

# JAZZ & BLUES MUSIC

## SWING

---

**JZ-SW1** United States 1945

### AT THE EL GROTTO

JZ – Swing – Big Band – Instrumental

**Comp:** Earl Hines & Kermit Scott

**Arr:** Clifton “Cliff” Smalls

**Rts:** (France – SACEM)

**Perf:** Earl **HINES** & his orchestra

John “Willie” Cook, Arthur Walker, William Douglas, & Palmer Davis (trumpets)

Augustus Chappel, Walter “Woogie” Harris, Clifton Smalls, & Drue Bess (trombones)

Lloyd Smith (alto sax)

Wardell GRAY & Kermit SCOTT (tenor sax)

John Williams (baritone sax)

George “Scoops” CAREY (clarinet)

Earl Hines (piano)

René HALL (electric guitar)

Bill THOMPSON (vibraphone)

Gene Thomas (bass)

David “Chick” Booth (drums)

**Prod. Co:** (78) ARA Records

(LP-B2) Disques Vogue; Villeteuse

(LP-C) The Official Record Co.; Copenhagen,  
Denmark

**Rec. Co:** ARA; Los Angeles, CA

**Rec. Date:** May or Sept. 1945

**Matrix:** ARA 1063A

**Liner Notes:** (LP-B2) André Clergeat

(LP-C) Mark Gardner

**Time:** 2:56; (CD-A2) 3:00; (CD-B4) 3:04; & (CD-D) 2:51

A. American Releases:

1. Original **78:** ARA RM 127B

**Flip Sd:** Nonchalant Man  
10" 78rpm

2. Reissue on Compilation **CD:** THE WARDELL GREY STORY  
(2003)

Proper Box 55 (4XCDs) (CD 1 – Tk 1)

B. French Releases:

1. Reissue on Compilation **LP:** EARL HINES ET SON GRAND  
ORCHESTRE (1970)

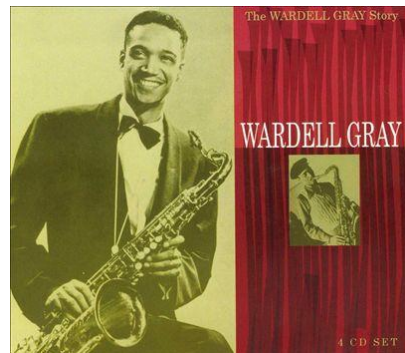
Mode 9733 (mono)  
12" 33rpm (Sd 2 – Bd 6)

2. Reissue on Compilation **LP:** EARL HINES BIG BAND (1982)

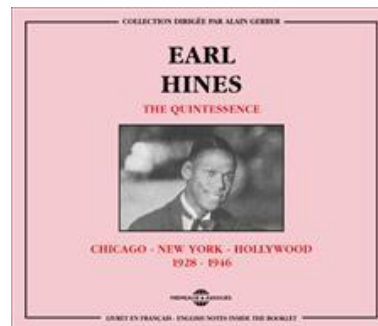
Jazz Legacy 500111 (mono)  
12" 33rpm (Sd 1 – Bd 3)



Photo of Orchestra in 1946 (L to R-Front rows only)  
Thompson, Scott, Hines, Smith, Carey, Hills, & Gray



3. Reissue on Compilation **CD: WARDELL GREY –**  
 Vol. 1: Oct.1944-Aug.1945 (   
 Masters of Jazz 148 (Tk 7)
4. Reissue on Compilation **CD: WARDELL GREY – THE**  
**QUINTESSENCE – CHICAGO NEW YORK**  
**HOLLYWOOD 1928-1946** (2000)  
 Frémeaux & Associates FA 237 (2XCDs) (Disc 2 – Tk 17)
- C. Reissue on Danish Compilation **LP: WARDELL GREY**  
**AND THE BIG BANDS** (1989)  
 Official 3029  
 12" 33rpm (Sd 1 – Bd 6)
- D. Japanese **CD: SWING INTO BEBOP** (1992)  
 Nippon Crown CRCJ 5012 (Tk 1)



**Notes:** The El Grotto was a nightclub in Chicago where Earl Hines and his orchestra played in 1946-47. Hines became owner of this club in 1947 (see below *Squattin' at the Grotto* – [JZ-SW6](#) & [JZ-SW7](#)). The El Grotto Supper Club was located at 6412 S. Cottage Grove, in the Pershing Hotel from 1944 to 1947. Mark Gardner states in his liner notes – "At the El Grotto is the same tune as Dizzy Gillespie's *Ow* and it packs a lot into a short playing time. Gray, Carey, tenor man Scott...and vibraphonist Bill Thompson each get a chorus with guitarist René Hall and Carey...splitting the out chorus."



