purchasing advanced tickets for $2.50. Tickets at the door will cost $3.50.

John Grams of WTMJ will serve as Master of Ceremonies and Bunny's two daughters and their families and his brother, Don, will be attending this annual event. The public is cordially invited and reports from those attending last year's concert and jazz session indicated enthusiastic endorsement.

Fox Lake slates events for Bunny Berigan Day '77

By NORMA HEUER
(Reporter Area Staff)

FOX LAKE, May 6 — Fox Lake's fourth annual Bunny Berigan Day, honoring the late jazz musician from Fox Lake who gained national acclaim, is scheduled for Sunday, May 15, by the sponsoring American Legion Post 521.

The Riverboat Gamblers of Madison will return for a concert from 1:30 to 4:30 p.m. at the Community Building. A jazz session will follow at the Legion clubhouse where food and refreshments will be served.

John Grams of WTMJ in Milwaukee will serve as master of ceremonies for the concert, at which the recipient of a $300 memorial scholarship will be named. The person selected will be a 1977 graduate of a Fox Lake area high school who intends to pursue a career in vocal or instrumental music.

Three area band directors served on the review committee and selected the winner and alternate.

Berigan's two daughters, their families and his brother, Don will attend the day's events. Tickets for the concert are $2.50 in advance and $3.50 at the door.

As part of Bunny Berigan Day, limited editions of three Berigan albums will be available at Paramount Press, clubhouse for $6.50. Proceeds will be used for the scholarship.

On Saturday, Bob Davis of Waukegan, Ill., will present "An Evening with Bunny Berigan," a five-hour tribute beginning at 8 p.m. at Casey's Tavern. There is no admission charge.

Davis was a catalyst in initiating the first Berigan Day in 1974. The program will include records from every phase of Berigan's career from 1930 until his death in 1942. In addition to his own orchestra, Berigan's trumpet will be heard with other greats of the Swing Era.

1977

Bunny Berigan Festivities This Weekend

One Last Reminder: Don't forget the Bunny Berigan Festivities in Fox Lake this weekend, May 14 and 15.

Berigan, a native son of Fox Lake, is considered one of the great trumpeters of all times.

This is the 4th Annual Bunny Berigan Day. John Grams of WTMJ, who served as Master of Ceremonies last year, will again, be serving in that capacity for Sunday's program. The concert will be held at the Community Building with the Riverboat Ramblers of Madison providing Dixie Land Music, beginning at 1:30 p.m. This band was a tremendous hit last year, and due to popular demand and requests, was engaged for this year's program.

Another innovation will be a five-hour program of the late trumpeter's greatest records, by Bob Davis at Casey's Tavern, Fox Lake, Saturday, May 14. Davis, who was the catalyst of the first Berigan Day in 1974, said, "Records are the only means we have of hearing Bunny's brilliant horn and Pat Casey, his cousin, has opened his doors for this exciting evening. Those attending will be listening to very rare collectors' items, which will not only include Berigan and his own orchestra, but he will be heard with many other greats of the Swing Era.

The program will begin at 8 p.m. and there will be no admissions charge. The public is welcome.

Three albums are also being sold, featuring Bunny Berigan with his orchestra and with many great name bands, proceeds of which will be used for the Musical Scholarship, the winner to be announced and award made during the Sunday afternoon concert.

The Bunny Berigan marker, dedicated during the 1976 program and located at the Community Building grounds, has officially received state marker recognition for the convenience of tourists visiting Fox Lake area.

A Jazz session will follow the Sunday afternoon program at the Legion Clubhouse, where fellowship and food may be enjoyed. The American Legion Post 521, Fox Lake, is sponsoring this event.

SUNDAY MAY 21

Antiques: Antiques Show & Sale, Fond du Lac County Fairgrounds, Fond du Lac.
Celebration: Sttende Mai, Stoughton.
Concert: Bunny Berigan Day, Community Bldg., Fox Lake, 1-4 p.m. Music by the Riverboat Ramblers. Music and Refreshments at the American Legion Post 521 after concert. $3 in advance and $4 at the door. Proceeds will go to a scholarship fund for someone who wants to pursue a musical career. Bands wishing to participate in an after-concert jam should contact Skip Schweitzer, 928-3313, for reservations.

Guests of honors at the Bunny Berigan Event this weekend in Fox Lake, included John Grams, of WTMJ who served as Master of Ceremonies, daughter, Joyce Bryden, and Bob Davis, catalyst of first Bunny Berigan in Fox Lake and who announced a national scholarship program.

A five-hour jazz session was held at Casey's Tavern Saturday evening, correlating with the Bunny Berigan Day Event, May 15. Pat Casey, cousin of Bunny Berigan, left, is shown with Bunny's daughter, Joyce Bryden, Waukegan,

Air Filled With Jazz Music Sunday

Jazz notes--sweet and low, loud and clear, could be heard on the east side of Fox Lake, and perhaps throughout the community, Sunday afternoon, as the Riverboat Ramblers of Madison, provided another spectacular three-hour concert at the Fox Lake Community Building for over six hundred persons, commemorating Bunny Berigan Day.

This year, the fourth annual event, was sponsored by the American Legion Post 521, and Commander Darrell Kolb, alongwith Mayor Wayne Ruenger extended a cordial welcome to those in attendance.

Mark Nordeen, a senior at the Waupun High School, was the recipient of the $300.00 Memorial Scholarship. Mark, who is an excellent musical student and has participated in many solo and ensemble presentations, as well as being a member of the Black and Stage Bands at the school, is the son of Mr. and Mrs. Dan Nordeen, who recently moved from Fox Lake and had operated the Jo Dan's Hardware. Mark will be attending U. of Wis.-Oshkosh, majoring in music, one of the requisites of the Scholarship award. Greg DaValt, Beaver Dam, the 1976 scholarship winner, who is attending the U. of Wis.-Stevens Point, was also introduced by Skip Schweitzer who along with Jack Hollnagel, served as co-chairman of arrangements for Bunny Berigan Day, which has proclaimed as the third Sunday in May by Governor Lucey four years ago. Schweitzer announced that the supply of the three records featuring Bunny with many musical greats was exhausted, but anyone wishing one or more should contact him for re-orders. Funds realized from the sale of these records were used toward the Scholarship award.

A gift, a framed oil painting of Bunny Berigan, presented by Marge McAndrews, Fox Lake, who did the art work while spending the winter months in California, was displayed. Schweitzer said that it would be displayed at the American Legion clubhouse, alongwith the yearly scholarship winners' names.

Another innovation this year was the announcement by Bob Davis, catalyst of the first Bunny Berigan Day in 1974, that a National Musicians Scholarship commemorating Bunny's contribution and talents has been made available to college students pursuing a musical vocation.

Davis explained that the Bunny Berigan Memorial Society Inc., a non-profit corporation, is made up of friends of Jazz throughout the country and admirers of Bunny Berigan,--the membership on the National Board of Directors of the National Musicians Council, consists of famous names in the music business.

