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Clarinetist Benny Goodman was born in Chicago on May 30, 1909, and lived until June 13, 1986. He became astonished as the king of swing, the Clarinet Patriarch and the Professor. Go to the Amazon/Bumblebee Loops to get a copy of the bumblebee loops here. One thing about Goodman's music is you'll notice right away how fun and ENERGETIC it is. Burnin' red-hot jazz is definitely not out of fashion. Clarinetists today spend so much time on serious music: Brahms, Beethoven, Mozart, Rose Etudez, Messiaen, etc. ... Well, how about just letting it all hang out and learn a new style. Trust me, you'll have the same embossment, breathing, finger and mental problems playing the clarinet while playing jazz as you study the legitimate clarinet. It's also a great excuse to learn your scales, even that much better. But I don't know how to improvise. It is ok. How about reading music and trying to swing as you read? There are some great books that Mr. Goodman's solos are written. I'll bring to you some of them below. Now go for the clarinet, follow the clarinet, now!

Here's a roadmap for Benny Goodman1. Listen to him.2 Try deciphering Goodman solo3. Find a book, learn a new style LISTEN TO CLARINETIST BENNY GOODMAN Check out this performance to sing, sing, sing. Consume yourself with listening to his style, the excitement of his music and the smooth but burnin' clarinet licks all his music. TRY TO TRANSCRIBE MUSIC OF CLARINETIST BENNY GOODMANTry to pick up some of his solos. The best way to learn jazz is to transcribe solos from recordings. If I were at you, try the slow song first. One of the best, or my favorites, is goodbye. Start by trying to figure out key signatures and then the first few notes. Then add on the phrase at a time, and as soon as you have the first few notes, start writing them to the music paper staff. Look at your music, but also try to remember it or feel it as best as possible. Having music internalized in your ear, mind and fingers will help you know solo better as well as pickup style faster. Play the melody over and over through the recording and then on the clarinet. Play with Mr. Goodman and try to swing with him. THIS IS THE BEST WAY TO PICK UP A NEW MUSICAL STYLE. IF YOU DON'T HAVE THE PATIENCE TO DECIPHER, BUY A BOOK AND READ MUSIC. You don't really pick up the music, but if you never hear Goodman's skill and just try to read his music. However, it's better than nothing. If you do, buy a book and make sure you have music recordings in the same vein as the book. If not, it's a good time to start transposing a writing solo to go with the recording. Again, notice how I write this, buy a book, but LISTEN to RECORD SOLO. Then play a solo with the recording. Again, this is a good way to jazz. Since clarinetists today have a rare opportunity to play with a jazz band without doubling the saxophone, many clarinetists simply do not try to play jazz. TRUST ME, YOU'RE GOING TO HAVE FUN. Here's a great place to start. Let's dance, Flying Home, Benny Bugle, Slipped Drive and sing, sing, sing all on this sheet of music!CD combo. Click on the cover below for more information. BEST CLARINETIST BENNY GOODMAN BOOKS Goodman, Composer/Artist is the best of all solo techniques, except that it does not include chord changes over clarinet or piano parts. It is the most easily readable for a classically trained clarinetist who wants to learn jazz style. 25 of Benny's greatest clarinet solos all wrapped in one book to include tunes on some of the YouTube videos below: singing, singing, singing: Flyin Home; and a slipped drive by Benny Goodman; Swing Classics. Clarinet Solos with piano accompaniment. Benny's six solos do include chord characters. Jazz masters. Goodman. The 30 important solos performed by King Swing includes chord changes. A thorough analysis of the style of clarinetist Benny Goodman by Stan Iyeroff is fantastic. Also, the background behind the solos are informative. This book includes these solos only for the clarinet and have no piano accompaniment. You can find this book here. Assign this object for a photo. Our data collection database is in