



The BLUE PAGES

The Encyclopedic Guide To 78RPM Party Records

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Eli Oberstein

Jimmie BALLARD

Ballard covered "Moose" Jackson's notorious "I Want a Bowlegged Woman" for King's country catalog. --And His Herd, ca. Early 1950's. These two numbers are back-to-back on the same disc.

(508-A) Take Your Finger Out of It NIFTY NOVELTY RECORDS 10008-B

(520-A) 'Taint Big Enough NIFTY NOVELTY RECORDS 10007-A

The BANKER'S DAUGHTER

--Female vocal with clarinet, piano and bass. Hollywood, ca. 1936. Probably from the [Torchies from Hollywood](#) label.

(A208) Put It Where It Belongs HOLLYWOOD HOT SHOTS unnumbered

Bill BARCLAY

Barclay was a nightclub performer who worked with Ray Bourbon and had the only release known on the New Bourbon Records label by an artist other than Ray himself.

--with Jack Burke at the piano, Hollywood, early 1940's.

Mrs. Tom Maynard's Chickens NEW BOURBON RECORDS 100-A

Mrs. Tom Maynard's Dogs NEW BOURBON RECORDS 100-B

Dottie BARLOW

She recorded a mix of party records and straight tunes typical of Pearl. Only the suggestive items will be listed herein.

-- and Boys, late 1940's.

(0014) Fishing Song (Mama Won't Let Me Go Fishing With You) (Tade, F. Dolan, Anna P. Vincent) PEARL 400-B

(0016-1R) Ragged But Right PEARL 270-A

(0017XX) The Next Time (Vincent) PEARL 270-B

Sheila BARRETT

The "Imitatenist of all the imitators", according to Cue Magazine, appeared at The Merry Go Round in 1935, at the Savoy Plaza as Dwight Fiske prepared to exit for his annual trip to Europe in April, 1937 and featured at the Rainbow Room that October. Gus Schirmer, Jr. wrote some of the special material for her recordings which are more "sophisticated" than risque. Died Aug. 10, 1980 at the age of 71.

--with Sam Walsh piano, New York City ca. late June, 1940 (12-inch discs).

The professional southern girl Schirmer Record 5501

The chorus girl Schirmer Record 5501

(2042) The Socialite Singer (You go to my head) Schirmer Record 5502

(2043) Make Like Garbo Schirmer Record 5502

--same, July 1940.

(2088) Mad about the boy (Noel Coward) Schirmer Record 5506
 (2089) Constructive criticism Schirmer Record 5506
 --with Vin Hall, New York City, Fall 1947.
 Victoria Station GALA 7001S-1
 The Professional Southern Belle (Doing a New York nightclub for the first time) GALA 7002S-2
 Death in the afternoon (daytime radio) GALA 7003S
 Night club menace GALA 7004S
 Sheila Barrett hit parade (Bert Lahr, Tallulah Bankhead, W.C. Fields, Al Jolson) GALA 7005S
 The Brooklyn-Continental Chanteuse- (International and over here too) GALA 7006S

BASIN ST. BOYS

Steve Gibson, who would later form the Red Caps, sings bass. This Lynchburg, VA. group performed on Bob Crosby's first record for Decca, a recording of "It's my night to howl" (Baxter-Haymes) and appeared in the movie "The Duke Is Tops" (1936). Unrelated to the younger group that later recorded for Exclusive.
 --Hollywood, late 1936. This is done to the tune of "Old Black Joe" and some later releases may be so labelled.

Come, John, Come RACY RECORDS HS 422A, *** unnumbered (HS 422A), HOT SHOTS FROM HOLLYWOOD 422

Eli BASSE

Born December 27, 1905 in Leeds England, moved to Brooklyn as a child. Noted for his comedy writing for the likes of Joe E. Lewis, Sophie Tucker, Charley Drew and Woody Woodbury. He also co-wrote the musical "Strip for Action". Much of his own material is in Yiddish. comedy writer for 1950's and '60's TV. Died Dec. 20, 1979 in New York City.

--with Bobby Kroll & Orchestra, New York City ca. 1947.

(PS-402) Number 4 Hoomintosh Lane (Basse-Kroll) SONGCRAFT unnumbered
 (PS-403) Since Chana Came Back From Havana (Kroll-Basse) SONGCRAFT unnumbered
 (PS-404) Oom-Glick Blues (Basse-Kroll-Link) SONGCRAFT unnumbered (DM)
 (PS-405) Litvak Polka (Basse-Kroll-Link) SONGCRAFT unnumbered (DM)
 --with Bill Sloan Orch. New York City Fall, 1947.

(L-503) The Landlord Song LAFF unnumbered
 (L-505) G'litzyaner Rhumba (Kroll-Basse-Rich) LAFF unnumbered
 (L-506) Lefkowitz the Kop (Kroll-Basse-Rich) LAFF unnumbered
 (PS 509) I'm a Litvak and she's a Galitz (Basse-Kroll-Waner) Rumba SONGCRAFT unnumbered
 (PS 510) Pah-vulya (Take it easy) (Basse-Kroll) Samba SONGCRAFT unnumbered

--first title only, with The Larkin Sisters

(L5073) Kun-Yi-Land (Coney Island Calypso) (Basse-Kroll) LAFF unnumbered
 (L5081) Bialystoker Square Dance (Basse-Kroll) LAFF unnumbered

Sherwin BASSETT and Jimmy ROGERS

Jimmy Rogers entertained at the piano of the Club New Yorker when the following sides were made. He also recorded a few show tunes for LMS.

--Decca studios, New York City, Nov. 1935.

(60 159A, B) Man about town LIBERTY MUSIC SHOP L190
 (60 160A) Cellini LIBERTY MUSIC SHOP L190
 (60 160B) Cellini (The Menace of Venice) LIBERTY MUSIC SHOP L190

Note: Issues with take B as Jimmie Rodgers

Martha BAY

--& Orch. Hollywood ca. 1936.

(A-200) Helping Haile Sel -Assie TORCHIES FROM HOLLYWOOD unnumbered
 -dubs retitled "Helping Haile Selassie" *** unnumbered, *** 7A

Eddie BEAL

Born June 10, 1913 in Redlands, CA. Came to Los Angeles as a drummer in 1931 then switched to piano. Toured the far east with Teddy Weatherford 1934-6 and must have been fresh off the boat when he waxed his Racy Records. In the 1940's Beal did accompaniments with his Fourtet and trio for Exclusive and other West Coast indies. Also comped for Billie Holiday briefly. He co-composed "Yes!" and "She's a comely wench" with Joe Greene. Later recorded with the Platters, The Diamonds and others.