Members of the family present included one of Bunny's daughters, Joyce Bryden, now of Waukegan, Illinois, and Mr. and Mrs. Don Berigan, Madison, his brother. Pat Goodrich, State Representative of the 24th District, was also in attendance, as was Merle Owen, who gave Bunny his "first job".

John Grams, of WTMJ, served as Master of Ceremonies.

Another treat during intermission were the songs rendered by the Barbers Group, Medicare Rejects from Beaver Dam, who sang several old favorites.

The River Boat Ramblers received thunderous applause after each number, which include Shine, St., Louis Blues, and concluded with Tiger Rag and When the Saints Come Marching in.

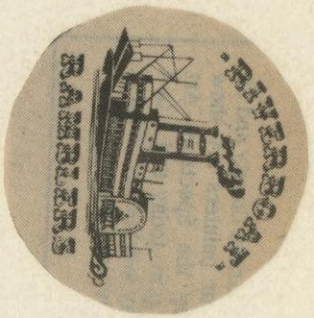
Members of the jazz group. trombonist, trumpeter, banjoist, clarinetist, piano player, drummer and tuba player were all featured during the program. By popular demand, the band will return for the 1978 Bunny Berigan Day Concert, scheduled for May 14.

The jam session at the American Legion Clubhouse climaxed this most successful event, where good fellowship, food and music were enjoyed by a capacity crowd of "jazz buffs".

Bob Davis began the commerative activities with a taped five-hour program at Casey's Tavern in Fox Lake, Saturday evening, with a good crowd attending. Pat Casey is a cousin of late Bunny Berigan.

The local post, with Skip and Jack directing the events, must be commended for this most successful program -- and Skip couldn't have had a better present that for the large participation in observance of his birthday anniversary Sunday as well.

Last year's lineup of the Riverboat Ramblers pictured on one of their excursion boat gigs — front row, left to right, Ray Templin, now playing on the West Coast, Bill Davison, and Bob Schulz, now playing with the Turk Murphy Band in California. Behind them are Phil Strom, Whitey Minette, Ray Schenk and Jack Kuncl.



American Legion Post 521

Proudly Presents

BUNNY BERIGAN DAY

A Tribute To A Great Musician !

SUNDAY, MAY 21, 1978

Fox Lake, Wi.

PROGRAM

5 TH. ANNUAL

BUNNY BERIGAN DAY

MAY 21, 1978

MASTER OF CEREMONIES
JOHN GRAMS

COMMANDER OF AMERICAN LEGION POST 521
TIM SHEA

WELCOME
MAYOR WAYNE RUENGER City Of Fox Lake

INTRODUCTION OF FAMILY

INTRODUCTION OF HONORED GUESTS

PRESENTATION OF SCHOLARSHIP

SPECIAL ATTRACTION

CONCERT BY THE RIVERBOAT RAMBLERS

Jam Session to follow at the American Legion Hall

BUNNY BERIGANS EARLY LIFE
BY DONALD JOHN BERIGAN

Our dad was born and lived on a farm one and a half miles from Fox Lake. He married our mother Mame Schlitzberg. Then they moved to Madison, Wisconsin where I, Donald John Berigan was born on September 3, 1905. Our dad was baggage man on North Western trains. We then moved to Hilbert, Wisconsin, as our dad had that run as baggage man on that line. Bernard Roland Berigan was born November 2, 1908. He was one year old when we moved to Fox Lake, Wisconsin. Our dad had a different job, as a sales man selling candy for the Badger Candy Company of Milwaukee, Wisconsin. Since Fox Lake was the middle of his territory, he could be home most every night as in those days you traveled on trains. We lived upstairs in our grandparents home. Our grandfather was a bandmaster in those days.

Bunny started out at first playing the violin. Our grandad started a kid's band. Bunny was 8 years old, and our grandfather taught him to play alto horn in the band. He also was taking lessons on violin from a man named Leonard Wagner in Beaver Dam. He got started on violin when our grandfather gave the instrument to any one who wanted to play it. I said, "Bunny, you can have it." I played drums instead. One time at practice our grandfather sent Bunny home for fooling around, so Bunny went down the street dragging his horn on the side walk, crying and said he didn't like his grandfather and never would talk to him again.

After he was ten years old, grandfather caught him with his cornet mocking him and the way he played the cornet. Grandfather told him it was ok, and if he learned to play it he could have it. So that is how Bunny learned to play the cornet.

Our mother was a piano player and music teacher, Bunny and our mother would practice together. So one time I got my drums out and played with them. We called ourselves the Berigan Three. Bunny was nine years old then and I was twelve. We played at card parties and small dances. Bunny had everything to put in his horn to make different tunes. Like a kazoo, plunger, or a hat over the bell of the horn – he could do wawa with it. He played in band concerts on the street and in band stands later on. Also for dances after a concert in our grandfathers dance hall. There was a dance every Thursday night after the concert. Our mother played piano, Uncle Jack played bass horn, Uncle Walt on sax and clarinet, Aunt Inez on violin or drums, Aunt Cora sang and played drums, or sometimes I played drums.

Bunny also liked to play pool. Dad took him to the pool hall and Bunny got to be very good at it. He beat my dad who was very good, and everybody he played with.

Years ago we had only a phonograph to play records on so Bunny would play cornet and I on drums, we would play records of the Big Bands in those days. Some nights we would be playing late at night and our mother would go out to play cards at her card clubs. She would call the house and tell us to stop as the neighbors couldn't sleep. He tried to teach me to play the cornet. I would sit on a chair and he would climb on back of the chair behind me. He told me to hold the horn and blow through it and he would press keys on it – and I would be playing Tiger Rag or some other song. Bunny also liked baseball and was a pitcher, he could throw very fast, but was just a little fellow – very small for his age. When he was younger if he wanted anything he couldn't say what he wanted. So all he could say was diddle, diddle. So we nicknamed him Diddle for quite a while.

When he was 12 years old, he had appendicitius. The only hospital was 30 miles from Fox Lake. It was in Portage. They had to take him by train. It was in the winter and it snowed all that day, so the train was four hours late. They just got him to the hospital in time. His grandfather came to see him and gave him a mouth piece, then they would play tunes together. Grandfather was quite a cut up, always clowning around, and Bunny would try to do everything he did.

One night after a concert Merrill Ownes was looking for a cornet player for his band. He heard Bunny play at a band concert and Merrill said he was going to play for a dance that night, and would Bunny sit in to play as he was looking for a cornet player. He told Bunny he would see that he got in to play, Bunny said no problem, my grandad owns the dance hall and you are playing for him. Owens just stood and look at Bunny. He

didn't know what to say. So Bunny went with Merrill Owens band at the age of 15 years old. He also played with a band from Fond du Lac. Sy Mallberg was the leader of the band. After that he went to Madison to finish high school and he and another fellow from Madison had a band there called Berigan and Smith. Bunny's uncle Bob Berigan played drums. There was a dance at a small town near Madison, so he and Uncle Bob went there to hear them play. It was Artie Shaw's band. He said he was looking for a trumpet player. So Bunny sat in and played. The leader told him he would let Bunny know if he would hire him. Bunny got a call from him from New York. So Bunny went to New York at the age of 19. He also played with Paul Whiteman, Benny Goodman, Clyde McCoy, he also played with Rudy Vallee when Preisdent Roosevelt had the Inaugural Ball.