WARDELL GRAY

The famous French jazz critic, Hugues Panassié, had this to say – "*Wardell Gray, qui joue (à la Lester Young) dans...et qui prend le premier solo de saxe tenor de At El Grotto (sic) (et j'ai rarement entendu Wardell Gray jouer aussi bien que dans ces morceaux); les autres solos de ténor, d'une sonorité plus charue, avec davantage de vibrato, doivent être par Kermit Scott si le personnel donné par les discographes est exact (j'aurais dû demander à Earl mais...).*" (Panassié 1970)

[Wardell Gray, who plays (like Lester Young) on...and who has the first tenor sax solo of *At El Grotto* (sic) (and I have rarely heard Wardell Gray play as well as on these numbers). The other tenor solo, with a more beefy sonority and more vibrato, should be by Kermit Scott if the personnel given by the discographers is correct (I should have asked Earl but...)]

There is some confusion among discographers regarding the personnel on trumpets and trombones here. The French Jazz Legacy LP had Vernon Smith instead of William Douglas on trumpet and Bennie Green & Mack Lewis instead of Augustus Chappel & Walter Harris on trombones whereas the Danish Official LP has Bennie Green & Pappy Smith instead of Augustus Chappel & Druie Bess on trombones. The correct lineup listed above is given in the Wardell Gray Discography 1944-1955 [wardellgray](#).

Wardell Gray played as premier tenor soloist in the Earl Hines Orchestra for two years and later he was with the Benny Goodman and the Count Basie orchestras.

**Ref:** Binchet, Jean-Pierre, Etude: Introuvable Wardell, *Jazz Magazine*, n. 127, Fév. 1966, p. 38-40

Earl Hines, Bio, [Wikipedia](#)

Earl Fatha Hines, Father of Modern Jazz Piano, Pittsburgh Music History, [google](#)

Earl Hines & His Orchestra, At the El Grotto, [Deezer](#) (◀AUDIO SAMPLE)

El Grotto Supper Club, Introduction to Researching Chicago Jazz Venues, University of Chicago, [uchicago.edu](#)

Panassié, Hugues, Les disques parus en France, *Le bulletin du hot-club de France*, n. 200 (3e série), Sept. 1970, Mautauban, p. 15-16

Smith, Pete; Blackman, Karen; Davis, Sylvia; Bellerose, Jennifer; & Kent, Jimmy (Editors) 1992, *The Official Music Master Tracks Catalogue*, 4<sup>th</sup> Edition, Waterlow Information Services Ltd., London, p. 59

Wardell Gray, Bio, [Wikipedia](#)

Wardell Gray, Discography 1944-1955, [wardellgray](#)

The Wardell Gray Story CD, Tenor solo., [Allmusic](#) (◀AUDIO SAMPLE)

Wardell Gray – Vol. 1 – Oct. 1944-Aug. 1945 CD, Clarinet & tenor solos, [CDUniverse](#) (◀AUDIO SAMPLE)

**JZ-SW2** United States 1955

## THE BAT

JZ – Swing – Foxtrot – Big Band – Instrumental

**Comp:** Ben WEISMAN & Dee ODETTTE

**Rts:** Copar Music (BMI)

**Perf:** **THE COMMANDERS**

with Eddie Grady (drums)

**Prod. Co:** Decca Records Inc.; New York, NY

**Matrix:** 87557

**Rel. Date:** Nov. 1955

**Time:** 2:44 & (No. 3) 2:52



1. Single **78:** Decca 29630  
**Flip Sd:** A Foggy Day  
10" 78rpm

2. Single **45:** Decca 9-29630  
**Flip Sd:** A Foggy Day  
7" 45rpm

3; Reissue on Compilation CD: **THE COMMANDERS – THE ULTIMATE COLLECTION** (2007)  
Jasmine Music (Tk 43)