--and his Harlem Swingsters, Hollywood, Recordings Inc. studio ca. Fall 1936.

(B3960) Don't ever marry a lady doctor-Ben Carter vocal RACY RECORDS HS420 (same mx. on both sides),

HOLLYWOOD HOT SHOTS HS420 (1002), HOLLYWOOD HOT SHOTS 381A, ***

unnumbered (1002)

-later dub retitled "Stay Single" PARTY RECORD 500 (500B)

(B3961) If you want a goose get a gander -May Diggs, vocal RACY RECORDS HS419 (1001) (same mx. on both sides),

HOT SHOTS FROM HOLLYWOOD 419, *** unnumbered (1001)

George BEATTY

Born Sept. 5, 1895 Steubenville, OH. Wrote and acted on stage, in vaudeville and on radio. Described himself as, "Half humor, half wit." M.C.'d Ethel Waters radio program over WABC in 1933.

"I remind you: everything you say will be held against you."

"Well, in that case: Marlene Dietrich!"

-- Crazy House (Universal Films, 1943)

Died Aug. 6, 1971 in Hollywood, or 1943 -depending on your taste in humor.

--with Reg. Montgomery at the Piano. These are two sides of the same disc.

(FM-102-S) Do All Your Lovin' While You're Young (Beatty) FROLIC PRODUCTIONS 201B

(FM-104-S) No One Gave the Bride Away (Beatty) FROLIC PRODUCTIONS 202B

Benny BELL

Real name Ben Samberg, born March 21, 1906, by the mid-1920's he was working as a song plugger and doubtless trying to place songs of his own. His first published tunes cashed in on the country music stampede ushered in by Vernon Dalhart's success. His biggest tune of any relevance to this volume was "Sweet Violets," a fill-in-the-blanks sort of double entendre lyric written to a tune from an 1890's German-American musical "Fritz among the Gypsies." It was arguably the catalyst of the entire party record phenomenon. He was a prolific writer and a determined recordist, making recordings in his own basement studio.

Bell underwent a revival in the mid-1970's as radio stations ventured to play "Shaving Cream," which eventually made it to the top 30 singles. (The first Vanguard LP reissue mistakenly used Phil Winston's recording.) Bell died on July 6, 1999. Note that many of his records are not risqué, some are not even intended to be comic but they are listed here for the sake of completeness. Radio Novelty and Bell Novelty share the same address and it is not certain if the performances which appear on both labels are identical.

--as George's Hot Shots, Benny Bell, singing w. violin and piano; Victor studios, New York City.

(73858) We do it just the same (Ben Samberg) Victor 23739

--As Benny Bimbo, New York City ca. 1936 .

She's Still Got It NOVELTY No. 403-A

Limericks (Who Knows One Better Than That?) (Ben Samberg) NOVELTY No. 403-B

--Club Cassada Orchestra, ca. 1937.

Hootshe Kootshe (Ben Samberg) RADIO RECORD 201, NOVELTY No. 201-B2

Sweet Violets No. 3 (Ben Samberg) RADIO RECORD 201, NOVELTY No. 201-A

-Brooklyn, NY. ca. 1939. Correct dating of the Radio Novelty Records is problematic at best. They may not have been released in numerical order, perhaps there is some mystical number sequence involved. Clearly there are successive remakes of several popular tunes as well. Copyright dates apply to lyrics, some of which date back to 1929. To avoid a descent into chaos, discs are listed in order by issue number.

I'll Never Get Drunk Again (Bell) RADIO NOVELTY RECORDS 129 A (129-3A)
 Dopey John RADIO NOVELTY RECORDS 156
 I Know A Crazy Song RADIO NOVELTY RECORDS 156
 Two Times To-night RADIO NOVELTY RECORDS 228-A (228-A, 2A and
 5A)
 - 1942.
 Yankee Doodle Rides Again (Benny Bell) RADIO NOVELTY RECORDS 275-A (HL)
 Our Country Right or Wrong (Benny Bell) RADIO NOVELTY RECORDS 275-B (HL)
 We Do It Just the Same (Benny Bell) RADIO NOVELTY RECORDS 354A
 Note: reverse by Al Tavel on some copies, Paul Winston on others. The tune was recorded by Bennie
 Moten in 1932.
 Hinkey Dinkey Polly Voo RADIO NOVELTY RECORDS 363 A (HL)
 Everything Is Honkey Dorey RADIO NOVELTY RECORDS 363 B (RRC)
 I Wish I Was Single Again RADIO NOVELTY RECORDS 390 A (390-6A)
 A Warsaw Love Song RADIO NOVELTY RECORDS 390 B
 Snow Balls RADIO NOVELTY RECORDS 426 A
 Oh That Dumb Bell RADIO NOVELTY RECORDS 426 B
 McCarthy and McGinnis RADIO NOVELTY RECORDS 432
 --Frankie "Miggs" Rand and Band
 The Boat Song (Take a Ship for Yourself)(Ben Samberg) RADIO NOVELTY RECORDS 444 A
 A Disgusted Millionaire RADIO NOVELTY RECORDS 444 B
 She's So Clever (Ben Samberg) RADIO NOVELTY RECORDS 471 B (471B-PSV,
 471-8B)
 The Automobile Song (Will You Love Me When-?) RADIO NOVELTY RECORDS 471 A (471-A,
 471-A-PSV, 471-3A, 471-5A)
 My Janitor's Can (Bell) RADIO NOVELTY RECORDS 480 A
 Fancy Definitions (Bell) RADIO NOVELTY RECORDS 480 B
 Noses Run In My Family RADIO NOVELTY RECORDS 507-A (507-2A)
 You're Made to Order for Me RADIO NOVELTY RECORDS 507-B .
 She's Still Got It (Ben Samberg) RADIO NOVELTY RECORDS 525-A (525-3A)
 There Ain't No Santa Clause (sic) (Ben Samberg) RADIO NOVELTY RECORDS 525-B (525-3B)
 Johnny Boy, Oh Johnny Boy (Benny Bell) RADIO NOVELTYRECORDS 582-A
 Eating My Heart Out Over You (Benny Bell) RADIO NOVELTY RECORDS 582-B