Benny Goodman told Bunny to get his own band, that he was too good of a trumpet man for any band. Bunny brought his band to Milwaukee, Wisconsin for a one night stand. Steven Swedes was also playing there that night at the State Fair Park. When Bunny's Band played, Swedes said to keep on playing. His band played for 3 hours. There was a crowd of 5 thousand there. Nobody danced, just stood around the bandstand to listen. Bunny played his theme song, "I Can't Get Started," and when he hit the high note above high "C" – you could hear the crowd roar way down to Wisconsin Avenue. Bunny was the best at trumpet playing. No one could come near to his playing. Louie Armstrong said he could play, but Bunny was the best he ever heard.

Bunny played in Madison with his band, also in Detriot, Michigan. We went there to Detriot, Bunny had the whole 5th floor in the Detriot Hotel. He had his wife Donna, and daughters Patsy and Joyce with him. We ate in the Hotel and when we were done eating he gave the waitress a tip. She nearly fell through the floor. It was a hundred dollar tip. When we left to go back to Fox Lake, he gave his dad and mother two hundred dollars, and he gave me a hundred dollars. We didn't see too much of him after that. Only once when he came home for a visit when he was playing in Chicago, Illinois.

I had my barber shop in Fox Lake when Bunny asked me if I would like to come to New York. He siad I could learn to play drums again and join the band. I said, "No, Bunny." Bunny asked me if I was going to be a small town barber all my life. I said yes.

The last time we saw him was at our dad's funeral. Just before they closed the casket, Bunny went over and touched his Dad's hand, and said, "So long, Dad. See you in six months." I looked at him and said what the hell's the matter with you? Six months later on June 2, 1942, Bunny died. He was a very sick man. He died in a hospital in Pittsburg, Pennsylvania at the age of 33 years old. He is buried in St. Mary's Cemetery at Fox Lake, Wisconsin, where is dad and mother and one daughter are buried.

Bunny Bernard Roland Berigan was born in Hilbert, Wisconsin on November 2, 1908. He died at the age of 33 years old in 1942. In Fox Lake, Wisconsin they have a memorial the third Sunday in May in honor of him, at the Community Building. I am his brother, Donald John Berigan. I live in Milwaukee, Wisconsin. I wrote this at the age of 72 years old in 1978.

HERE IS A LITTLE MORE INFORMATION ABOUT BUNNY BERIGAN.

Bunny was also a good dancer. There was one couple who could dance the tango very well. Bunny would watch them dance, and he could do the same dances. So my Dad made a dummy doll, and when there was a dance called the overall party, everyone had to come in overalls, and the ladies had to wear dresses or they would be fined one dollar. When the time came, he would tie the dummy to Bunny's feet and Bunny would then dance the tango, for everyone's delight.

One time we didn't want Bunny to play with us. So we told him we were going to play Indian. We painted his face all colors, put a feather in his hair and set him home. It took mother 3 hours to clean him up. She said who did this to you. He said his brother Don. So when I came home my mother said go to the woodshed. She came and I got it good. I guess you know where.

Another time they had a party in a dance hall. Bunny was nine years old then. He was going to sing, with mother on the panio. When they got there and he started to sing, mother found out the piano was tuned to a different key. But Bunny sang anyway. And when it was over he said, "Ma, it was hard, but we made it." That was where she new that Bunny would be a great musician.

He also made that tune, "I Can't Get Started With You.

MARY BERIGAN
WHO DIED
ON MAY 26 - 1944
AGE 69 YRS
MOTHER

FROM
THE FRANCISCAN FATHERS
HOLLIDAYSBURG, PA.

WM P. BERIGAN
WHO DIED
NOV 11 - 1941
Age 66 YRS.

FATHER

In Loving Memory

"We have loved him during life; let us not abandon him, until we have conducted him by our prayers into the house of the Lord."
ST. AMBROSE

IN YOUR CHARITY
Pray for the Repose of the soul of

BERNARD BERIGAN
WHO DIED BUNNY
ON JUNE 2, 1942

PRAYER
AGE 34 BROTHER

O Gentlest Heart of Jesus, ever present in the Blessed Sacrament, ever consumed with burning love for the poor captive souls in Purgatory, have mercy on the soul of Thy servant, bring him far from the shadow of exile to the bright home of Heaven, where, we trust, Thou and Thy Blessed Mother, have woven for him a crown of unending bliss. Amen.

May He Rest in Peace. Amen.

Your gentle face and patient smile
With sadness we recall.
You had a kindly word for each
And died beloved by all.

The voice is mute and stilled the heart
That loved us well and true,
Ah, bitter was the trial to part
From one so good as you.

You are not forgotten loved one
Nor will you ever be
As long as life and memory last
We will remember thee.

We miss you now, our hearts are sore,
As time goes by we miss you more,
Your loving smile, your gentle face
No one can fill your vacant place.

BUNNY BERIGAN TO RECEIVE MEMORIAL TRIBUTE

On Saturday, September 22, the 1st anniversary of the dedication of the Bunny Berigan monument, Radio Station WBEV will air an half hour of Bunny Berigan recordings. Bodo Suemning's 1430 Jazz Club which follows immediately after the ball game has compiled a few of Bunny's most famous recordings for this occasion.

As all who knew Bunny can remember he died in 1942 at the age of 34, when headed for the peak of his career. He had starred with bands including the Dorsey Bros., Ben Pollack, Benny Goodman, Hal Kemp, Paul Whitman and his own band. His versatility on the trumpet has never been equaled even by James and Armstrong.

Some of the recordings to be heard Saturday were made by other bands but Bunny's outstanding style can be differentiated at the first hearing.

For all Bunny's admirers, we know this broadcast by Bodo Suemning of WBEV will come as a proud moment out of the past. Regardless of his being a "big timer" Bunny always called Fox Lake home.

Ruedebusch Visits Berigan Graveside

—Citizen Staff Photo

Dick Ruedebusch, the latest jazz trumpeter to gain music world recognition, brought back the memory of one of America's finest jazz musicians of a quarter-century ago when he visited the grave of Bernard "Bunny" Berigan recently.

Ruedebusch visited St. Mary's Cemetery, located near Fox Lake, Wis., where the famed Berigan was buried just 20 years ago. This is 20 miles from Ruedebusch's home in Mayville, Wis.

Berigan rode to the crest of the Swing craze during the mid-1930's. He helped set a new pattern of music together with such outstanding musicians as Artie Shaw, Benny Goodman, Tommy Dorsey, Glenn Miller and Fletcher Henderson.