the process of being developed. We can update this entry based on further research and reviews. Find out more about our approach to sharing our collection online. If you want to know how you can use the content on this page, see the Smithsonian's Terms of Use. If you need to request an image for publication or other use, please visit Rights and Reproductions. American jazz musician Benny GoodmanGudman in 1942Background informationJamin David GoodmanBorn (1909-05-30)May 30, 1909Chicago, Illinois, U.S.DiedJune 13, 1986 (1986-06-13) (age 77)New York City, U.S.Genres Jazz swing Occupation (s) Musician-songwriter InstrumentsClarinetYears active1926-1986LabelsColumbiaRCA VictorWebstiebennygoodman.com Benjamin David Goodman (May 30, 1909 - June 13, 1986) was an American jazz clarinetist and band leader known as the Swing King. In the mid-1930s, Goodman led one of the most popular music groups in the United States. His concert at Carnegie Hall in New York on January 16, 1938 is described by the critic Bruce Eder as the most important jazz or popular music concert in history: a jazz party in the world of respected music. Goodman's bands began the careers of many jazz musicians. In the era of racial segregation, he led one of the first integrated jazz bands. He performed almost to the end of his life, exploring an interest in Music. The early years of playing music was a great escape for him from poverty. Goodman, in 1975 Goodman was the ninth of twelve children born to poor Jewish immigrants from the Russian Empire. His father, David Goodman (1873-1926), came to the United States in 1892 from Warsaw to divided Poland and became a tailor. His mother, Dora Grizinskaya, (1873-1964), came from Kovno. They met in Baltimore, Maryland, and moved to Chicago before Goodman was born. With little income and a large family, they moved to maxwell Street, a crowded slum near railway yards and factories that were populated by German, Irish, Italian, Polish, Scandinavian and Jewish immigrants. Money was a constant problem. On Sundays, his father took the children to free band concerts in Douglas Park, which was the first time Goodman had experienced live professional performances. To give his children some music skills and appreciation, his father recorded a ten-year-old Goodman and his two brothers for music lessons, from 1919, at kehel Jacob's synagogue, and Benny received two years of training from classically trained clarinetist and Chicago Symphony member Franz Shopp. The following year, Goodman joined the boys' club group at Hull House, where he received lessons from director James Sylvester. Joining the group, he had the right to spend two weeks at a summer camp near Chicago. It was the only time he could leave his gloomy neighborhood. At the age of 13, he received his first trade union card. He performed on lake Michigan tours and played in Guyon's Paradise, a local dance hall, in 1923. In the summer of 1923, he met Biks Baderbeke. In 1924, he attended the Lewis Institute (Illinois Institute of Technology) as a high school sophomore and played the clarinet in the dance hall. When he was 17, his father was killed by a passing car after getting off a train. His father's death was the saddest thing that has ever happened in our family, Goodman said. His early career was a career of New Orleans jazz clarinetists working in Chicago, such as Jimmy Noon, Johnny Dodds and Leon Roppolo. He quickly learned by becoming a strong player at an early age, and soon played in groups. The professional debut took place in 1921 at the Central Park Theater on Chicago's West Side. He enrolled at Harrison Technical High School in Chicago in 1922. At the age of fourteen he became a member of the musicians' union and worked in a band with Bix Beiderbeke. Two years later he joined the Ben Pollack Orchestra and made his first recordings in 1926. From sideman to band leader, Goodman moved to New York and became a session musician for radio, Broadway musicals and studios. In addition to the clarinet, he sometimes played alto saxophone and baritone saxophone. In Victor's recording on March 21, 1928, he played alongside Glenn Miller, Tommy Dorsey and