

**RATING—
THE RECORDS**



Frank Marshall Davis, for ANP) MARY LOU'S SOLOS

Mary Lou Williams, tops among keyboard queens, has just had two piano solo records released on Decca with drums and string accompaniment. Titles are THE PEARLS and THE ROCKS, and MR. FREDDIE BLUES with SWEET (PATOOTIE) PETUNIA. After listening to some of Miss Williams' thrilling work with Andy Kirk's band, these discs are in the main disappointing.

On just two sides, "The Rocks" and "Sweet Pecunia," does Miss Williams show flashes of the brilliancy that has made her internationally renowned in hot jazz circles. On these tunes she employs characteristic chord emphasis, offbeat timing and phraseology, but then only in spots. For the most part she

seems to be experimenting and not too successfully, with a new technique. These sides might do credit to a lesser ivory-plunker, but they are not consistently worthy of an artist of Miss Williams' ability.

Coleman Hawkins also falls down in his latest efforts with Lionel Hampton and an all-star band on Victor's ONE SWEET LETTER FROM YOU. His tenor sax sounds rough and his ideas second-rate. There are a dozen tenormen who could "carve" the great Hawk on this. But the rest of the side and of the companion EARLY SESSION HOP, are good enough. Benny Goodman's Columbia version of "One Sweet Letter" is far superior, with saxophone choir and rhythm at their relaxed best behind Benny's rousing clarinet, and of course Louise Tobin turns in a much better vocal than Hampton on this waxing. But I don't care at all for CATTERBRAIN, the Goodman doubling.

Jimmie Lunceford has a new performance on Vocalion of his famous WHITE HEAT, and it is really great. While in the killer-dille style at breakneck speed, every instrument blends perfectly and at no time does the piece run away from the players. The other side is YOU CAN FOOL SOME OF THE PEOPLE, likewise well done. If you like your drums heard instead of felt, bend an ear to Joe Daniels' SOLITUDE on Decca. This English band turns in one of its best jobs on this. Coupled is BLUE RHYTHM OF THE BLUES, not nearly so successful. On the sentimental side is Erskine Hawkins' REHEARSAL IN LOVE which is fine for that type of music. But deliver me from the loud and boring SATAN DOES THE RHUMBA on the other side of this Bluebird.

You know in advance that anything written by Slim Gaillard will have crazy words. So be prepared for two sides of vocal nuttiness on A-WELL-A-TAKE-UM A-JOE and CHICKEN RHYTHM on Vocalion by his Flat Foot Floogee boys. I like the good, jumpy rhythm dished out and the disc ought to go big among jitterbugs. One of the loveliest pairings of the season is by Glenn Miller on Bluebird. His BLESS YOU and SPEAKING OF HEAVEN blends rhythm and melody in perfect proportions. The Raymond Scott Quintet, specialists in descriptive jazz, offer NEW YEAR'S EVE IN A HAUNTED HOUSE and THE GIRL WITH THE LIGHT BLUE HAIR or Columbia. This is the foremost Scott double in many moons with lots of drive, power and humorous touches.

ON BALLIN' THE JACK, Al Nicholas, plays the best clarinet he has waxed on the special Bluebird series of New Orleans jazz by Jelly Roll Morton. But both this and the companion, DON'T YOU LEAVE ME HERE, suffer from the absence of Sidney Bechet. Another double bullseye for Harry James is scored with MY BUDDY and WILLOW WEEP FOR ME on Columbia. The James trumpet is in good taste and flashy, while the whole band is solid. Decca presents a new hot unit of violin, clarinet, guitar and bass in the Al Duffy Four swinging two Italian tunes, LA SPAGNOLA and FUNICULI FUNICULA. There are better musicians abroad in the land but their enthusiasm and novelty should put these boys across.

Of real interest is Charlie Barnett's Bluebird of THE DUKE'S IDEA and THE COUNT'S IDEA describing the two leading hot bands. The Ellington imitation is

especially successful, rendered in a slow mood with typical Ellington sax and brass work. The Lacie take-off, a stomp, does not get across nearly so well. Barnett's tenor sax differs too greatly from that of Lester Young and the Count's rhythm section defies duplication. There's a lot of happy jive and whistling by Bill Darnell in Red Nichols' version of the rapidly rising tune, YOU'RE THE GREATEST DISCOVERY on Bluebird. The coupling is I LIVE AGAIN.