**Notes:** "The Commanders (aka. The Commanders Big Band) was formed by drummer Eddie Gray and Tutti Camarata as a recording project and 'road band.' They toured for the 3 years between 1954 to 1957, playing the

major ballrooms from coast to coast." (Anon. 2014) The full lineup of the band can be found at [Discogs](#). There were also at least four other ensembles called The Commanders. There was a mid-twenties big band orchestra once led by Irving Aaronson. Also Louis Armstrong & Commanders on Decca 78s, Frank Howard & the Commanders on Hermitage 45s, and Carl Holmes & the Commanders on a Cameo 45 and an Atlantic LP.

This foxtrot opens with sound effects of a creaking door, screams, and a crash cymbal in an attempt to create a suitable horror atmosphere. Then the full swing orchestra comes in and a baritone sax (possibly Hymie Shertzer) states the theme. A full brass section plays the chorus and the baritone returns followed by breaks on trumpets and trombones. The baritone restates the theme and the piece closes with wind sound effects and a yell.

**Ref:** Anon. 2014, The Commanders, Bio & Personnel, [Discogs](#)

The Commanders with Eddie Grady, Audio Preservation Fund, [audiopreservationfund](#)

The Commanders with Eddie Grady, The Bat, [45cat](#)

The Commanders, The Ultimate Collection CD, 2007, [Amazon](#) (◀AUDIO SAMPLE)

Eddie Grady & The Commanders, The Bat, from Big Band Classics CD, 2013, [Amazon](#) (◀AUDIO SAMPLE)



**JZ-SW3** United Kingdom 1957

**BLUE GROTTO IN CAPRI \***

JZ – Swing – Light – Big Band – Instrumental

**Comp:** Raymond SCOTT [aka. Harry Warnow]

**Arr:** John Keating

**Rts:** (US) (ASCAP)

**Perf:** Ted **HEATH** & his orchestra

Henry Mackensie (clarinet)

Frank Horrox (piano)

Eddie Blair, Bobby Pratt, Bert Ezard,  
& Duncan Campbell (trumpets)

Wally Smith, Don Lusher, Jimmy Coombes,  
& Keith Christie (trombones)

Les Gilbert & Ronnie Chamberlain (alto sax)

Red Price (tenor sax)

Ike Issacs (bass)

Ronnie Verrell (drums)

**Prod. Co:** Decca Record Co. Ltd.



Raymond SCOTT



Ted HEATH



**Rec. Date:** Dec. 19, 1956

**Liner Notes:** (No. A) V. B. & Ted Heath

**Time:** 2:40

A. British **LP:** A YANK IN EUROPE

Decca LK 4191

B. American Releases:

1. **LP:** A YANK IN EUROPE

London LL 1676

2. Reissue on Compilation **CD:** YANK IN EUROPE (2003)

Dutton/ Vocalion CDLK 4143 (Tk 11)

**Spec:** (A & B1) 12" 33rpm (Sd 2 – Bd 5)

**Notes:** This big band number, dedicated to the famous Grotta Azzurra in Capri, is one of 12 original compositions on this album all inspired by various spots in Europe (e.g. "Garden of Versailles"; "Palma Majorca"; etc.). Normally Ted Heath is considered big band swing jazz, but this piece is much closer to light music than jazz. Nevertheless, it has been included here with swing jazz simple because to put it with Contemporary Art music would be a mistake.

The theme for the Blue Grotto, melodic and haunting, in very slow tempo, is stated on muted trumpet and clarinet accompanied by rippling piano chords with the brass ensemble hitting a few somber notes along the way. The overall effect is quite successful in capturing the mysterious and awesome feeling that this marine cave inspires in nearly everyone.

Raymond Scott, the composer here, played piano with the André Kostelanetz and Freddie Rich orchestras and formed his own Quintet in 1935. Later Scott had his own big band dance orchestra in the States (they played in the Glenn Miller style). In 1957 he was conducting the television orchestra for the Saturday night show, "Hit Parade." "American composer Raymond Scott conceived of an idea while traveling through Europe, of writing his musical impressions of his tour. Ted Heath accepted the finished product and gave it to his chief arranger, John Keating, who, according to both Heath and Scott, captured Raymond's ideas and moods perfectly." (Coss 1957).