Benny in Опевеетре All-Star All-Star Nathaniel Shilkret. He played with Red Nichols, Ben Selwyn, Ted Lewis and Isham Jones and recorded for Brunswick under the name Benny Goodman's Boys, a band featuring Glenn Miller. In 1928, Goodman and Miller wrote Room 1411, which was released as Brunswick 78. He first reached the charts when he recorded He's Not Worth Your Tears with the vocals of Scrapy Lambert for Melotone. After signing with Columbia in 1934, he had a top ten hits with Ain't Cha Glad? and I'm Ain't Lazy, I'm Just Dreamin' performed by Jack Tigarden, Ol' Pappy performed by Mildred Bailey and Riffin' the Scotch by Billie Holiday. The invitation to play at the Billy Rose Music Hall led to his creation of an orchestra for a four-month engagement. The orchestra recorded Moonlight, which became the number one hit, followed by his then the top ten Take My Word and Bugle Call Rag. NBC hired Goodman for Let's Dance. John Hammond asked Fletcher Henderson if he wanted to write arrangements for Goodman, and Henderson agreed. During the Depression, Henderson disbanded his orchestra because he was in debt. Goodman hired members of Henderson's band to teach his musicians how to play music. Goodman's band was one of three who performed on Let's Dance, playing Henderson's arrangements alongside his such as Get Happy and Limehouse Blues by Spad Murphy. Part of Goodman's program was broadcast too late at night to attract a larger audience on the East Coast. He and his band remained on Let's Dance until May of that year, when a strike by the series' sponsor, Nabisco, forced the cancellation of the radio show. The engagement was booked at Manhattan's Roosevelt Grill filling up for Guy Lombardo, but audiences expected the sweet music and Goodman's band was unsuccessful. Goodman spent six months performing on Let's Dance, during which time he recorded six more Top Ten hits for Columbia. Catalyst for Swing-era Main Article: Swing-era Crowd of Goodman fans in Oakland, California, 1940 On July 31, 1935, King Porter Storm was released with Sometimes I'm Happy on Side B, as hosted by Henderson and recorded July 1. In Pittsburgh, at the Stanley Theater, some spectators danced in the aisles. But those arrangements had little impact on the tour until August 19 in the McFadden Ballroom in Oakland, California. Goodman and his band, which included Benny Berigan, drummer Gene Krupa and singer Helen Ward, were greeted by a large crowd of young dancers who cheered on the music they heard on Let's Dance. Herb Kahn wrote, From the first note, this place was in disarray. One night, at Pismo Beach, the show was a failure, and the band thought the overwhelming reception in Auckland was an accident. The next night, 21, 1935, at the Palomar Ballroom in Los Angeles, Goodman and his band began a three-week engagement. In addition to Let's Dance, Al Jarvis played Goodman's recordings on KFWB radio. Goodman started the evening with exchange arrangements, but after an indifferent response, he started the second set with arrangements by Fletcher Henderson and Srud Murphy. According to Willard Alexander, the booking team's agent, Krupa said, If we want to die, Benny, let's die playing our own thing. The crowd erupted in applause and applause. News spread of the words of exciting music and enthusiastic dancing. Palomar's engagement was such a notable success that it was often called the beginning of the swing era. According to Donald Clarke, it's clear that the Swing Age was waiting in the wings, but it was Goodman and his band who touched him. The reception of American swing was less enthusiastic in Europe. British writer J. C. Squire has filed a complaint on BBC radio, demanding that he stop playing Goodman's music, which he called a variety of jungle noises that can not heartless anyone. 