Berigan was born at Fox Lake, Wis., in 1908 and died June 2, 1942, at the age of 33.

He got started early on his music education, playing in his grandfather's orchestra. He played both the trumpet and violin. During his first years he played with many small bands in the Dodge County, Wis., area.

The jazz trumpeter of 25 years ago joined Hal Kemp's orchestra after attending the University of Wisconsin and later worked with Rudy Vallee, the Dorsey brothers, Benny Goodman and Freddie Rich.

Berigan achieved his first taste

(Continued on Page 12)

Ruedebusch

(Continued from Page 1)

of fame with Dorsey and Goodman. Some of the finest records ever made by these two orchestras feature the Berigan trumpet, notably Goodman's "King Porter Stomp," and "Blue Skies," and the unforgettable "Song of India" and "Marie" by the Dorsey orchestra.

Berigan was selected the "most popular trumpeter" in a magazine poll in 1936, and a short time later formed his own orchestra. He made his debut at the Pennsylvania Hotel in New York.

During this period the jazz king of the 30's made many records including "I Can't Get Started," "Trees," "Russian Lullaby," "High Society," and "The Prisoner's Song." These records were all made during 1937-38.

From then on, the Berigan band didn't do too well, and in 1940, the orchestra disbanded and "Bunny" joined Tommy Dorsey. However, six months later Berigan formed a new band and started on a series of one-night stands and theater dates.

Young Berigan, never a physically strong man, contracted pneumonia and this, coupled with the tense strain of traveling and playing into the small hours of the night soon took its toll. He returned to the bandstand after his bout with pneumonia, however, a short time later he passed away.

Despite Berigan's all too brief career, he made a lasting impression on American music, and the recorded classics he left behind must be ranked with the greatest jazz works of this period.

Some said of Berigan that though he was a great musician, he was never quite able to find himself and was never completely happy with the results of his work.

To his friends he was friendly, delightful and always a human person, yet conscious of his shortcomings and never quite able to adapt himself to the many whims of the music business.

The happiest moments of Berigan's life seemed to be when he was playing the trumpet. This was the only way in which he could express himself completely. He had that elusive quality that musicians call "feeling" or "soul."

Ruedebusch and his "Underprivileged Five," the latest jazz artists, started a two-weeks engagement at the Penn Sheridan Hotel in Pittsburgh, Pa., on June 4. After the Pittsburgh engagement comes Columbus, Ohio, between June 18-30.

"The Underprivileged Five" will then travel to Muskegon, Mich., where they will attend a jazz festival on July 3 with such well-known bands as Woody Herman and Art Van Dam.

Then its New York's Metropol for the group between July 5-19 and then on to Toronto, Canada, between Jul[illegible]The summer's i[illegible]le-busch will [illegible]at Milwaukee [illegible]ay-ton, Ohio, from Aug. 13-25, and back to New York from Aug. 30 to Sept. 21.

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UNITED STATES OF AMERICA

The State of Wisconsin

EXECUTIVE DEPARTMENT

A P R O C L A M A T I O N

WHEREAS, Bernard "Bunny" Berigan was born in Wisconsin and lived much of his early life in Fox Lake; and

WHEREAS, Bunny Berigan began his musical career in Madison, Wisconsin in the 1920's with the Merrill Owen Band; and

WHEREAS, Bunny Berigan skyrocketed to national fame in the music world of the 1930's as a trumpet player with such big-name bands as Tommy Dorsey, Benny Goodman, and Paul Whiteman; and

WHEREAS, Bunny Berigan achieved recognition as one of the world's greatest trumpet players, most notably acclaimed by Louis Armstrong who said of Berigan's ability that, "His soul, tone, technique, and sense of phrasing are the very best"; and

WHEREAS, the City of Fox Lake, wishing to honor the memory of Bunny Berigan, whose career ended with his untimely death at the age of thirty-three, has designated Saturday, May 18, 1974, as the first annual Bunny Berigan Day;

NOW, THEREFORE, I, PATRICK J. LUCEY, Governor of the State of Wisconsin, do hereby proclaim May 18, 1974, as

BUNNY BERIGAN DAY

in Wisconsin, and I ask that special tribute be paid to this great musician from the State of Wisconsin.

IN TESTIMONY WHEREOF, I have hereunto set my hand and caused the Great Seal of the State of Wisconsin to be affixed. Done at the Capitol in the City of Madison, this fifteenth day of May in the year of our Lord One thousand nine hundred and seventy-four.

Patrick J. Lucey

PATRICK J. LUCEY
GOVERNOR

By the Governor:

Secretary of State

BUNNY BERIGAN

A Wisconsin Original

1908-1942

John A. Grams, 1990

Early Years in Wisconsin

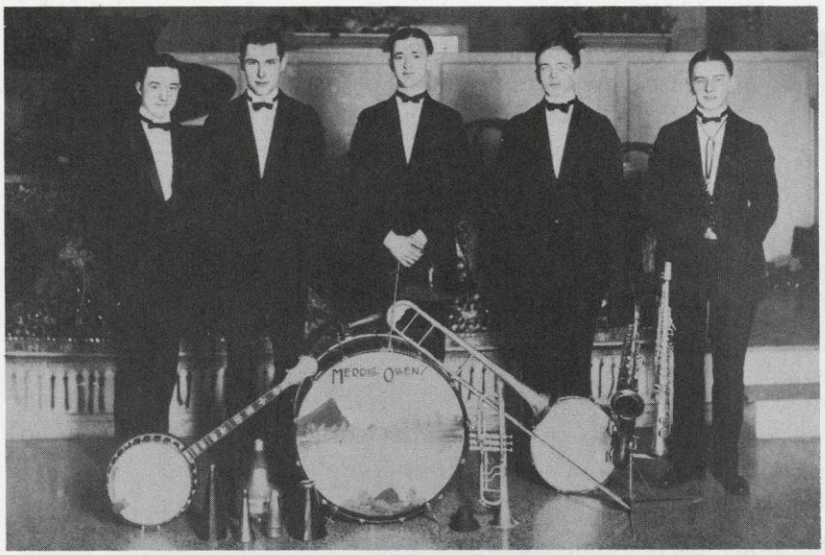
Bernard Roland Berigan was born in Hilbert, Wisconsin on November 2, 1908. When he was very young, his family moved to Fox Lake, a sleepy little resort community about ten miles from Beaver Dam. The lad was called "Bunny" for as long as anyone could remember.

His grandfather, John C. Schlitzberg, a traditionally schooled musician, was the founder and leader of the Fox Lake Juvenile Band. Not much is known about this organization except that it was friendly and small. The group was available for the usual social events. In the summer, they put on concerts in the park and, on holidays, they marched proudly down the four-block main street of town.

In this relaxed, nurturing environment young Berigan had his first musical experiences. His grandfather instilled in him an appreciation and a love of music. He gave the boy lessons on the violin and later the trumpet so he could join in the fun. In that sense, Bunny's musical education was academic and traditional. However, Maestro Schlitzberg did not discourage creative embellishments or improvisations on solo passages, a radical concept at the time for a bandmaster in Middle America. Hence, Bunny's familiarity and total ease with spontaneous invention, as witnessed by the lyric trumpet soliloquies which were later to become his trademarks.