A selection from this piece was included in my paper, "Caves Celebrated in Recorded Music and Songs," which was presented in July 1996 during the international symposium, "Caves in the Arts," in Jósvalö, Hungary.

Felix Mendelssohn visited the Grotta Azzurra in 1831 shortly after its "rediscovery" in 1826. Other famous composers also came to Capri and almost certainly visited the cave, among them Peter Tchaikowsky, Claude Debussy, and Ottorino Respighi. Debussy composed, "Les Collines d'Anacapri" (these hills are over the cave), but none of the others composed anything even vaguely related to the cave itself. Several popular songs have celebrated the island of Capri without mentioning the cave. Probably the most famous of these was the hit song of the 1930s, "The Isle of Capri," written by Will Grosz and Jimmy Kennedy. The painting of the Blue Grotto is by F.C.F. Thöming – 1833.



In Italy, the Grotta Azzurra was celebrated in song as early as the 18<sup>th</sup> century with a Neapolitan art song (Canzone d'Arte) dating from 1700. Several other Neapolitan songs were composed in its honor, but not all of them were recorded. (Anon. n.d.)

For other recorded music inspired by the Grotta Azzurra see under World Music – Italy and under Popular Music – Germany, Italy, & United Kingdom.

**Ref:** Anon. n.d., Archivio Sonoro della Canzone Napoletana, Ricerca, [rai.it/canzonenapoletana](http://rai.it/canzonenapoletana)

Blue Grotto (Capri), [Wikipedia](https://en.wikipedia.org/wiki/Blue_Grotto_(Capri))

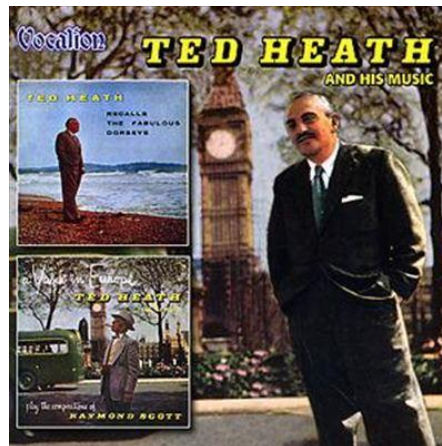
Coss, Bill 1957, *Metronome*, v. 74, n. 11, Nov. 1957, New York, p. 21

Bruyninckx, W. , n.d., *Modern Big Band Discography*, Vol. 1, A-K, Holland, p. 245

Raymond Scott, Bio, [bigbandlibrary](http://bigbandlibrary.com)

Simon, George T. 1974, *The Big Bands*, Collier Books, New York, p. 410-412

Ted Heath (Bandleader), Bio, [Wikipedia](https://en.wikipedia.org/wiki/Ted_Heath)



Ted Heath Collection – Vol. 1 – Europe CD, 2013, [Amazon.fr](#) (◀AUDIO SAMPLE)

Ted Heath & His Music, A Yank in Europe CD, [Allmusic](#)

Ted Heath Performs the Music of Raymond Scott CD, 2011, [Deezer](#) (◀AUDIO SAMPLE)

---

**JZ-SW4** United States 1967

## CAVERNS

JZ – Swing – Instrumental

**Comp. & Arr:** Alex GARCIA

**Rts:** Shepherd Pub. (BMI)

**Perf:** **ORPHEUS FOUR**

Alex Garcia (vibes)

(with guitar, bass, & drums)

**Prod. Co:** Orpheus Records

**Rel. Date:** Jan. 1967

**Time:** 2:45

**Label:** Orpheus OR 101-B

**Flip Sd:** The Shepherd

**Spec:** 7" 45rpm

**Notes:** “The Orpheus Four's story plays out along the arcs of two intertwined Los Angeles-based '60s Latin jazz groups: the Afro-Latin Soultet and the Afro Blues Quintet.” (Anon. n.d.)