243 The Nazi Party of Germany banned jazz on the radio, claiming that it was part of a Jewish conspiracy to destroy culture. Italy's fascist government has banned the broadcast of any music composed or played by Jews that they say threatened the flower of our race, the youth. In November 1935, Goodman accepted an invitation to play in Chicago at the Joseph City Hall at the Congress Hotel. His stay there extended to six months, and his popularity was cemented by a nationwide radio broadcast over NBC affiliate stations. While in Chicago, the band recorded if I Could Be With You, Stompin' at the Savoy and Goody. Goodman also played three concerts produced by Chicago socialite and jazz fan Helen Oakley. These Rhythm Club concerts at the Congress Hotel included sets in which Goodman and Krupa sat with Fletcher Henderson's band, perhaps the first racially integrated big band to appear in front of a paid audience in the United States. Goodman and Krupa played the trio with Teddy Wilson on the piano. Both combinations were well received, and Wilson stayed. In his 1935-1936 radio broadcasts from Chicago, Goodman was presented as Raja Rhythm. The Slingerland Drum Company called Krupa the king of swing as part of a sales campaign, but shortly after Goodman and his team left Chicago in May 1936 to conduct the summer filming of The Big Broadcast of 1937 in Hollywood, the name Swing King was applied to Goodman by the media. At the end of June 1936, Goodman went to Hollywood, where on June 30, 1936, his band launched CBS Camel Caravan, his third and (according to Connor and Hicks) his greatest sponsored radio show, which starred Goodman and his former boss Nathaniel By the spring of 1936, Fletcher Henderson was writing arrangements for Goodman's band. The main article of the Carnegie Hall concert: The famous 1938 Carnegie Hall Jazz Concerto In late 1937, Goodman's publicist Wynn Nathanson invited Goodman and his band to play Carnegie Hall in New York. The sold-out concert took place on the evening of January 16, 1938. It is considered one of the most significant in the history of jazz. After years of working by musicians from all over the country, jazz has finally been received by the main audience. The recordings of the time the equipment used was not of the best quality. Acetate recordings of the concert were made, the masters of the aluminum studio were cut out. The recording was produced by Albert Marx as a special gift for his wife Helen Ward and a second set for Benny. He contracted with the recording studio Artists to make two sets. Performers Record only two turntables so they grow the second set in Raymond Scott's recording studio. ... It was Benny's sister-in-law who found the records in Benny's apartment (in 1950) and brought them to Benny's attention. Goodman took the discovered recording to Columbia, and the LP was chosen as The Famous 1938 Carnegie Hall Jazz Concert. The pianist and arranger Charlie Christian Mary Lou Williams invited Hammond to see guitarist Charlie Christian. Hammond saw Christian perform in Oklahoma City in 1939 and recommended it to Goodman, but Goodman was not interested in electric guitar and was made by Christian's taste in bright clothing. During a break from a concert in Beverly Hills, Hammond inserted Christian into the band. Goodman began playing in the Rose Room on the grounds that Christian didn't know it, but his performance impressed everyone. Christian was a member of Benny Goodman Sextet from 1939 to 1941, and during these two years he turned the electric guitar into a popular jazz instrument. The decline of Goodman's swing in Stage Door Canteen (1943) Goodman continued his success throughout the late 1930s with his big band, his trio and quartet, and the sextet formed in August 1939, the same month Goodman returned to Columbia Records after four years with RCA Victor. At Columbia University, John Hammond, his future son-in-law, produced most of his sessions. By the mid-1940s, however, the big groups had lost much of their popularity. In 1941, ASCAP waged a licensing war with music publishers. From 1942 to 1944 and again in 1948, the musicians' union went on strike against the largest record companies in the United States, and the singers gained the popularity that big bands once enjoyed. During the 1942-44 strike, the military department asked the union to produce V-Discs, a set of records containing new recordings for soldiers to listen to, thereby boosting the growth of new in addition, by the late 1940s, swing was no longer