 --Frankie "Miggs" Rand and Band.
 I'm the Guy Who Took a Ship for Himself (Ben Samberg) RADIO NOVELTYRECORDS 606 A (606AA)
 Gone But Not Forgotten (Ben Samberg) RADIO NOVELTY RECORDS 606 B (606 B)
 I hope They Draft Me Soon RADIO NOVELTY RECORDS 642A
 The Alimony Blues RADIO NOVELTY RECORDS 642B
 Go To Work, You Jerk RADIO NOVELTY RECORDS 831A
 Did You Ever Hear That Song? (Samberg) RADIO NOVELTY RECORDS 831B
 My Mother Said I Shouldn't (Benny Bell) RADIO NOVELTY RECORDS 912 A
 I Had But Fifty Cents (Benny Bell) RADIO NOVELTY RECORDS 912 B
 The Boat Song (Take A Ship For Yourself) RADIO NOVELTY RECORDS 988 A, HUMOR 500
 A Disgusted Millionaire RADIO NOVELTY RECORDS 998B
 --Bell took some heat for his risqué records so on his own label the double entendre items are diluted with
 a lot of ethnic comedy and songs. Brooklyn, ca. Late 1945.
 Benny Bell Blesses a Bride (Benny Bell) BELL NOVELTY RECORDS 120 A
 Misfortune, What Do You Want? (Benny Bell) BELL NOVELTY RECORDS 120 B
 --and his AGONY TRIO next title only, 1946.

The Son of Pincus the Peddler (Benny Bell) BELL NOVELTY RECORDS 230-A
The First Hundred Years (Benny Bell) BELL NOVELTY RECORDS 230-B
-- 246-B is anonymous.
Oy Hut Air G'dah-vird (Traditional) [Oy Could He Dahvin!]
BELL NOVELTY RECORDS 246-A (3 Politicians)
Russo-Polski Mazurka (Traditional) BELL NOVELTY RECORDS 246-B
--and his AGONY TRIO next title only.
Hey Joe Two Beers BELL NOVELTY RECORDS 327-A
Pink Pills for Pale People BELL NOVELTY RECORDS 327-B, 460
Note: Dr. William's Pink Pills for Pale People was a patent medicine sold by Canadian politician George Taylor Fulford.
A Disgusted Millionaire BELL NOVELTY RECORDS 332-A, 418
Elope with Me (Benny Bell) BELL NOVELTY RECORDS 332-B
Hetzaleh Getzaleh Goo (Benny Bell) BELL NOVELTY RECORDS 385-A
Gelt, Gelt, Gelt (Benny Bell) BELL NOVELTY RECORDS 385-B
--390-B is uncredited.
Yiddish Radio Broadcast BELL NOVELTY RECORDS 390-A
Wedding Waltz BELL NOVELTY RECORDS 390-B
Pincus Went To The Mountains (Traditional Folk Song) BELL NOVELTY RECORDS 413A
A Disgusted Millionaire BELL NOVELTY RECORDS 413B (A Disgusted Millionaire - English)
Mozzle Tuff Far'n M'chitten BELL NOVELTY RECORDS 415-A
Hebrew School (Traditional Folk Song) BELL NOVELTY RECORDS 415-B
Pincus Went To the Mountains BELL NOVELTY RECORDS 418
--late 1947.
The Automobile Song BELL NOVELTY
(Will You Love Me When--?) RECORDS 432
I Had But Fifty Cents BELL NOVELTY RECORDS 432
Moishe Pipick (Benny Bell) BELL NOVELTY RECORDS 434-A
In The Subway (Benny Bell) BELL NOVELTY RECORDS 434-B
Meet Me on the Corner BELL NOVELTY
(In a Half-an-Hour) RECORDS 450, 915
Barnum Was Right BELL NOVELTY RECORDS 450, 915
-as Brownsville Syncopaters, probably an instrumental. Why this coupling partially duplicates the previous numbers is anyone's guess.
The Brooklyn bounce (a jam session in B-flat) (Benny Bell) BELL NOVELTY RECORDS 450-A

Eck ?? (Benny Bell) BELL NOVELTY RECORDS 915-B
Wedding Bells BELL NOVELTY RECORDS 457 A
You're Made to Order for Me BELL NOVELTY RECORDS 457 B
Romania, Romania BELL NOVELTY RECORDS 460
Oy D'Veiber BELL NOVELTY RECORDS 460
--THE AGONY TRIO with Benny Bell.
Hey Joe Two Beers (Samberg-Kalman) BELL NOVELTY
Adapted from the "Sari Waltz" RECORDS 465A
--AND HIS BROOKLYN MUSIC MAKERS.
Pink Pills For Pale People (Benny Bell) BELL NOVELTY RECORDS 465B
--Early 1948.
Millstream BELL NOVELTY RECORDS 507
Oh That Dumbbell BELL NOVELTY RECORDS 507
Calypso Mendelbaum BELL NOVELTY RECORDS 516

Song of Peace BELL NOVELTY RECORDS 516
--AND HIS AGONY TRIO first title only.
Pincus The Peddler (Benny Bell) BELL NOVELTY RECORDS 523-A
Why Buy a Cow (When Milk Is Cheap) BELL NOVELTY RECORDS 523-B
Living and Laughing (Benny Bell) BELL NOVELTY RECORDS 531-A
Hungarian Chod'esh (Traditional) BELL NOVELTY RECORDS 531-B
Bar Mitzvah Speech BELL NOVELTY RECORDS 638 A
Celebration Fraylech BELL NOVELTY RECORDS 638 B
(638B is anonymous)
Eye-yi yah-da-dye (Traditional- BELL NOVELTY
Benny Bell lyrics) [Ginger and Spice] RECORDS 740 A
Happiness fraylech (Traditional) BELL NOVELTY RECORDS 740 B
Politics BELL NOVELTY RECORDS 810
No Santa Clause [sic] BELL NOVELTY RECORDS 810
McCarthy and McGinnis BELL NOVELTY RECORDS 952 A
Meet Me On The Corner (In A Half-an-hour) BELL NOVELTYRECORDS 952 B (915A)
Dr. Yookle Kupvaytig BELL NOVELTY RECORDS 963 A
No Chiseling BELL NOVELTY RECORDS 963 B
--©1949.
Everybody Wants My Fanny SLAPSTICK 400A
How Dry I Am SLAPSTICK 400B
Hebrew lessons (Benny Bell) ZION 198
Hatkvah ZION 198

Dale BELMONT

Born May 3, 1924 in Concord, MA. Real name Mary Elizabeth Collins. Made her stage debut at age 3 in Maynard, MA and later sang on WBZ in Boston. Billed as "Sinatra in Skirts," the highly photogenic model and sometime actress appeared at the Versailles and Casablanca clubs in New York City during 1944. Made a soundie of "I'll Be Seeing You" and "Do You Believe in Dreams?" with Ray Sinatra Orchestra and recorded as Dale Belmont & Her Texas Townmen on Bullet. Recorded again for Excelsior in 1946. Appeared at her husband Joe Bond's Sky-Vu Club in Dallas, TX in the late 1940's. At this writing she resides in Maine.
--The Cover Girl Comedienne, with Johnny Cola Trio, Dallas, TX? ca. 1947.

