

The Famous 1938 Carnegie Hall Jazz Concert

CD

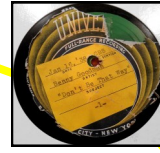
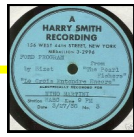
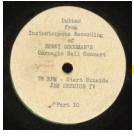
Discography

Savington Crampton's
Acetate Dubs
(Jon Hancock)

Harry Smith's Acetates
ARS Studio.
Presumed Lost
(Albert Marx)

Raymond Scott's Acetates
Universal Studio.
(Howard Scott -
Seth Winner)

Reeves Studios
Summer 1950.
Benny Goodman's
first transfers.
Presumed lost



First Issue
November 1950
(LP)

Columbia Studios
Bill Savory Master

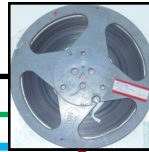
Columbia Studios
Bill Savory Transfers
Summer 1950



45s
Box Sets
1953

DJ 78s
1951

SL 160
ML 4538/9
Nov 1950



CL-816
1954

CL-815
1954

CL-814
1954

Remaster 1954
(LP)

Columbia Studios
Acetates dubs for
Benny Goodman
Presumed lost



Columbia Studios
Tape dubs for George
Avakian - 1950



Remaster 1999
(Schaap)



SICP 30223-4
2014 (CD)
Blu-Spec

SICJ 49-50
2014 (CD)

88697694382
2010 (CD)

SRCS 9610-1
2000 (CD)

C2K 65143
Oct. 1999 (CD)

CK 65166-7
Promo (CD)
Sept. 1999

Clones of C2K 65143

DRCD 11174
2000 (CD)



DRCD 11378
2004 (CD)



AMBX 151
2006 (CD)



JASCD 656
2006 (CD)



131592
2013 (CD)



CBS 450983 (CD)
G2K 40244 (CD)
1987



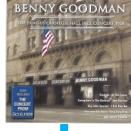
Clones of CBS 450983
or SL160



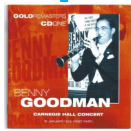
CD 53101-2 (CD)
1992



BEM144028 (CD)
1998



205406-304 (CD)
2001



AMSC 742-3-4 (CD)
2003



50DP 661-2 (CD)
1987



SRCS 7059-60 (CD)
1991



SRCS 9204-5 (CD)
1997

Remaster 1987
(Teo Macero)

The Famous 1938 Benny Goodman Carnegie Hall Jazz Concert

Notes on the CD Family Tree.

People often ask me which is the best CD version of the concert. I produced this family tree to help explain how the genealogy of the concert works.

- Albert Marx commissioned the recording and we can be reasonably certain that there were two sets of acetates made in January 1938. One by Raymond Scott and one by Harry Smith. The set which Benny kept and which ended up in his sister-in-law's wardrobe in 1950, were made by Raymond Scott. We don't really know how he came to have them. Albert Marx kept the other set and they became tangled up in a divorce settlement and are now lost.
- Benny took his set to Reeves studio in 1950 and had a tape copy made, he used these tapes to sell the idea to Columbia records. These tapes are now lost.
- Savington Crampton worked with Benny on the Camel shows from June 1937 until early in 1938. He was one of the producers of the Carnegie concert. Crampton had a set of dubs made in 1938 which he kept until he died in 1998. They came to me from his estate in 2006 along with three Camel shows. Whilst they are not brilliant dubs, they do offer the complete concert. There are differences between these dubs and the Raymond Scott set, which makes me believe that they are dubs from the Harry Smith set.
- On December 19th 1950, Benny Ordered 2 sets of ten-inch 78 dubs of 6 tracks, from Columbia Records ('Swingtime in the Rockies' - 'One O'Clock Jump' - 'Body and Soul' - 'Don't be that Way' - 'Blue Room' - 'China Boy'). These are now lost.
- It does seem that other sets of acetates do exist. In correspondence with Russ Connor, he talked about the set which was nearly used for the Schaap issue. They were said to be of 'inferior' quality. Russ also made tape copies of those, I don't know where they are now.
- There are endless LP and 45 issues which I have tried to list on my website, more seem to turn up every month. There are also a few issues on 78. I recently saw another Japanese 78 on the internet - 'Don't be that Way'.

The Discographer's disclaimer!

I have tried hard to locate all versions of the concert but inevitably, there will be some missing. There are a few other CD's which have a selection of tracks from the concert. I'll list those on my website. www.bg1938.com.

As always, I would be interested to hear of any other issues which are not listed here!