ON RACE LISTS

Releases from the "race lists" have been piling up. Included are a couple of interesting reissues. One is LAWD LAWD and IN A CORNER by Cecil Scott, Made in the days of scat singing, and tuba, both sides back punch and sound, gutty swing with a gorgeous bass sax. Another reissue is on Decca by Iggy Robinson's Windy City Five. Titles are "A" MINOR STOMP and SUNSHINE. The first is good stomp stuff with an alto sax that sounds a bit off key but is nevertheless well played.

Best of the new race blues are GET YOUR ROW OUT and UNDER EYED WOMAN by Roosevelt Sykes on Decca and this is real lowdown stuff; A WORKING MAN'S BLUES and EASY WAY BLUES by Peetie Wheatstraw on Decca, some more genuine goods; FAN IT BOOGIE WOOGIE and DON'T PAN ME, a Decca by Frankie Jaxon with good swing; MARKED WOMAN and YOU AIN'T HAD NO BLUES, also a Decca by the satisfying Blue Barkers with Buster Bailey and Charley Shavers in the supporting band, and SEND ME AN ANGEL DOWN plus DO YOU CALL THAT RIGHT, a Vocalion by Roosevelt Scott with barrelhouse piano and vocal bass. Other race releases include the Deccas of DON'T YOU KNOW and LIL LIZA JANE, by Ollie Shepard; I'M BLOWING MY TOP and RAILROAD BLUES by Skeets Toibert, and the Vocalion of WHEN MY LOVE HAS COME DOWN and YOU CAN'T WIN IN HERE, by the Harlem Ham Fats.

IN BRIEF MENTION

ARE YOU HAVIN' ANY FUN and SOMETHING I DREAMED LAST NIGHT; WAIKIKI and GOODNIGHT MY BEAUTIFUL, both on Columbia by Ella Logan in characteristic vein.

INDIAN SUMMER and A UOVER IS BLUE, a beautiful popular coupling by Tommy Dorsey on Victor; TEA FOR TWO and THE LAST SESSION, an unimpressive debut on Sonny Burke on Vocalion; CHICO'S LOVE SONG and I LOVE TO SING THE WORDS WHILE WE'RE DANCING, pretty fair swing by Les Brown on Bluebird; AT LEAST YOU COULD SAY HELLO and STOP KICKING MY HEART AROUND, popular numbers by Jack Teagarden on Columbia, and A TABLE IN A CORNER and CAN I HELP IT, well played tunes by Larry Clinton on Victor.

**GAINES CASE BESTIRS
SOUTHERN WHITE UNI.**

Atlanta, Ga., Nov. 30 (C)—The decision of the U. S. Supreme Court in the Gaines case last December has kept presidents and trustees of the State universities in the deep South in a dither, ever since that time. Edwin Camp, writing in the New York Times, reports that they are still engaged in a serious struggle with their problem. He reveals that "three Negroes who sought to matriculate at the University of Georgia" while in Tennessee demand admission for post graduate work, two into the law school of the State University. Decision on the applications is being delayed while the committee, headed by Harmon W. Caldwell, president of the University of Georgia, prepared a report to be made to the Southern University Conference. Mr. Camp quotes President Caldwell as saying that he did not think it "feasible" to admit Negroes to Southern institutions "just now" and proposed as a practical solution the setting up of regional universities to which all the States embraced would contribute funds. If the Supreme Court does not approve of that plan, two other possible solutions are available, said Mr. Caldwell: "(1) Expansion of Negro State Colleges to provide for adequate instructions in law, medicine, ministry, social work and such other subjects. "(2) Financial aid to privately owned Negro colleges to accomplish the same purpose."

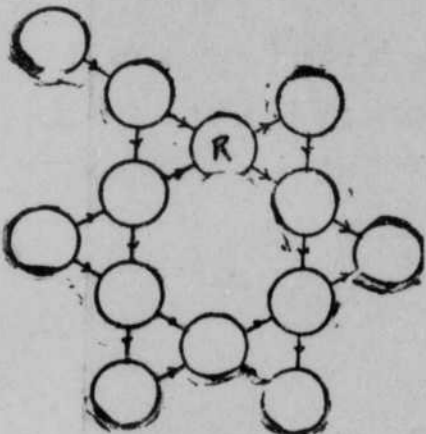
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