(DB-1) Row Row Row ALL-SPICE unnumbered

(DB-2) Down Argentine (sic) Way ALL-SPICE unnumbered (AS 2), Royalty Command Performance unnumbered (as "Argentine")

--following tune is actually "How Could Red Riding Hood" (Randolph).

(DB-4) Red Ridding (sic) Hood ALL-SPICE unnumbered (AS)

(DB-5) Mrs. Rip Van Winkle ALL-SPICE unnumbered (AS 5)

(DB-8) He Don't Wanna ALL-SPICE unnumbered

(DB) It Could Happen To You Royalty Command Performance unnumbered

Gladys BENTLEY

Born in Philadelphia, Jan. 12, 1907. A prominent figure in the Harlem Renaissance, she performed in tuxedo and top hat at Harry Hansberry's Clam House on 133rd Street. The speakeasy was fictionalized as The Lobster Pot in Blair Niles' 1931 gay novel Strange Brother. She recorded for Okeh in the late 1920's and moved to the West Coast in the late 1930's as the Harlem Renaissance declined. In the 1950's her homosexuality and far left affiliations became a serious problem so she recanted her former lifestyle in "I Am A Woman Again" published in Life magazine. Joined the church and died Jan. 18, 1960.

These recordings have been associated with Leroy Hurte's Bronze Records, a Los Angeles firm operating out of a storefront near Central Ave. but they predate any known activity on his part. The first session is sonically inferior to the second but considerably more explicit lyrically. "Diddle and Save the World" is a

parody of the 1935 "Rhythm Saved the World," an ephemeral pop tune with a very short shelf life that would seem to indicate a recording date ca. 1936 and a New York recording location. "Christopher Columbus" is not the riff tune by Chu Berry but a bawdy song "Christoforo Columbo" with a tenuous association with the 1893 Columbian Exposition in Chicago.

--with piano accomp. All issues are anonymous.

Christopher Columbus *** unnumbered (BR107)

-an alternate take of Christopher Columbus exists but the tape dub has not yet been traced back to its 78 RPM source which is probably a Party Time release.

Over There *** unnumbered (BR108)

Diddle and Save the World *** unnumbered (BR109)

Dan McGrew *** unnumbered (BR110)

--Los Angeles, ca. 1940, with piano, bass & guitar accomp. plus male vocal interjections.

Gladys Isn't Gratis PARTYTIME unnumbered (PR-10A 1104)

Vice Versa PARTYTIME unnumbered (1112) (1111 in runout)

Myrtle Isn't Fertile PARTY TIME No. 2 (1114), *** 109 (PR-10A-1114)

Gone with the Wind PARTY TIME No. 1 (1115), *** 109 (PR-10A-1115)

Lock and Key TOP HAT unnumbered, *** unnumbered (BR105)

-alternate take as "The Locksmith" PARTY TIME No. 1 (1113), STAG 503 B (CMR-502-B)

Abie on the Reservation [same lyric as "Abies Irish Shastika"] TOP HAT unnumbered, *** unnumbered (BR106)

BIG VERNON

Joseph Vernon Turner born May 18, 1911 in Kansas City. Blues shouter known as "Big Joe" Turner died in Los Angeles Nov. 24, 1985.

--as Big Vernon with K. Holden [Pete Johnson-piano born Kansas City, March 24, 1904 died in Buffalo, NY March 23, 1967]. San Francisco ca. late 1947.

Around The Clock Blues Pt. 1 STAG 508-A

Around The Clock Blues Pt. 2 STAG 508-B

Hot Nuts STAG 509-A

Steady Grinder STAG 509-B

Nan BLAKSTONE

Born Naomi Ewald in Minnesota 1905. Attended high school and music school in Chicago, adopted the stage name Blackstone, later dropping the "c" from the name to avoid confusion with the famous magician Blackstone. Appeared in "The Far Cry" at the Liberty Theatre, NYC in 1926. In 1930 she was in Ruth Selwyn's "Nine Fifteen Review" and starred in the Theatre Guild's Garrick Gaieties in the summer of that year. In 1931 she was at the Club Argonaut, NYC with "pansy" star Jean Malin. Opened at the Monseigneur in London, January 26, 1932 for a short appearance and went over so well that her engagement was extended through the summer. Returned to the U.S. in November to appear in "Forward March." Headlined at the Caveau Basque in Feb. of 1934, The Casino Town Club with Bruz Fletcher in March/early April, then moved to the Petit Palais. She appeared at the Clover Club in Los Angeles in 1934-5 and married Heine Brand in October. H. Brand produced a recording session in March of 1936 during one of her many dates at Chicago's Colony Club. To the Yacht Club (NYC) in 1936. Her face was disfigured in a 1937 car crash but she returned to performing after a couple of months' recuperation despite lingering dental and spinal problems.

Her publicist restyled her name to "nan BlaKstone" during a trip to the west coast in May of 1939 where she was making \$500 per week at the Little Eva. She appeared at the Moulin Rouge in New Orleans in 1941, the Chase Hotel in St. Louis and the Cafe Esquire in Montreal in 1942 where one late-Winter reviewer raved "Nan Blakstone could bring a Montreal audience to an unheated barn."

About the only time in her professional career that she stayed put was during the six months she ran her own Club Carousel at 8 West 52nd St. in New York City in 1944. In conjunction with this venture published a

collection of her special material as "Nan Blakstone's Party Room" with second husband and manager Ronald A. Gerard. Despite being much younger than Nan, Gerard controlled her business affairs and managed her act. He designed advertising, organized the presentation and controlled the bookings. She finally achieved the ultimate recognition available to her profession when she was officially "banned in Boston" during a run at the Satire Room of the Hotel Fengate late that year. Though her material was for adult audiences she experienced relatively few problems with officialdom while performing. In fact she was brought in to replace some scandal-ridden black performers at Lindsay's Sky-Bar in Cleveland in 1942. Only La Conga, N.Y in 1943 had serious problems with her act and she would return to the Fengate in 1947. Broadway beckoned in 1946 and she headlined Irving Kaye Davis' play with music "Cap and Gown." In 1947 she had a highly successful run at Ruby Foo's in Montreal.

