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## PART 4—The Billboard

### REVIEWS OF

Lightface portion of reviews is intended for information of all record and music

**TOMMY DORSEY (Victor 20-1866)**

*Sweet Eileen*—FT; VC.  
*There's No One But You*—FT; VC.

The Clambake Seven works out with Dorsey on this coupling, but it will take more than the Dorsey name to put these across. "Sweet Eileen" features the voice and trumpet of Sy Oliver, but he doesn't get much room to cut loose in either department. Side does have some fast piano work, but not enough to make it click. Stuart Foster does the singing on "There's No One But You," which is in ballad tempo. Dorsey's trombone gives out sweetly, but Foster is only in fair voice.

"There's No One But You" will go where the tune is popular.

**FRANKIE CARLE (Columbia 36978)**

*One More Tomorrow*—FT; VC.  
*I'm Gonna Make Believe*—FT; VC.

"One More Tomorrow" is based on the film's theme and Carle gives it a great arrangement that brings out tune's sweetness. Marjorie Hughes does a standard vocal. Carle's piano is in evidence in the faster tempoed "I'm Gonna Make Believe." It's an inimitable Carle side with a good vocal by Marjorie, who proves she can sell a cut tune. Definite beat of the band makes this a must for jitterbugs.

Here's a double-header where Carle's name counts.

**DON PEDRO (Decca 18868)**

*Chiqui-Cha*—Rumba; VC.

*La Paloma*—Rumba; VC.

An unidentified voice takes the Spanish vocal on both sides and helps make the record count. "Chiqui-Cha" is a fast rumba which makes good listening. But the side that really counts is the smooth arrangement in rumba time of "La Paloma." Band is great and the tune terrific.

Here's another double-header for Spanish locations.

**JOHNNY DESMOND (Victor 20-1867)**

*In Love in Vain*—FT; V.  
*You Stole My Heart Away*—FT; V.

Russ Case gives Desmond lots of fiddles for "In Love in Vain," from "Centennial Summer," and Johnny sounds great, giving the tune the full pash quality it requires. "You Stole My Heart Away" is not the oldie which begins "Who" instead of "You." Band plays sweet and Johnny sings the faster tempoed ballad accordingly.

"In Love in Vain" rates with any version of the tune.

**BENNY GOODMAN SEXTET SESSION**

—FT. (Columbia C-113)

Here are eight terrific sides that will be familiar to Goodman disciples and are potent on wax. Album contains "Tiger Rag," "Ain't Misbehavin'," "She's Funny That Way," "I Got Rhythm," "Just One of Those Things," "China Boy," "Shine" and "Rachel's Dream." Last named is a Goodman original and gives the sextet a chance to let loose in style. Personnel includes Goodman with clarinet; Red Norvo, vibes; Morey Feld, drums; Slam Stewart, bass, and Mel Powell, who shares piano honors with Teddy Powell. Jane Harvey has the sole vocal spot on "She's Funny That Way." Alto all sides for the most part start off with the clarinet, followed by the piano, there isn't much similarity between any of them except in top quality.

Separately or collectively these will count in locations where swing is the thing.

**LEO REISMAN (Decca 18841)**

*Spellbound*—FT.  
*Amado Mio*—FT.

Reisman does beautiful work with the Miklos Rozsa theme for "Spellbound," which gives the side its title. Fast arrangement does full justice to the lovely melody using fiddles and trombones to good effect. Flipover "Amado Mio" is the Allan Roberts-Dois Fisher beguine from "Gilda" and here again wonderful instrumentation and superior arrangement makes every note count.

This is a two-in-one for locations where music provides atmosphere.

**LES BROWN (Columbia 36977)**

*I've Got the Sun in the Morning*—FT; VC.

*It Couldn't Be True*—FT; VC.

Doris Day is at the mike for "I've Got the Sun in the Morning" from Irving Berlin's score for "Annie, Get Your Gun." Her vocal is a good one but it's not up to the work of her recent waxings. Band plays it fast and the brass is in fine evidence. Flipover is "It Couldn't Be True"

users. Boldface portion is intended for guidance of juke box operators.

with a Jack Haskell vocal. It's done in ballad style and Jack makes a lament of it with lots of feeling. Band does well by the tune on the musical portion.