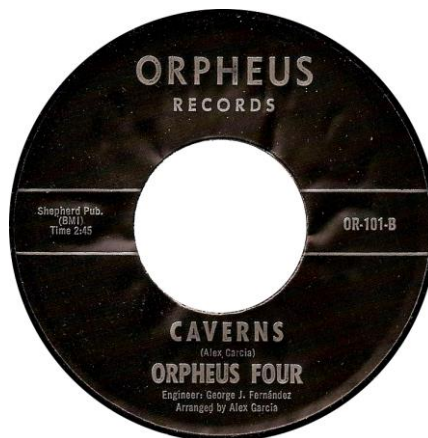
A nice combo piece beginning with a slow tempo intro on guitar and bass. The vibes come in with a gentle theme and then the tempo picks up. A lively solo on vibes and an energetic drum solo end with a return to the original theme on vibes.

Wouldn't have thought that this 45 single was so rare, but it's been seen on a 2014 eBay auction to go from \$20 and sell for \$71.

Nothing to do with the rock group, Orpheus, who recorded for MGM in 1968.

**Ref:** Anon. n.d., Orpheus Four, Caverns, (2:46), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

---



**JZ-SW5** United Kingdom (Pre 1941?)

## FINGAL'S CAVE \*

JZ – Swing – Classical – Dance Band – Instrumental

**Comp:** Felix Mendelssohn

**Arr:** (?)

**Perf:** **DEBROY SOMERS BAND**

**Prod. Co:** (?)

**Time:** (?)

1. Original **78:**

Columbia (?)

10" 78rpm

2. Reissue on Compilation **CD:** TOTALLY INSTRUMENTAL (2002)

FBCD (?) (Tk 11)

**Notes:** This is the fifth part of a 21-part band medley of classical music entitled “And All That.” This selection was taken from an old 78rpm record and combined with other medleys from other 78 records by the Debroy Somers Band, however, information about the original 78 was not found.

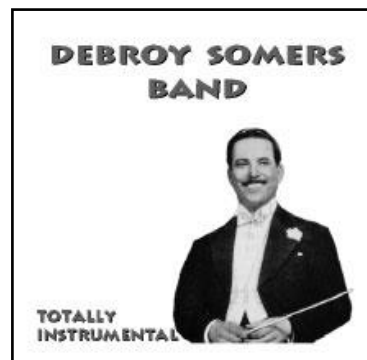
Not being able to audition this medley and find what sort of arrangement Somers gave all this classical music it is impossible to classify this, but, since his band was primarily a dance band it is assumed that this is jazz.

“By the beginning of 1927 Somers was leading his own dance band under his own name, and had permanently crossed over to become a *Columbia* recording artist.” (arwulf n.d.)

**Ref:** Anon. 2011, 78rpm Titles Listing A to F, [users.tpg](#)

arwulf arwulf n.d., Debroy Somers, Biography, [Allmusic](#)

Bristow, Frank P. n.d., Frank's Collection of Old Time Music, [musicfromthepast](#)



---

**JZ-SW6** United States 1939

## SQUATTIN' AT THE GROTTO

JZ – Swing – Instrumental

**Comp:** George VAN EPS

**Perf:** **GEORGE VAN EPS ENSEMBLE**

George Van Eps (guitar & banjo)

**Prod:** Bill Harty

**Prod. Co:** Columbia Phonograph Co., New York, NY

**Rec. Date:** Mar. 15, 1938

**Matrix:** LA 1595



**Time:** (?)

**Label:** Columbia 35694

**Flip Sd:** Lock It Up

**Spec:** 10" 78 rpm

**Notes:** Classic acoustic jazz guitar, pre-electric, pre-Charlie Christian era. George Van Epps played with some of the great swing big bands of the day among them, Benny Goodman, Ray Noble, and Freddie Martin in the 1930s.

This piece has been seen but never heard.