Ben Lane of Gala Records began to court Blakstone and Gerard early in 1947 as the two-year moratorium on re-recording tunes for other companies approached the expiration date but there was considerable suspicion regarding Lane's accounting practices. Gerard began to work with Detroit writer Haviland Reves, a stringer for The Billboard and personal friend in order to secure a deal with a more trustworthy company. Saffady of Vogue records was initially enthusiastic but withdrew. Industry veteran Max Lipin was putting together his Cosmo/Crown catalog and forecast massive sales potential for Blakstone's material. A tentative recording date was set for March of 1947 but this deal, too, failed to materialize. Snubbed by Manor, Jewel and Bullett, Gerard and Reves decided to produce an album themselves but the record industry was in a bad way in the late 1940's and neither one had any real experience. Their Hush Hush project was a disaster because of haphazard distribution and lack of working capital.

Blakstone suffered a stroke in June of 1949 but recovered and was back performing at the Catalina Lounge in Houston by year's end. Died suddenly of a cerebral hemorrhage September 24, 1951.

She was the best-known and highest paid female "sophisticated" performer of the 1930's and '40's, inspiring Reta Ray, Ruth Wallis and many others to abandon the grind of the pop singer. Blakstone's Gala records in particular sold very well, over 300,000 total for the eight discs.

The first entries are commercial recordings included for completeness.

--Nan Blackstone with Leroy Shield, dir. and piano plus sax, tenor sax and violin, Chicago, May 25, 1927.

(BVE 40946-1,2,3) Maybe You'll Be The One To Care

(Joe McKiernan) Victor unissued

(BVE 40947-1,2) That's How I Know I Love You (Irving

Kahal-Francis Wheeler-Ted Snyder) Victor unissued

--with own piano plus violin, same date.

(BVE 40948-2) Counting the Days (Irving Kahal-

Francis Wheeler-Ted Snyder) Victor 21106-B unreleased

--with own piano, same date.

(BVE 40949-1) So Tired (Geo. A. Little-Arthur Sizmore) Victor 21106-A unreleased

Note: Although Victor was a national label it still recorded items of regional interest for local release. The above sides were requested by the Chicago office which authorized release on Dec. 7 but suffered a change of heart on Dec. 12 per one Mr. Erdman. No labels were prepared for 21106 but test pressings may exist.

--New York City, June 16, 1931.

(TCL 1500) Queen Isabell Brunswick test

(TCL 1501) Hit or Miss Brunswick test

--with novelty orch. including Nat Gonella trumpet and scat vocal, London, Sept. 28, 1931.

(206) I'll Putcha Pitcha in the Papers Oriole P.107 (U.K.)

(208) All for the Sake of Love (Hart, Blight) Oriole P.107 (U.K.)

--with piano, London, c. late 1932.

(492) You Are Too Beautiful Oriole SP 492-5 (U.K.)

(495) What Have We Got To Lose? Oriole SP 492-5 (U.K.)

--acc. by Ginger Croom-Johnson, piano. London, May 11, 1933.

(CE 6068-1) You're Getting To Parlophone

Be a Habit with Me R 1536 (U.K.)
(CE 6069-1) I'll Pucha Pitcha in the Paper Parlophone R 1536 (U.K.)

--Nan Blakstone at the Piano. New York City, American Record Corp. studios April 6, 1934.
(PB 15136A) I Can't Find a
Place To Do It LIBERTY MUSIC SHOP L-161
(PB 15137A) Modern Romeo LIBERTY MUSIC SHOP L-161

--Chicago, Decca studios, ca. Mar. 1936.
(9848A) Isabella-the Queen H. BRAND BL-202, LIBERTY MUSIC SHOP BL-202
(9849A) Myrtle Isn't Fertile Anymore H. BRAND BL-201,
LIBERTY MUSIC SHOP BL-201
(9850A) I'm Not in the Way of My Family H. BRAND BL-200,
(I'm Just in the Family Way) LIBERTY MUSIC SHOP BL-200
(9851) I've Got It Again [Ned Lehak-Allen Boretz] H. BRAND BL-200, LIBERTY MUSIC SHOP BL-200
(9852A) Stardust H. BRAND BL-201, LIBERTY MUSIC SHOP BL-201
(9853A) I'm The Laziest H. BRAND BL-202,
Gal in Town [Cole Porter] LIBERTY MUSIC SHOP BL -202

--note: Liberty Music Shops packaged these discs in albums and pasted its stickers over the label above the spindle hole, no issues with actual LMS labels have been reported. Unnumbered H. Brand discs were pressed in the early 1940's, probably as singles for lobby sales. Couplings differ from the LMS issues.

--Chicago ca. June, 1942. Recitation, unacc.
16" 33 1/3 RPM demo for Stanford Zucker office (New York City)
Merchant Seaman's Voyage into Courage

--Labels show what are assumed be matrix instead of catalog numbers, alternate takes indicated. Following three discs in unnumbered Gala album "The World's Greatest Interpreter of Sophisticated Song." New York City ca. Jan. 1946, sides are coupled as grouped.

" " Reared Its Ugly Head GALA 10 13B-1, B-2, B-3
Little Richard's Getting Bigger GALA 10 15B, B-2, B-3

Riding Academy GALA 10 17B, B-1, B-2
A Lady's a Lady No Matter What Cooks GALA 10 14B-1, B-2
Who Brought Me Home GALA 10 16B-1, B-2
Cobwebs (Neville Fleeson) GALA 10 18B, B-1, B-2

-Detroit, 1946.
Horse with a Buggy Behind GALA 10 19
Lady Godiva GALA 10 19
--w. Artie Fields and his Orch. New York City, 1946.
I'm the Laziest Gal in Town GALA 10 20 A1, A-2, A-3
Elevator Song GALA 10 20 B1, B-2
Ragged But Right GALA 10 21 A, A1
Get Yourself a Past GALA 10 21 B, B1
-same, with piano acc.
Isabella the Queen GALA 10 22 A-1
Emmoine Looks Back at his Army Days GALA 10 22 B-1
Blakstone's Admission of Being a
Good Girl [Revel-Gordon] GALA 10 23 A-1
Catherine Madcap, Empress of Russia GALA 10 23 B-1