By age thirteen, Bunny began to play with other bands in the area. When his musical career conflicted with high school, the music won. Bunny dropped out before he was sixteen to join Merrill Owen's band for an extended engagement in Milwaukee. It lasted six months.

Several years of jobbing around Madison followed. Here Bunny began the frantic and segmented lifestyle which characterized the rest of his years. He always had more than one job at a time, splitting his days between theater pit orchestras and ballroom bands. After hours, he often played in area speakeasies. Berigan was a favorite musician among the bands that played at University of Wisconsin dances and fraternity functions. During this period, Bunny met the



Bunny Berigan with Merrill Owen's Band, Milwaukee, 1924. Shown left to right are Ray Groose (trombone and drums), Larry Becker (banjo), Merrill Owen (piano), Bunny Berigan (trumpet) and Hubert Keefer (clarinet and saxophone)

two major influences in his life; jazz and whiskey.

Harry Haberkorn, who worked with Berigan in the Capital Theater pit band recalled that they knew a Dane County farmer who did very wonderful (and illegal) things with his corn crop. Bunny owned an old car and would regularly drive out for a jug or two of the farmer's finest. Harry had a windup Victrola and often, after a theater job, the two of them would find some lonely spot in the country where they would drink corn whiskey and listen to the latest records by The New Orleans Rhythm Kings, Louis Armstrong's Hot Five or Bix Beiderbecke with Frank Trumbauer's orchestra until the sun came up.

It was in early 1927 when Hal Kemp, who was passing through Madison, heard Bunny at the Chanticleer Ballroom.[1] Kemp was favorably impressed with the young man's style, suggesting that he work on improving his tone; the implication being that Kemp would hire him as soon as he thought that Berigan was ready for the big time.

This prompted Bunny to take advanced trumpet lessons from a Chicago music professor who was experimenting with a new low-pressure method for brass players. He commuted to the Windy City and back on an inter-urban car. At times he would linger long enouth to catch some of his heroes, like Louis Armstrong or The New Orleans Rhythm Kings in person. Legend has it that Berigan actually sat in with these groups, but that has never been authenticated. In retrospect, it seems improbable at that point in time.

Meanwhile, Berigan's tone was broadening out in all registers. His services were even more in demand. Some of his jobs took him on the road, one time as far away as Philadelphia, but he always returned home. Then, some two years after the first "audition," Hal Kemp heard him again. This time he asked Bunny to join the band when it opened at the Manger Hotel in New York City.

Bunny In The Big Time

Berigan's debut in the Big Apple created a sensation. Kemp featured him as the band's "hot" soloist. Among his biggest fans were other trumpet players in the city who came in just to hear him play. His characterization as a "musician's musician" fit from the start.

1. At that time, in 1927, the Hal Kemp Band was touring extensively and was very popular on college campuses. By the time Berigan had joined the band in early 1930, it had become one of the premier dance bands in the country.

Jack Teagarden remembered that he told Wingy Manone[2] about Bunny and suggested that he go to the Manger to "catch the new boy." Wingy had an ego twice his size and was always his own best publicity agent. All of the horns he blew were not made of brass. In any comparison with other musicians, he would put himself first; "Me and Louis—we're the best trumpet players." After hearing Berigan, Wingy informed Jack, "Now, there's three of us—Me, Louis Armstrong and Bunny Berigan." (It is interesting that on the only recording date which Wingy and Bunny shared, Wingy left his horn at home and just sang the vocals.)

Word of his enormous talent spread rapidly and soon Bunny was taking on extra work in the radio and recording studios during the day. After his evening job with Hal Kemp, he played regularly in the speakeasies along West fifty-second street. His schedule was like it had been in Madison, but to the tenth power. Bunny apparently didn't know how to say "no" to another job that would slice him thinner or another bottle that would string him out further. Trummy Young[3] indicated that "Bunny had a lot of heart," and he was a notoriously soft touch for "friends" who were down on their luck. Many took advantage of him, including his own manager.

During the darkest years of the depression, Bunny worked regularly with Paul Whiteman's orchestra. Coupled with all of his side jobs, he reportedly made over $400 a week. The problem was that he spent $500. His personal treadmill kept picking up speed.

In addition to Kemp and Whiteman, Berigan was employed by at least twelve other band leaders on the road and in the studio before he struck out on his own. Their names read like a "who's who in the band business" at the time: The Dorsey Brothers, Tommy Dorsey, Benny Goodman, Richard Himber, Bennie Krueger, Sam Lanin, Freddy Martin, Glenn Miller, Fred Rich, Dick Robertson, Rudy Vallee and Victor Young. His recording dates included accompaniments for another dozen vocal stars: Louis Armstrong, Mildred Bailey, The Boswell Sisters, Bing Crosby, Jane Froman, Billie Holiday, Red McKenzie, The Mills Brothers, Mae Questel, Harry Richman, Ethel Waters and Mae West.

Bunny Berigan was very much in demand in the recording studios of the 1930's.

2. Both men were to become legendary in the jazz world. Trombonist, Teagarden was playing with Ben Pollack's Park Central Orchestra at the time and picking up work in the recording studios. Manone, just up from New Orleans, later became recognized for his records, radio appearances and motion pictures, and as the composer of "Tar Paper Stomp," which Glenn Miller adapted and used as "In the Mood."

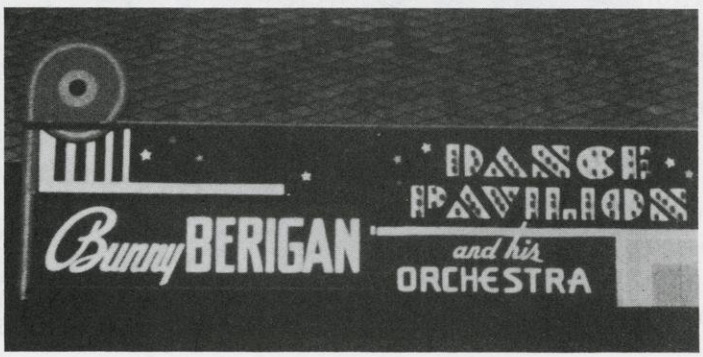
3. James "Trummy" Young worked with Bunny in the radio studios and in some of the after hours nightclubs in New York. Young gained recognition as a trombonist and vocalist with Earl Hines, Jimmie Lunceford and Louis Armstrong's all stars.

Two more of the important recording artists of the 1930's that Bunny Berigan performed with.

Bunny In The Band Business

"Bunny Berigan was the only swing band leader who started at the top and worked his way down." Those words from Bozy White succinctly summarized the man's career as the leader of his own band. Berigan didn't have the shoestring struggle to gain recognition that faced many of his colleagues. By the time he organized a road band, he was not only established, but he was well known.