No doubt The Grotto was the same famous jazz spot in Chicago, "El Grotto," for which Earl Hines also dedicated a piece in 1945. (see above [JZ-SW1](#))

**Ref:** Anon. 2005, George Van Eps, Biography, [classicjazzguitar](#)

Abrams, Steve & Settlemier, Tyrone 2012, Columbia 35500 to 36000 Numerical

Listing, [78discography](#)

Blackburn, Mel 2005, The Van Eps Guitar, (Bottom of page) [classicjazzguitar](#)

Ginell, Richard S. 2013, Artist Biography, [Allmusic](#)

Kramer, Mike 2013, George Van Eps Paraphernalia, Classic Jazz Guitar, [classicjazzguitar](#)

Recordings by George Van Eps Ensemble, [honkingduck](#)

---

**JZ-SW7** United States 1999

## SQUATTIN' AT THE GROTTO

JZ – Swing – Instrumental

**Comp:** George VAN EPS

**Perf:** **Bucky PIZZARELLI** (7-string acoustic guitar)

**Prod. Co:** Arbors Jazz Records

**Time:** 2:45

**CD:** APRIL KISSES

Arbors ARCD 19227 (Tk 14)

**Notes:** Bucky Pizzarelli was a swing jazz guitarist who began his professional career in 1943 playing in the Vaughn Monroe dance band.

He was one of the select few jazz musicians to adapt Van Eps' 7-string Plectrum guitar. "Pizzarelli follows Van Eps' innovation of adding a bass string to his guitar which enriches the self-accompaniment possibilities of the instrument." (Neely 2000)

The 30-second Web site audio clip was an easy, slow-paced theme that bops along. **Ref:** Bay, William 1995, Masters of the Plectrum Guitar, [google.fr](#)

Bucky Pizzarelli, April Kisses CD, [Allmusic](#)

Bucky Pizzarelli, Bio, [Wikipedia](#)

Kremer, Mike 2005, Bucky Pizzarelli, [classicjazzguitar](#)

Neely, Mike 2000, Bucky Pizzarelli, April Kisses, [allaboutjazz](#)

---





**JZ-SW8** United States 1955

## TWO BATS IN A CAVE

JZ – Swing – Instrumental

**Comp:** Bill FINEGAN, Bobby NICHOLS, & Nick TRAVIS

**Arr:** Eddie Sauter & Bill Finegan

**Rts:** Zepher Music. (ASCAP)

**Perf:** Nick TRAVIS & Bobby NICHOLS (trumpets)

**Prod:** Jack Lewis

**Prod. Co:** RCA Victor

**Rec. Loc:** Webster Hall; New York, N.Y.

**Rec. Date:** Jan. 16, 1955

**Matrix:** F2JB-0930

**Liner Notes:** (No. B1) Stephanie Stein

**Time:** 2:13

A. American Releases:

1. Original **LP:** THE SONS OF SAUTER-FINEGAN

RCA Victor LPM-1104

12" 33rpm

2. Original **EP:** THE SONS OF SAUTER-FINEGAN

RCA Victor EPC-1104

7" 45rpm (3X45s) (Sd 3 – Bd 1)

B. German Releases:

1. Reissue on Compilation **LP:** SAUTER-FINEGAN ORCHESTRA:

DIRECTIONS IN MUSIC (1989)

Bluebird NL 86468 (stereo)

12" 33 rpm (Sd 2 – Bd 2)

2. Reissue on Compilation **CD:** SAUTER-FINEGAN ORCHESTRA: DIRECTIONS IN MUSIC

Bluebird ND 86468 (Tk 11)

Notes: "The Sauter-Finegan Orchestra was one of the more unusual bands associated with the Swing Era, not least because it did not even come into existence until after the Swing Era was over." (Ruhlmann 2014)  
A 7 or 8-bar theme, written by Finegan for two trumpets, is stated softly and then improvised on with the two horns counter pointing and then playing ensemble until they slow the tempo down at the end.

**Ref:** Eddie Sauter & Bill Finegan: The Sauter-Finegan Orchestra, [spaceagepop](#)

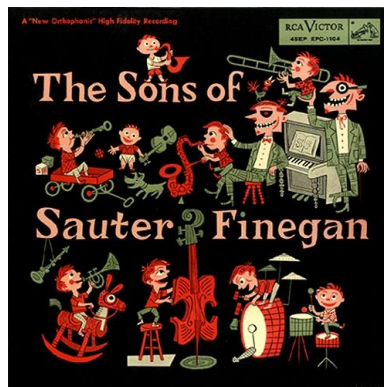
Myers, Marc 2011, Nick Travis, [jazzwax](#)

Ruhlmann, William 2014, The Sauter-Finegan Orchestra, Artist Biography, [Allmusic](#)

Sauter-Finegan Orchestra: Directions in Music LP, [Discogs](#)