--set titled "Private Collection: Gems of Sophistication" Raymond Ladouceur at second piano. Produced by Ronald Gerard. Hollywood, Universal Studios late Nov., 1947. Released by Frederick Lee Corp.
(PC 101) The Throttle Murder PRIVATE COLLECTION OF
Mystery (Authentic Report) NAN BLAKSTONE 070 A
(PC 102) The End of the Honeymoon PRIVATE COLLECTION OF
(Factual) NAN BLAKSTONE 070 B
(PC 104) Mrs. Studdiford Van Pelt PRIVATE COLLECTION OF
(The Diplomatic Dinner) NAN BLAKSTONE 071A
(PC 105) The Horse With the PRIVATE COLLECTION
Buggy Behind OF NAN BLAKSTONE 071 B
(PC 106) Blakstone's Frustration PRIVATE COLLECTION
(Can't Find a Place To Do It) OF NAN BLAKSTONE 072 A
(PC 107) A Gentleman of the Press PRIVATE COLLECTION OF NAN BLAKSTONE 072 B, "A Gentleman of
the Press" a.k.a. "I'll Putcha Pitcha in the Paper" from "The Third Little Show" (1931).
--set titled "Private Collection of Nan Blakstone" (Random Album II) These were recorded with the intention
of supplanting the Gala recordings with a superior product. Raymond Ladouceur, second piano, Dec., 1947.
(PC 114) Cobwebs (Fleeson) RANDOM 10 18
(PC 117) Who brought me home RANDOM 10 18
(Goodman-Ellison)
(PC 127) A lady's a lady RANDOM 10 19
(No matter what cooks) (Goodman-Andrews)
(PC 128) Riding academy RANDOM 10 19
(Smithson-Blakstone)
(PC 129) Little Richard's getting RANDOM 10 17
bigger (Shapiro-Seelan-Lee)
(PC 130) "----" Rears its ugly head (Green) RANDOM 10 17
-same, late Dec. 1947 released in 1949 set titled The New Hush Hush Album (Hush Hush album 1)
Raymond Ladouceur, second piano (as "Ramum" on Jubilee issue, which couples HH 1B and 2B).
Ladouceur was a Canadian who was added to the large company assembled for an appearance at Ruby
Foo's in Montreal. Problems with immigration lead to a parting of the ways.
Life on Donkey Island HUSH-HUSH HH 1 B, JUBILEE HH 1
Blakstone's Torch Song HUSH-HUSH HH 3 A
He Should Have Been a WAC HUSH-HUSH HH 3 B
Blakstone's Secret Passion HUSH-HUSH HH 2 B, JUBILEE HH 2
My Boyfriend Elmer HUSH-HUSH HH 2 A
Let's Fall in Love HUSH-HUSH HH 1 A
Note: a total of 39 tunes was cut at the Nov./Dec., 1947 sessions.

The BLENDERS

Ollie Jones-tenor, Tommy Adams-baritone, Abel DeCosta-tenor, and James Deloatch-bass, acc. by Terry
Brannon, piano.

--New York City, late 1953.

Don't Fuck Around with Love *** unnumbered

This was an obscene parody of their East Coast hit "Don't Play Around With Love" recorded by Joe Davis

Lucille BOGAN

Born April 1, 1897 in Amory MS. Blues singer who recorded extensively in the 1930's. "Shave me dry"
qualifies as the raunchiest blues recorded before World War II. Another version of the same tune with Walter
Roland has appeared on microgroove. It probably dates from a much later session and is not known to
have been issued on 78.

Died Aug.10, 1948 in Los Angeles.

--accompanied by Walter Roland piano and vocal interjections. American Record Corp. studios, New York City, July 19, 1933.

(TO 1316) Till the cows come home ARC Test

(TO 1317) Shave me dry ARC Test

-Dub with conclusion cut titled "Pearl's Delight" *** unnumbered (PB-A)

-later dub w. edited intro and end. *** KL-120 A (KL-120-A), *** unnumbered , *** (KL-120 A)

(some copies as "Shave Em Dry")

Amile BORES

--Probably New York City, late 1940's.

Mish mash *** unnumbered

Ray BOURBON

Real name probably Hal Waddell, b. Texarkana, TX 1892. Worked in vaudeville with Bert Sherry as "Bourbon and Sherry". One of the most extroverted of drag queens, he may have made radio history when his "Boys Will Be Girls" review was raided by the police during a 1932 broadcast. Club dates, frequent arrests and extensive recordings followed in the 1930's and '40's. He was featured in Mae West's production "Catherine Was Great" and a revival of "Diamond Lil." Opened as a single Nov. 22, 1951 at La Commedia on West 52nd St. in New York. Cora Veasy Sherry (any relation to Burt?) presented his review intime "Don't Call Me Madam" in the early 1950's. He attempted to revive his flagging career by announcing a (fake) sex-change operation in 1956. Died of a heart attack in Big Spring, TX July 19, 1971 while serving 99 years for murder.

--as Scotch and Bourbon, comic dialog. Los Angeles, Oct. 29, 1929.

(LTR 236-A, B) Shopping with Ella (Rae Bourbon) Brunswick test

(LTR 237-A, B) Ella in Hollywood (Rae Bourbon) Brunswick test

--Rae Bourbon, probably Recordings, Inc. studios Los Angeles, Mar. 17, 1931.

(LAT 973-A) I Want To Be Good Brunswick test

--Ray Bourbon with piano accp. Bart Howard [composer of "In Other Words,"

a.k.a "Fly Me to the Moon" inducted into The Songwriters' Hall Of Fame as a

Towering Song in 1999.] Hollywood, 1935. Good-Humor and later dubbed

issues are anonymous.

Sisters of Charity (12-inch) WESTERN RECORD CO. BOURBANA WR-711-A

Three Shop Girls (12-inch) WESTERN RECORD CO. BOURBANA WR-711-B

My First Piece WESTERN RECORD CO. BOURBANA WR-712-A, HOLLYWOOD HOT SHOTS 391A (WR 712 A),

GOOD-HUMOR 7-B (WR-712-A), PARTY NOVELTY'S 7-B , *** unnumbered (WR-712-A)

I'm in the Mood WESTERN RECORD CO. BOURBANA WR-712-B, *** unnumbered (WR-712-B)

Last Piece WESTERN RECORD CO. BOURBANA WR-713-A, HOLLYWOOD HOT SHOTS 381

Lowbrow WESTERN RECORD CO. BOURBANA WR-713-B,

HOLLYWOOD HOT SHOTS 393A (WR-713-B)

Gigolo WESTERN RECORD CO. BOURBANA WR-714-A,

HOLLYWOOD HOT SHOTS 382 (WR 714A), *** unnumbered (WR-714-A)