Berigan was more concerned with his own personal creativity on his horn than with fronting a band. He formed one in 1937 because it was expected—the thing to do. His arrangements by Joe Lippman, Ray Conniff and others were great. His charisma and reputation enabled him to hire the finest players, but Bunny couldn't be bothered with the details of running the business end. Consequently, the band was plagued with administrative problems which led to an almost constantly shifting personnel roster. The band folded in 1940. Reorganizing in 1941, on a lower key, Bunny fronted an assemblage of less experienced musicians, despite his own failing health, until his death on June 2, 1942.



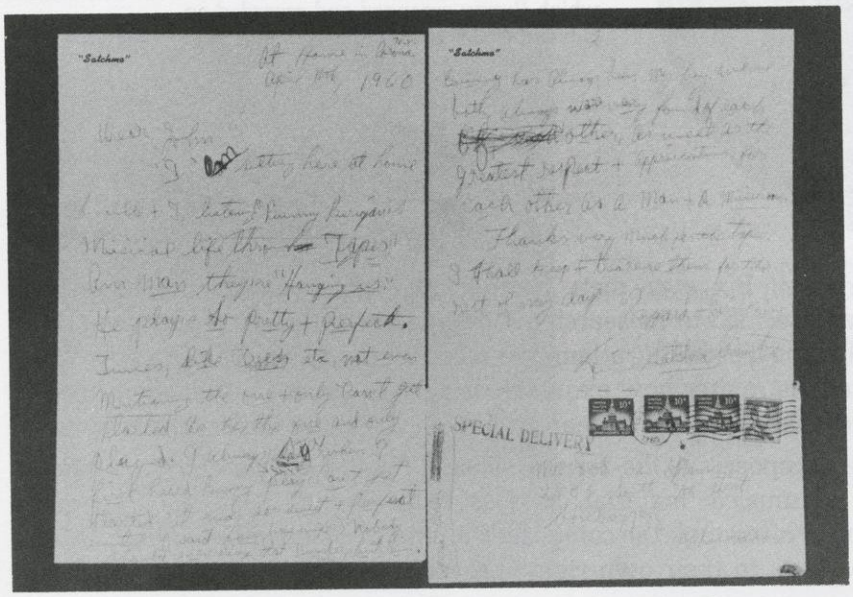
Advertising sign outside of the dance pavilion at Kennywood Park near Pittsburgh, Pennsylvania, May, 1939.

Bunny Berigan leading his own band during the late 1930's.

Rare picture of Bunny and his father, William P. Berigan at Kennywood Park, May, 1939.

The Bunny Berigan Legacy

Berigan's trumpet playing was far ahead of its time. His extraordinary range and burnished tone pushed the instruments of his day to the limit. His jazz conceptions, which employed very sophisticated invention and facile technique made him unique in his era. Many other trumpeters tried to copy his style. Some, such as Harry James and Manny Klein, made a good living at it.



Handwritten letter to the author from Louis Armstrong, April, 1960, expressing Satchmo's sentiments about Bunny and his music. (At Mr. Armstrong's request, the author had provided him with a number of tapes of Bunny Berigan's records.)

Louis Armstrong considered Bunny to be his own heir apparent—the most likely trumpet player to assume his positon after he stepped down. However, Bunny's premature death intervened, and the mantle was passed to Roy Eldridge and Dizzy Gillespie instead.

Tommy Dorsey has been widely quoted over the years about Bunny's work with his band, about their long friendship and about the Berigan contribution to American music. But, nothing he ever said spoke quite as eloquently as what he did for Bunny after his death. Tommy took the trumpet solo in his arrangement of "Marie," which Bunny had originally recorded with him, had it transcribed note for note from the record and made it a part of the new arrangement for the entire trumpet section. From that day forward, no single trumpeter would ever play that solo in Tommy Dorsey's band. All five of them had to do it.

No discourse on the Bunny Berigan legacy would be complete without drawing the inevitable comparison with Bix Beiderbecke. This is often done because they were both free spirits and pioneers who came from white, middle class, small town backgrounds. Leonard Feather laid the foundation when he wrote: "Berigan's career paralleled that of Bix...in many ways; his individuality of style, his compromises in playing with commercial bands, his losing battle with alcohol and his disintegration and death all followed a similar pattern."[4]

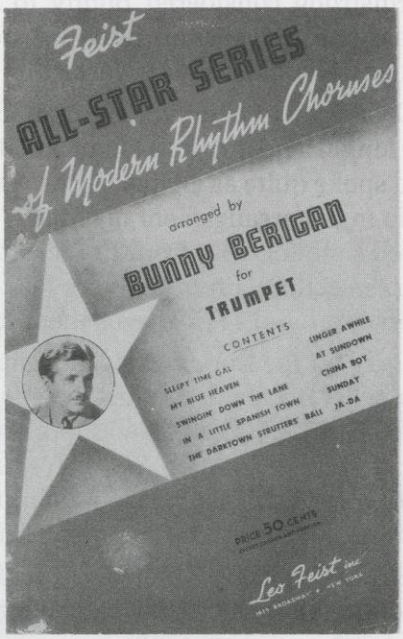
Some said that Bunny was to jazz trumpeting in the 1930's what Bix was in the 1920's. Both held the "hot" soloist chair with Paul Whiteman at different points in time. Bunny knew Bix's music well, but he resonated with more than just the horn playing. He was also fascinated with the little impressionistic piano pieces that Bix composed: "Candlelights," "Flashes," "In a Mist" and "In The Dark." The 1938 Berigan recordings marked the first formal arrangements for any of these and the first time three of them had ever been recorded.

4. Leonard Feather, The New Edition of The Encyclopedia of Jazz, (New York: Bonanza Books, 1960, 134.

"In A Mist"—one of four impressionistic piano pieces composed by Bix Beiderbecke which Bunny arranged and recorded on November 30, 1938.

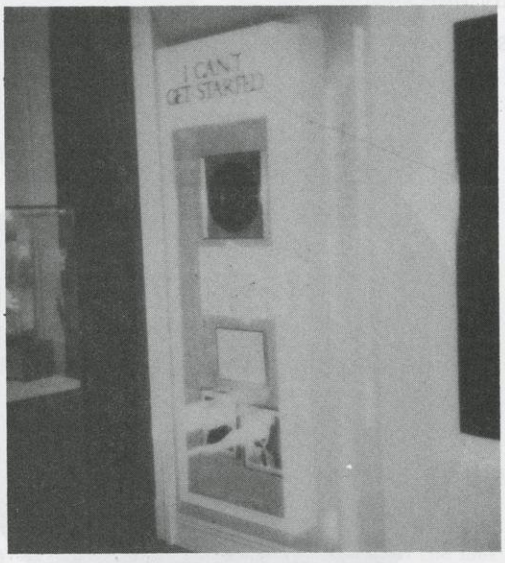
It is doubtful that Bunny and Bix ever met. If they had, the event would have been cataclysmic. Both men always seemed to be searching for something that was just around the corner. Often they stumbled in the frustrating attempt at reaching for it. Neither was ever satisfied with what he had created, no matter how exquisite or perfect, because it never seemed to measure up to what he could hear in his mind's ear on his quest for the impossible dream.