Sauter-Finegan Orchestra, The Sons of Sauter Finegan LP, Album cover, [jimflora](#)

Smith, Pete; Blackman, Karen; Davis, Sylvia; Bellerose, Jennifer; & Kent, Jimmy (Editors) 1992, *The Official Music Master Tracks Catalogue*, 4<sup>th</sup> Edition, Waterlow Information Services Ltd., London, p. 1283



**JZ-SW9** United States ca. Early 1950s

## WHY DON'T YOU ACT LIKE A CAVE MAN

Jazz – Swing – Vocal

**Comp:** Lady Lois ROBBINS (LY-JZ3)

**Rts:** (Unknown)

**Perf:** Annette WARREN (vocal)

and orchestra

**Prod. Co:** Starland Records; Hollywood, CA

**Matrix:** 229-H

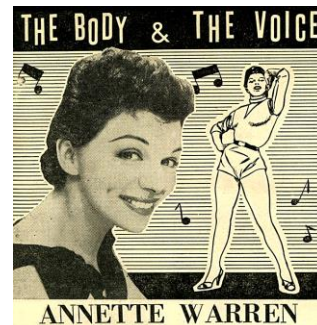
**Time:** 2:43

**Label:** Starland (Celebrity Series) 232 1A

**Flip Sd:** Moonlight Dreams

**Spec:** 10" 78rpm

**Notes:** For the second time (after Dietrich's "Hot Voodoo" – see under Film Music – Melodrama – *Blond Venus*) the "caveman" is presented from an entirely feminine point of view on a recorded disc: this song



was written by one woman and performed by another. Contrary to what might be expected, the caveman is not portrayed as a brutal, male chauvinistic pig. Instead he is made out to be a bold, dashing figure much sought after by a timid, indecisive girl. The first stanza tells the tale –



Why don't you take me on like a cave man  
Tease me 'til I can't even scream,  
Marry me before I breathe correctly  
I'm a weak, little cave man's dream.

It's a light-hearted ballad backed up by a swing jazz orchestra where the clarinet and piano share the breaks. (For full lyrics see [LY-JZ3](#))

The exact date of this obscure recording is very hard to determine but presumably it was released sometime in the early 50s. In any case, it certainly ranks as a very early example of a "caveman" song. Certain elements in the text of the lyrics bear a striking resemblance to the story line of the silent film, *The Caveman*, which Warner Brothers released in 1926, which had been taken from the play *The Cave Man* by Gelett Burgess.

Annette Warren, considered by some as a torch singer, worked behind the scenes in films dubbing her voice on the sound track for actresses who couldn't sing. She was the singing voice for Lucille Ball in "Fancy Pants" (1950) and for Ava Gardner in "Show Boat" (1951). She also modeled and "it was her form (with the head of some famous movie stars pasted on) that was used in many of the ads and posters for motion pictures." (Anon. 1956)

Annette had done three other earlier 78 singles for Starland: "Let's Go Out to the Movies," Starland 216; then Starland 221, "If I Didn't Love You," released in Jan. 1954; and Starland 225, "Sunrise Darling," with a later catalog number but, curiously, according to *Billboard* released in Dec. 1950. Her release, "Tame Me," was for ABC-Paramount in 1955 and that year she also had a hit record.

The tune and lyric structure much resembles the 1930 musical song written by Cole Porter, "Find Me a Primitive Man" (see Marginal Cave Music – Popular – *Find Me a Primitive Man*).

**Ref:** Annette Warren, *If I Didn't Love You*, Starland 221, *The Billboard*, Popular Releases, Jan. 23, 1954, p. 38, [google.fr](#)

Annette Warren, *Sunrise Darling*, Starland 225, *The Billboard*, Advertisement, Dec. 16, 1950, p. 38, [google.fr](#)

Annette Warren, Soundtrack Filmography, [imdb](#)

Anon. 1956, *Song Hits Magazine*, V. 19, n. 11, June 1956, Derby, CT, p.26

*The Caveman*, Silent Film, [Wikipedia](#)

Erickson, Hal 2014, *The Caveman* (1926), Synopsis, [Allmovie](#)

[caveinspiredmusic.com](http://caveinspiredmusic.com)