Chiropractor's Wife WESTERN RECORD CO. BOURBANA WR-714-B, HOLLYWOOD HOT SHOTS 363, *** unnumbered (WR-714-B)

-anonymous dubs retitled "The Masseur" NOVELTY 103, PARTEE unnumbered, *** unnumbered (2538),

HIGH SOCIETY 501 (2538), PARTY RECORD unnumbered (2538)

Navy Day for Tessie WESTERN RECORD CO. BOURBANA WR-715-A, *** unnumbered (WR-715-A)

-anonymous dub retitled "I Think I'll Join the Navy" GOOD-HUMOR 18-B, PARTY NOVELTY'S 18-B (33)

Spanish Passion WESTERN RECORD CO. BOURBANA WR-715-B, HOLLYWOOD HOT SHOTS 380, ***

unnumbered (WR-715-B)

Cocktail Time WESTERN RECORD CO. BOURBANA WR-716-A -Later issues retitled "Cocktail Ray"

HOLLYWOOD HOT SHOTS unnumbered, GOOD-HUMOR unnumbered (side No. 277), GOOD-HUMOR 5B

(WR 716-B)

-anonymous dub retitled "Virgin-ia's Downfall" RISQUÉ 2-B

-anonymous dub retitled "Virgin for Short" KICKS 17-A (JJ-3)

-anonymous dub retitled "Virgin" STAG 500 B (JJ-3)

Forbidden Broadcast WESTERN RECORD CO. BOURBANA WR-716-B, HOLLYWOOD HOT SHOTS unnumbered (376), IMPERIAL 300 A

Her First Swimming Lesson WESTERN RECORD CO. BOURBANA WR-717-A, GOOD-HUMOR 10-B (717), PARTY NOVELTY'S 10-B

-anonymous dub retitled "Her First Lesson" PARTY RECORD 500A

Love Child WESTERN RECORD CO. BOURBANA WR-717-B

--Piano by Bart Howard. Hollywood, ca. 1935. These may be untraced Western Record Co. Bourbana recordings or the WR Bourbanas may comprise most of the missing matrices between X4 and X19. White label *** issues are anonymous.

(X1) Man's Man IMPERIAL 101B

Note: some copies read "Gentleman's Gentleman" and may substitute a later performance.

(X2) Susie IMPERIAL 100A

(X3) My Family Tree IMPERIAL 100B

(X4) Sarah From Saharah IMPERIAL 101A

(X 019) Russian Refugee *** unnumbered

(X020) Tennis Champ *** unnumbered

(X021) The Trial Of Carrie P. Potts Pt 1 *** unnumbered

(X022) The Trial Of Carrie P. Potts Pt 2 *** unnumbered

(24) Strip Tease Queen HOLLYWOOD HOT SHOTS 338, GOOD-HUMOR 17A, PARTY NOVELTY'S 17 A

-as Strip Queen IMPERIAL 300 B

(X 025) Shanghai Flo *** unnumbered

(X 026) Singapore Lilly *** unnumbered

-as Bourbanas (Ray Bourbon with George Chichester "Chet" Forrest and Robert C. Wright) American Record Corp. studios, Los Angeles, Dec. 18, 1935.

(LA 1082) My Harmony Man A.R.C. unissued?

(LA 1083) My Swimming Lesson A.R.C. unissued?

--Piano by Bart Howard. Decca Studios, New York City, 1936.

(75220B) Trombone Trixie LIBERTY MUSIC SHOP L-209

(75221A) Her First Lesson LIBERTY MUSIC SHOP L-209

(75222A) Chiropractor's Wife LIBERTY MUSIC SHOP L-208

(75223A) Gigolo LIBERTY MUSIC SHOP L-208

--piano by Jack Burke. Reeves Sound Studios, New York City, 1940.

(3439) Bashful Cowboy LIBERTY MUSIC SHOP L-318

(3440) Millie LIBERTY MUSIC SHOP L-318

(3442) Bedtime Story Part 1 LIBERTY MUSIC SHOP L-319

(3443) Bedtime Story Part 2 LIBERTY MUSIC SHOP L-319

(3444) Spanish Opera LIBERTY MUSIC SHOP L-320

(3445-1) Oriental Opera LIBERTY MUSIC SHOP L-320

--Hollywood, dating and sequencing of Imperial releases is problematic at best.

Dinnertime Part 1 IMPERIAL 5X A

Dinnertime Part 2 IMPERIAL 5X B

--Hollywood, accomp. piano or by muted trumpet, piano, guitar & bass.* Some items from this period have an additional numeral "1" prefixed to the catalog number in the runout.

My Ace in the Hole* IMPERIAL 103 A (1103A)
Three Guesses IMPERIAL 103 B (1103B)
Fountain of Youth IMPERIAL 104 A
Tessie IMPERIAL 104 B
Chief Peanut Stand IMPERIAL 105 A (1105A)
Take A Lei * IMPERIAL 105 B
(West coast pressings as "Take a Lay") (1105B)
-anonymous dubs retitled "Looking For Lei" RISQUÉ 5, LAFF RECORDS L7B
--Piano by Bart Howard.
Sunday Ride pt. 1 & 2 IMPERIAL 106 A/B
--Hollywood, Joey Melborn, piano.
Gland Opera IMPERIAL 107 A
To Hell with the Range IMPERIAL 107 B
In "Ray Bourbon Imperial Album No. 2"
Hollywood Appendicitis IMPERIAL 108 A
Hollywood Drive-In Storehouse IMPERIAL 108 B
-New York City, ca. 1942, anonymous releases.
Days of Yore HI-LITE RECORDS 103
-same performance titled "When Knighthood Was in Flower" PARTY RECORD 515B
Air Raid Warden PARTY RECORD 515A
--Hollywood, Joey Melborn, piano.
Since Ivan Started Divin' IMPERIAL 109 B (1109 B)
-dubbed as "Since Ivan Started Divan" (sic) PARTY RECORD unnumbered (1109 B)
Mrs. Willouby Objects IMPERIAL 109 A
My First Piece IMPERIAL 110 A
My Last Piece IMPERIAL 110 B
--Hollywood.
Country Ham IMPERIAL 110 A (12-inch)
Forty-Five IMPERIAL 110 B (12-inch)
--Hollywood, George Kent, piano [On Clark Phonograph pressings, 112-B reads "Queen of the May" and Kent is not credited.]
Orchids To Alice IMPERIAL 112 A (1112A)
Queen of the Navy/Queen of the May IMPERIAL 112 B (1112B)
In "Ray Bourbon Imperial Album No. 2"
--accompanied by Forrest and Wright, Hollywood. May be related to (or even part of) the Dec. 18, 1935 Bourbanas session.
The Piano Teacher Part 1 IMPERIAL 113 A
The Piano Teacher Part 2 IMPERIAL 113 B
--Jack Burke at the piano, C. P. MacGregor studios, Hollywood.
Nero IMPERIAL 118 A (AM)
Constance IMPERIAL 118 B
--Jack Burke at the piano, Hollywood.
Gentleman's Gentleman NEW BOURBON RECORDS 101 A
The Rehearsal NEW BOURBON RECORDS 101 B
The following were issued in unnumbered album "Hilarity From Hollywood" ca. 1945.
-- with Wayne Reeves and His Russian Nofkies.
(A-5896) (1T2) Strong, Solid, Sensational (Roberts-Fischer)
(from the Mike Todd production "Catherine Was Great") NEW BOURBON RECORDS 101-B
--with Wayne Reeves and his Main Streeters
(A-5897) (2T-1X) Vacation in Nevada NEW BOURBON