Bunny Berigan was not a composer in the formal sense. The list of his credits is short. However, as an interpreter of musical material, he was without rival. His spontaneously improvised showcases for songs often took the composer's intention a step or two higher. Many of these impromptu "compositions in their own right" proved to be more lastingly significant than the songs themselves.



Although Bunny Berigan was not a composer, his arrangements and technical manuals added a great deal to our understanding of Jazz styling.

A case in point: "I Can't Get Started"—written by Ira Gershwin and Vernon Duke for the Ziegfield Follies of 1936, this topical ditty with dated lyrics was presented on stage by Bob Hope. As the musing song of an unlucky swain, it went nowhere. Then Bunny recorded it. His conception turned it into a powerful virtuose trumpet piece. Then he dared to make it his own by singing the lyrics in his shaky, whiskey tenor voice. Although Bob Hope became a much larger light in show business, nobody thinks of him when hearing that song. Bunny Berigan's interpretation made it an American classic.



The Hall of Fame display for Bunny Berigan's recording of "I Can't Get Started." The National Academy of Recording Arts and Sciences Museum, Universal City, California.

The National Academy of Recording Arts and Sciences, the organization that presents the annual "Grammy Awards," elected to put Bunny's record of "I Can't Get Started" into its Hall of Fame in Hollywood. This is tantamount to an "Academy Award" in films, and no mean achievement for a record made by a kid from Fox Lake, Wisconsin.

In May, 1976, the State of Wisconsin erected this official Historical Marker honoring Bunny Berigan. Placed in the park at Fox Lake, it is the only such monument to a musician in the state. Shown here left to right at the unveiling are Bunny's brother Don and Bunny's two daughters, Patricia and Joyce.

Bunny Berigan grave at St. Mary's cemetery near Fox Lake. The American Federation of Musicians Locals in Madison and Milwaukee dedicated this granite marker in 1950. A small Christian cross has subsequently been added to the face of the stone.

Some of Bunny Berigan's Records

Discographer, Bozy White, estimates that Berigan appeared on well over 600 sides during his recording career, which spanned 1930 to 1942. Only 128 sides (64 records) were issued under Bunny's own name. The rest, some 472+ were done either with other people or for other people. While Berigan is given label credit in fine print on some, his name is absent completely from the great bulk of these. That is why collectors often compare hunting for Berigan records with looking for four-leaf clovers. It's a hit-and-miss proposition because they aren't all known. And, even the authenticated items are not all listed in any one source.

The following examples of Berigan records were selected to show a cross-sections of the types of material he recorded and the people with whom he worked.

"Washin' The Blues From My Soul"—Bunny Berigan's first record, May 14, 1930. One of four titles done that day with Hal Kemp's band. Skinny Ennis sings. Berigan has a beautiful featured trumpet solo. Two very different takes of this one have been issued. Bunny shines on both of them.

"The Girl In The Little Green Hat"—This was a Freddy Martin recording dating from January 13, 1933. For some contractual reason, Martin couldn't use his own name on the label, so a pseudonym had to be selected. Berigan's name was apparently neutral enough for the record company lawyers. Although Bunny was working with Martin occasionally during this period, it is uncertain whether he actually played on this side. There is no trumpet solo.

"It's Only A Paper Moon"—Berigan in the featured trumpet chair with the full Paul Whiteman Orchestra, September 11, 1933. His rich open horn commands the last chorus. This record was used as the main title music for the 1970's movie "Paper Moon," which depicted life in the 1930's.

"Blues In E Flat"—One of the great jazz records of all time. Red Norvo's Octet included Bunny, Chu Berry on sax, Jack Jenney on trombone and two musicians who would later become headliners with Benny Goodman, Teddy Wilson (piano) and Gene Krupa (drums). January 25, 1935.

"Chicken And Waffles"—A Berigan original recorded in New York on December 13, 1936 and intended for export to England. It was not issued in the United States until six years later when the Decca "Gems of Jazz" albums came out. Drummer Ray Bauduc, who replaced Dave Tough in the last minute on this date, considered it to be one of the great moments in his musical life: "It was an honor and a privilege and a real treat (to be asked) to record with Bunny." Edgar Sampson and Eddie Miller traded off clarinet and saxophone passages.

"I Can't Get Started"—Bunny Berigan studio recording dating from April 13, 1936. Bunny Berigan was introduced to the song ten days earlier while on a record date with Red McKenzie. Berigan must have taken to the song immediately for, by this time, he had formulated his classic trumpet interpretation and sang the lyrics, too. Sixteen months late, he would record the song again in an extended twelve-inch format for Victor and make it his band's theme song.

"Did I Remember"—Bunny Berigan was there when the great Billie Holiday made her first record under her own name on July 10, 1936. Look at that all star lineup supporting Lady Day.

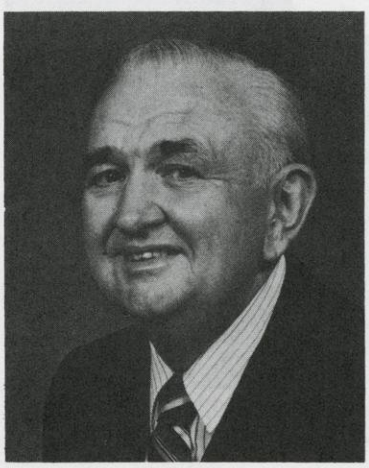
"A Jam Session At Victor: Blues"—This record was one of those happy accidents that should never have happened. Legend has it the all five musicians were hanging out at the Victor Studios in New York on March 31, 1937, waiting to pick up their checks. No one had a session scheduled that day. Fats Waller found a vacant studio and began to noodle around on the piano. Soon the others joined him for a real impromptu "jam session." A quick thinking engineer recorded it for posterity. The result was one of the finest examples of ad-libbed jazz on record at the time. The date also marked the only time that Bunny Berigan and Fats Waller ever recorded together.

"Blue Lou"—an excellent example of Berigan's newly organized band, January 22, 1937.

"Mahogany Hall Stomp"—June 15, 1937. This was one of Victor's highly publicized "swing classics." It is an example of Bunny's peak trumpet form. Prior to this side, Louis Armstrong had the only authoritative interpretation of this Spencer Williams jazz evergreen.

"Skylark" — One of the four sides from Bunny's last recording session in January, 1942.

About the Author



A complete sketch of Dr. John Grams can be found in my Icongraphy of Recorded Sound. Suffice to say that Dr. Grams has distinguished himself over the years as a jazz historian, radio commentator, academician and train buff. It was a pleasure to have worked with him on this Bunny Berigan project, and I look forward to working in cooperation with him on future projects.