the dominant style of jazz musicians. Exploring Benny Goodman's bebop (1942 from left) with some of his former musicians sitting around the piano from left to right: Vernon Brown, George Ould, Gene Krupa, Clint Nijby, Siggy Elman, Israel Crosby and Teddy Wilson (at the piano). By the 1940s, some jazz musicians had borrowed classical music, while others, such as Charlie Parker, expanded the rhythmic, harmonic and melodic swing tradition to create a bebop (or bebop). Bebop Goodman's recordings for the Capitol were praised by critics. For his band bebop, he hired Buddy Greco, Saut Sims and Wardell Gray. He consulted with his girlfriend Mary Lou Williams for advice on how to approach the music of Dizzy Gillespie and Charlie Parker. The pianist Mel Powell was also an advisor in 1945. Goodman enjoyed the bebop. When he heard the Dark Monk, he said, I like it, I love it. I like the piece and I like the way he played it. ... I think he has a sense of humor and he has good things there. He also admired Swedish clarinetist Stan Hasselgard. But after playing with the band bebop for a year, he returned to his swing band because he came to the conclusion that it was what he knew best. In 1953, he said, Maybe Bop did more to put the music back years than anything... Basically, it's all wrong. It's not even knowing the scales.... Bop was basically advertising and people figuring out the angles. In 1949, he studied with clarinetist Reginald Kella, demanding a change of technique: instead of holding the mouthpiece between the front teeth and the lower lip, as he has done since he first took the clarinet in his hands 30 years ago, Goodman learned to adapt to the use of both lips and even use new techniques with his fingers. Old finger calluses were removed and he began learning to play the clarinet again, almost from scratch. Goodman commissioned compositions for clarinet and chamber ensembles or orchestra, which became standard works of classical repertoire. Premiere of works by composers such as Bela Bartok's Concerts, Clarinet concert No. 2, op. 115 Malcolm Arnold; Findings for the clarinet and Morton Gould's group. A clarinet and piano sonata by Francis Poulin and a concerto by The Clarinet by Aaron Copland. Leonard Bernstein's prelude, fugue and riffs were commissioned for Woody Herman's large band, but the premiere took place in Goodman. Herman was a dedicated (1945) and the first performer (1946) of Ebony's concerto by Igor Stravinsky, but many years later Stravinsky made another recording with Goodman as a soloist. In July 1956, he recorded Mozart's Clarinet quintet with the Boston Symphony String quartet at the Berkshire Festival; on the same occasion, he recorded a concert of Mozart's Clarinet in Major, K. with the Boston Symphony Charles Munch's back. He also recorded clarinet concerts for Weber:3:324 After raids outside of swing, Goodman founded a new band in 1953. According to Donald Clark, it wasn't a happy time for Goodman. He reunited the band to tour with Louis Armstrong. But he insulted Armstrong and was appalled by the vaudeville aspects of Louis' act... the contradiction all Goodman stood for. Armstrong led Goodman hanging during a joint performance, where Goodman summoned Armstrong to the stage to complete the show. Armstrong refused to perform with Goodman, which led, in fact, to the end of their friendship. Goodman's band appeared as a special act in the films of The Great Broadcast of 1937; Hotel Hollywood (1938); Syncopation (1942); Power Girl (1942); Door dining room (1943); Gang all here (1943); Sweet and Low-Down (1944). Goodman's only major role: Make Mine Music (1946) and the song was born (1948). Later Goodman at a concert in Nuremberg, Germany (1971) He continued to play on recordings and in small groups. In the early 1970s, he collaborated with George Benson after they met John Hammond, recreating some of Goodman's duets with Charlie Christian. Benson appeared on Goodman's album Seven Come Eleven. Goodman continued to play swing, but he practiced and performed classical plays and ordered them for the clarinet. In 1960, he performed a Mozart Clarinet concert with conductor Alfredo Antonini