(Bourbon-Mrs.Veazey-Sherry) RECORDS 102-A
-- with Wayne Reeves and His Russian Nofkies.
Bourbon To the Cleaners NEW BOURBON RECORDS 10 1-A
--with the Drag Ranch Wranglers.
(A-5901) (4T2) Give, Sister, Give (Mac Maurada) NEW BOURBON RECORDS 102-B
--with Harp.
(A-5902) (5T1) Mr. Wong (Mac Maurada) NEW BOURBON RECORDS 103-A
(A-5903) (6T-1X) Mrs. Bevington Swope NEW BOURBON RECORDS 103-B
(A-5905) (8T1) "The Bourbon Motif" (Mac Maurada) NEW BOURBONRECORDS 10 1-A
Note: for reasons unknown, two different issues of New Bourbon 102 were released and "The Bourbon Motif" substituted for "Bourbon To the Cleaners" on 10 1-A. The unusual numbers that follow the master numbers appear to reference consecutive cuts on a 16-inch safety lacquer.

Irma's Week End Part 1 NEW BOURBON RECORDS 102-A
Irma's Week End Part 2 NEW BOURBON RECORDS 102-B
--Next two titles are probably from a second album.
I Had a Piece NEW BOURBON RECORDS 20 1-A
We've Got To Have a Union NEW BOURBON RECORDS 20 1-B
--Anonymous with piano acc. Both known issues are white label untitled dubs and may belong with the 1935 white label releases. Three Guesses is a chattier version of the title released on Imperial 103 B. Haggerty's is truncated to fit the 10" record in both cases. These issues are coupled.
[Three Guesses] *** unnumbered (003), *** unnumbered (BD-1)
[Haggerty's] *** unnumbered (004), *** unnumbered (BD-2)
--piano by Brenda Ughakki.
Morning (Part 1&2) IMPERIAL 500 A & B
Afternoon (Part 1&2) IMPERIAL 500 C & D
Evening (Part 1&2) IMPERIAL 500 E & F
--With Jerry Teuber & Band, Hollywood, late 1940's, coupled as shown.
(BBB-B-107) The Model NEW BOURBON unnumbered
(BBB-B-108) Sahara NEW BOURBON unnumbered

(BBB-B-110) Professor Yussell NEW BOURBON unnumbered
(BBB-B-113) Family Tree NEW BOURBON unnumbered

Bob BRANDY

--with clarinet, piano and guitar, Hollywood, mid-to-late 1936.
(ARC 301) Yes-Yes-Yes TORCHIES FROM HOLLYWOOD unnumbered, HOLLYWOOD HOT SHOTS 424 A
-anonymous dub retitled "Yas Yas" NOVELTY RECORDS NOV-1B, HI-LITE RECORDS 102 B, ***
unnumbered
(ARC 302) King Solomon's Dream TORCHIES FROM HOLLYWOOD unnumbered, HOLLYWOOD HOT SHOTS 424, STAR GARTER 1008-A (SG-514)

Kay BROOKS

Ca. 1940 with piano.
Mr. Locksmith *** 501A
Sweet Mechanic Papa Blues NOVELTY RECORD CO. NOV 501, *** 501 B

Cleo BROWN

Born Meriden, MO., Dec. 8, 1909. She possessed an almost impossibly cheerful voice and appeared at the Orpheum Theatre in Los Angeles Oct. 1935 and was a frequent guest on the Kraft-Phenix Show with Bing Crosby and Jimmy Dorsey. Regular shortwave broadcasts made her quite a hit overseas as well. She recorded for Decca Records and Associated Transcriptions. By March of 1937 she was back in New York at

the Three Deuces. She continued to include suggestive material in her act and was confined to the California State Hospital in Jan. 1941 for several months due to narcotics. She became a Seventh Day Adventist in 1953 and worked as a nurse under the name C. Patra Brown. Died April 15, 1995 in Denver, CO.

--Associated Cinema Studios, Hollywood . Vocal and piano with accompanists possibly similar to her 1935 Decca recordings: Bobby Sherwood-guitar, Manny Stein-bass.

--Hollywood, c. Dec., 1936.

(LO-347-2) Man, be on your way HOLLYWOOD HOT SHOTS unnumbered

(L-0348-2) My Handy Andy HOLLYWOOD HOT SHOTS unnumbered (L0348)

(L0-349-2) Who'll Chop Your Suey [Bechet-Simmons] HOLLYWOOD HOT SHOTS unnumbered

(L0-350) The Tramp HOLLYWOOD HOT SHOTS unnumbered

(L0-352) Is Jenny Getting Any, Anymore? HOLLYWOOD HOT SHOTS unnumbered

Note LO 350 & 351 were also assigned to a Hollywood Hooters session.

--Los Angeles, ca. early 1950.

Roll it boogie (Dootsie Williams) BLUE RECORDS 118

Hole in the wall (Williams-Jones) BLUE RECORDS 118

Baby Let's Make Some Love BLUE RECORDS 119

Blues Boogie BLUE RECORDS 119

Sydney Summers Brown see Canadian Crepitation Contest

Polly BURGIN

Singer-actress Polly Bergen was born July 14, 1930 in Knoxville, TN.

She appeared in the 1949 film "Across the Rio Grande" under the name Polly Burgin.

—Hollywood, ca. 1949.

Honky Tonkin' KEM 2703

Mount'n Boys Have Fun KEM 2703

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