Chalk up another double click for Brown.

**PHIL REGAN (Majestic 7181)**

*Strange Love*—FT; V.  
*I'd Be Lost Without You*—FT; V.

Phil Regan gets right under the lyrics of "Strange Love," from the yet-to-be-released film, "The Strange Love of Martha Ivers," and gives it all the lift it needs thru a chorus and a half. Good support comes from the Phil Davis band. A male quartet joins Regan for the flipover which is a faster ballad than "Strange Love." Nice effect is derived thru humming and Phil sells the tune in good style.

This is a two-in-one if jitterbugs avoid the location.

**HENRY JEROME (Davis 2108-09)**

*It Couldn't Be True*—FT; VC.

*True Love*—FT; VC.  
*They Say It's Wonderful*—FT; VC.

*The Tune of Luna Park*—FT; VC.

Bill Collier takes the vocal on all four sides and is best with "They Say It's Wonderful" from the new show "Annie Get Your Gun" and "True Love," adapted from Rachmaninoff's 2d Concerto by Joe Davis. Failure of the other sides is due primarily to a drab heavy arrangement. This is particularly true of "It Couldn't Be True," which is a love ballad in a quick tempo. "The Tune of Luna Park" is a novelty without much lift.

"They Say It's Wonderful" can't count for too much in the strenuous competition but it will get a share of the nickels.

**RUTH FERNANDEZ (Verne 0061)**

*Te Lo Juro Yo*—FT; V.

*Luna Sabre*—FT; V.

"Te Lo Juro Yo" is in rumba tempo with Ruth Fernandez doing the lyrics in Spanish. During the first chorus her voice is potent, but it becomes routine and repetitious after that. Same fault is evident in the slower bolero timing of "Luna Sabre." She opens fine but wears out the song with too much singing.

Not too much here.

**DON JOSE (Gotham 102)**

*The Peanut Vendor*—Instr.; Rumba.  
*Un Sueno*—Instr.; Bolero.

Jose is consistently good on both sides of this one. Rumba arrangement of "The Peanut Vendor" makes this one sound new and not at all like the old novelty arrangement. "Un Sueno" is the bolero theme of Jose Morand. It's a slower, sweeter tune than the flipover and arrangement is commercial for dancing.

This will be a two-in-one for locations where Spanish and Central American music counts.

**EARL BOSTIC (Gotham 104)**

*That's the Groovy Thing*—VC.  
*Tippin' In*—Instr.; Jazz.

Earl Bostic gives a solid vocal boogie on "That's the Groovy Thing" chorus. It's in jump tempo, with Tony Scott taking a solid chorus on the clarinet. Bostic is also sax and Jimmy Shirley is at the guitar. "Tippin' In" is a fast terrific jazz tune, and Bostic does well by himself at the sax. Once more Tony Scott takes a bow for this side too.

Here's a top twosome where they like good swing.

**EDDIE SAFRANSKI (Savoy 601)**

*Spellbound*—FT.  
*Lem Me Go*—FT.

Here's another good cutting of "Spellbound," the Miklos Rozsa theme from the score of the film "Spellbound." You can't get away from the lovely theme and Safranski does a good job with it, using a chorus of voices to hum at one point. Vido Musso is at the tenor sax; Sanford Gold is at the 88's; Ed Safranski pounds the bass, and Denzil Best does the drum work. Flipover is the fast and furious "Lem Me Go" on which the boys get a chance to give out pure swing. Musso is a standout with his sax sessions.

"Spellbound" is bound to attract attention and "Lem Me Go" will more than hold its own with jazz fans.

**RAFEL MUNOZ (Verne 0069)**

*Matiz De Amour*—FT; VC.

*El Vago*—FT; V.

Alto the lyrics are in Spanish, both sides are foxtrots only distantly related to South American music. Hector Rivera gets lots of pash into the "Matiz De Amour" side with the help of the band fiddles. In faster tempo, Hector does even better on "El Vago," which has a whole series of choruses.

If it's a dancing spot, stock this twosome.

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