at the Levison Stadium in New York. Despite his health problems, he continued to perform, his last concert six days before his death. Goodman died of a heart attack on June 13, 1986, while sleeping in his Manhattan House apartment. The personal life of one of Goodman's closest friends was the Colombian producer John Hammond, who influenced Goodman's move from Victor to Columbia. On March 20, 1942, Goodman married Hammond's sister, Alice Frances Hammond Duckworth (1913-1978). They had two daughters and raised three daughters of Alice from his first marriage to British politician Arthur Duckworth. Goodman's daughter Rachel became a classical pianist. She sometimes performed with him at the concert, starting at the age of sixteen. Goodman and Hammond have had disagreements since the 1930s. In 1939, at the Spirituals to Swing concert, Hammond placed Charlie Christian in Kansas City Six to play in front of Goodman's band, which angered Goodman. They disagreed about the band's music until Goodman refused to listen to Hammond. Their arguments escalated, and in 1941 Hammond left Columbia. Goodman appeared on the 1975 PBS tribute to Hammond, but stayed the distance. In the 1980s, after the death of Alice Goodman, Hammond and Goodman reconciled. On June 25, 1985, Goodman appeared at Avery Fisher Hall in New York city for a tribute to John Goodman was regarded by some as a demanding master of tasks, others as an arrogant and eccentric martinet. Many musicians talked about The Ray. 3:173 highlights that Goodman directed at a musician who couldn't meet his standards. After guitarist Allan Reuss caused Goodman's displeasure, Goodman pushed him to the back of the band, where his contribution would be drowned out by other musicians. Vocalists Anita O'Day and Helen Forrest spoke bitterly about their experience of singing with Goodman: The twenty months I spent with Benny were twenty years. Forrest said. When I look back, they seem like a life sentence. He was generous and funded several colleges, though always secretly. When a friend asked him why, he said: Well, if they knew about it, everyone would come to me on their part: 3:296, 301, 302, 401 As far as I can tell what he did in those days and they were hard days in 1937- made it possible for blacks to have their chance in baseball and other areas. - Lionel Hampton on Benny Goodman:183-184 Goodman helped racial integration in America. In the early 1930s, black and white musicians could not play together in most clubs and concerts. In the southern states, racial segregation was applied by Jim Crow laws. Goodman hired Teddy Wilson for his trio and added vibraphonist Lionel Hampton for his quartet. In 1939, he hired guitarist Charlie Christian. This integration into music occurred a decade before Jackie Robinson broke Major League Baseball's six-decade-long colored line. Goodman's popularity was such that he could remain financially viable without touring the South, where he would have been arrested for violating Jim Crow laws. This quote needs to be quoted According to Jazz's Ken Burns, when someone asked him why he was playing with this Negro (referring to Teddy Wilson), Goodman replied: I'll knock you out if you use that word around me again. This quote needs to be quoted In 1962, Benny Goodman's orchestra visited the Soviet Union as part of a programme of cultural exchange between the two countries after the Cuban Missile Crisis and the end of this phase of the Cold War; both visits were part of efforts to normalize relations between the United States and the Soviet Union. The band included Jimmy Knepper, Jerry Dogbin and Turk Van Lake (Vang Hoysenpan). Bassist Bill Crowe posted a very jaundice about Goodman's tour and behavior during the tour, titled To Russia Without Love. On June 25, 2018, The New York Times listed Benny Goodman among hundreds of artists whose material was reportedly destroyed in the 2008 wildfire. Goodman was honored with the Star Goodman Award and Award on the Hollywood Walk of Fame. After winning the election as the best jazz clarinetist, Goodman was in the Jazz Down Beat Hall of Fame in 1957. He was a member of the radio division of the