Michael G. Corenthal

Trumpet Playing Brings Together "Satchmo" and "Bunny"

By Julie Flemming

History tells us that a kid born and raised in New Orleans, Louisiana, and a kid raised in Fox Lake, Wisconsin, not only changed the music world but become fast friends while doing so. "Satchmo" Louis Armstrong and "Bunny" Bernard Berigan were to both treat the world to trumpet music, never to be heard and enjoyed before. Both men had phenomenal physiques. They were deep chested, strong lunged, and iron lipped. They were capable of playing for hours at a time. While other musicians would take a break, Louis Armstrong would play until his lips bled and "Bunny" could play for hours with no breakdown of his lips at all.

Louis Armstrong was born in 1900 and started in music at the age of seven when he was singing on the streets with a group of his friends for coins. "Bunny" Berigan, born in 1908, started his musical career when he was nine years old and began playing in his Grandfather Schlitzberg's orchestra. Both boys had a natural talent that could not be denied and both boys grew to be musicians admired and sought after by audiences all over the world.

There was a "mutual admiration society" between "Bunny" and "Satchmo" that began early in "Bunny's" life and lasted long into "Satchmo's" life which ended in 1971. Louis Armstrong was a recorded musician by the time "Bunny" was old enough to play his first instrument, the violin, and in the Berigan family there was a wind-up record player that "Bunny" and his brother Don would listen to for hours. "Bunny" is quoted to say "I got one of those crank-up jobs and would play Armstrong records by the hour." When they had the house to themselves they would crank up the volume until even the neighbors had comments. By age 13 "Bunny" was listening to all the records he could that featured trumpet players and when he began his first 'real' job with the Merrill Owen band in Beaver Dam, Wisconsin, he would take off and do passages he had heard on an Armstrong recording. "Bunny" would listen to anything he could get his hands on that Louis had recorded and in 1928 when "Bunny" was playing and apprenticing with a band in Madison, Wisconsin, he could be found at 8:00 AM any morning in the Ward-Brodt music store seeing if there were any

new recordings by Louis. He would take them home, memorize the Louis chorus and play it that night on the job.
As time went on, "Bunny" developed his own style, but his playing had elements of Armstrong's operatic sense of drama. His command of the trumpet and tumbrel variety were Louis reflections, but he was not a clone of Louis. He absorbed Armstrong and then developed his own unique voice. "Bunny" was inspire by Louis and one time commented that he loved Louis Armstrong's jazz voice. It moved him the most.

By the early 1930's "Bunny" had found his way to New York, meeting in person and getting acquainted with his long-time musical idol, Louis Armstrong. The two hit it off right away and when they met at irregular times there was always a festive feel to the reunion. At one time "Bunny" even stepped in for Louis on a radio show. There was a broadcast in 1936 titled "What is Swing?" and at the last minute Louis Armstrong, who was to have led the band to play the examples, became ill and "Bunny" led the group. How fortunate for the director of that radio show to have had another equally talented trumpet player that could step in and do the job.

Of course, there was always the comparing to musicians by the media. According to Robert Dupuis, author of Bunny Berigan, Elusive Legend of Jazz, *Down Beat,* a publication of the time had been urging Louis Armstrong for several years to "come on and tell us which trumpet players you yourself like best." Louis took the time to patiently and carefully type out his answer between jumps on the road. From Huntington, W. Va., came this answer directly from Louie who typed his words out on yellow stationery bearing the single word "Satchmo" in the upper left-hand corner.

Said Armstong: "Now this question about my opinion about the trumpet players that I admire---that is actually asking an awful lot of me…Because there's so many trumpet players that I admire until there would be no room to mention them on this page. And to only name six…well that is leaving me on the spot. But—as you wished—my friend I'll do my damdest to.. here goes. First I'll name my boy Bunny Berigan. Now there's a boy whom I've always admired for his tone, soul, technique, his sense of 'phrasing' and all. To me Bunny can do no wrong in music."

Going a step further with this story, "Bunny" commented back to *Down Beat* "You can't imagine what a kick that is, especially when it comes from Satchmo, the king. All I can say is that Louis alone has been my inspiration and whatever 'style' I play you can give Armstrong the credit." Several of Bunny's band members confirmed that "Bunny's" spirits were buoyed by Armstrong's appraisal.

In 1938 *Down Beat* again was talking about trumpeters. They had their second annual 'All American Swing Band' contest. They ask the public to rate their choices of bands and this time it was #1 Harry James, #2 Bunny Berigan, and #3 Louis Armstrong. Both Louis and "Bunny" were leading their own swing bands at this time.

The two men were compared many more times. Once Helen Oakley, a writer doing a review on an appearance of the Goodman band in Milwaukee was commenting on how a forceful trumpet could bring a swing band along as a whole and carry it solidly, without a letup, until the finish of a chorus. That trumpet she was talking about was "Bunny" and she said "Bunny" is, I believe, the only trumpeter comparable to Louis Armstrong."

When "Bunny" recorded his "*I can't get started"* in 1936, Louis Armstrong went down to his local record shop and purchased 5 copies of the record. Later, when asked to record that song Louis declined, declaring that it was "Bunny's" song and no one else should do it. He reluctantly did play it live at an event, but only because the organizer of the event had made it one of the conditions of the engagement.

Louis and "Bunny" did record together on two selections. Louis did the vocal and trumpet and Bunny did trumpet on "*I'm putting all my eggs in one basket"* and "*Yes, Yes, My, My".* They also appeared once together at the Imperial Theater. It was a special swing concert featuring different bands and "Bunny" Berigan and his 18 Club Swing Gang appeared in the line-up while the Louis Armstrong band closed out the concert. This concert was actually the pioneer of how jazz festivals are put together today.

"Bunny" Berigan died at the age of 33 in 1942. It was a loose for music generations to come, but he left behind marvelous jazz with a scintillating drive and execution comparable only to Louis. Luckily for the world of music, Louis Armstrong, lived to be 71 years of age, leaving behind wonderful recordings that are enjoyed today. In 1960 John R. Grams of Sheboygan, Wisconsin, sent Louis Armstrong a set of tapes featuring "Bunny" Berigan. Louis replied with a letter that John has shared with many people. It goes like this:

"Dear John,

I am sitting here at home, wife & I, listening to Bunny Berigan's Musical life through Tapes!! An <u>man</u> they're "<u>Hanging us</u>". He plays <u>So</u> <u>Pretty</u> + <u>Perfect</u>. Tunes like Trees, etc, not even <u>Mentioning</u> the one + only 'I can't get started' as he the one and only played. I always remember when I first heard Bunny play 'Can't get Started', it was so sweet + perfect until I said "Lou, (my wife) Nobody should ever play that number tune, but, Bunny. Bunny has always been <u>my boy.</u> We've both, always were very fond of

each other, as well as the greatest respect + appreciation for each other as man + Musician.

Thanks very much for the tapes. I shall keep + treasure them for the rest of my days.

Regards + Swiss Krissy
Louis Satchmo Armstrong

And so it goes.