National Association of Broadcasters Hall of Fame. After his death, his works were donated to Yale University. He has received honorary doctorates from Union College, University of Illinois, University of South Illinois Edwardsville, Bard College, Brandeis University, Columbia University, Harvard University and Yale University. His music appeared in the documentary Jews and Baseball: American Love Story (2010), narrated by actor Dustin Hoffman. This section does not provide any sources. Please help improve this section by adding links to reliable sources. Non-sources of materials can be challenged and removed. (January 2020) (Learn how and when to delete this template message) Benny Goodman and Giants Swing (Prestige, 1929) Swinging 34 Vols. 1 No 2 (Melodeon, 1934) The original Benny Goodman trio and quartet of sessions, Volume 1: After You're Gone (Bluebird, 1935) Stomping in the Savoy (Bluebird, 1935) Air Play (Dr. Jazz, 1936) Roll 'Em, Vol. 1 (Columbia, 1937) Roll 'Em, Vol. 2 (Columbia, 1937) Roll 'em, 1937) From Spiritual to Swing (Vanguard, 1938) The famous Carnegie Hall Jazz Concert 1-3 (Columbia, 1938) The quintet of Mozart Clarinet, with the Sudapest String Quartet (RCA Victor, 1938) Ciribiribin (Giants of Jazz, 1939) Swingin' Down the Lane (Giants of Jazz, 1939) Featuring Charlie Christian (Columbia, 1939) Eddie Souter (Columbia, 1940) Swings in Spring (Columbia, Columbia, 1940) Swing in Spring (Columbia, Columbia, 1941) Benny Goodman Sextet (Columbia, 1944) Underwater Blues (Blue Note, 1947) Swedish Confectionery (Dragon , 1948) Session for Six Capitols, 1950 Benny Goodman Trio Plays (Columbia, 1951 Goodman and Teagarden Jazz Panorama, 1951 Easy Does It Capitol, 1952 Benny in the Ballroom (Columbia, 1955) BG in Hi-Fi (Capital, 1955) Mozart Clarinet Concerto with Boston Symphony Orchestra (1956) Mostly Sextets Capitol, 1956 Great Benny Goodman (Columbia, 1956) Peggy Lee sings with Benny Goodman (Harmony , 1957) Benny rides again (1958) Benny Goodman plays world favorites in High Loyalty (1958) Benny in Brussels Vols. 1 and 2 (Columbia, 1958) In Stockholm 1959 (Phontastic, 1959) Benny Goodman Treasure Chest (MG, 1959) Benny Goodman in Moscow (RCA Victor, 1962) London Date (Phillips, 1969) Benny Goodman Today (London, 1970) This is Benny Goodman (RCA Victor, 1971) Benny Goodman - Legendary Performer (RCA , 1977) Benny Goodman Live at Carnegie Hall: 40th Anniversary Concert (1978) Benny Goodman - Live in Hamburg 1981 (Stockfisch, 2019) Sing (Bluebird, 1987) Benny Goodman Sextet Featuring Charlie Christian: 1939-1941 16 Most Popular Songs (Columbia /Legacy, 1993) 1935-1938 (1998) Carnegie Hall Jazz Concert '38 (1998) Bill Bill Dodge All-Star Recording (1999) 1941-1955 His Orchestra and His (1999) Live at Carnegie (1999) Carnegie Hall: Full Concert (2006) Yale University Music Library, Vol. 2: Live on Pool Street (Musical Legacy Society, 1988) Full RCA Victor Small Recording Group (RCA Victor, 1997) See also Benny Goodman's History Notes and Collier, in his book Benny Goodman and Swing Era (p. 164), listed as McFadden in the ballroom in San Francisco and Sweet in Auckland as a separate engagement for Goodman, with P. However, there was never a McFadden or Sweet Ballroom in San Francisco, and the trip from there to Pismo Beach was uncomfortably long. Oakland and San Francisco are about 24 km apart, but Pismo Beach is more than 235 miles (378 km) south of both. Pismo Beach is just 175 miles (282 km) from Los Angeles and would be a more convenient place for Goodman to play while traveling from Oakland to Los Angeles Links - b c Biography. Benny Goodman - The official website of the Swing King. Benny Goodman's estate. Archive from the original on October 30, 2010. Received on November 5, 2010. Eder, Bruce (November 2, 1999). Live at Carnegie Hall: 1938 Full. AllMusic. Received on December 27, 2012. a b c d e f g h i j k l m n o p q Firestone, Ross (1993). Swings, swings, swings: the life and times of Benny Goodman (1st St. New York: Norton, p.18-24. ISBN 0-393-03371-6. Benny Goodman. www.jewishvirtuallibrary.org. received on 6 May 2020. b Goodman, Benny. 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