

JOLTS and JARS

Let us start this column with our grateful and appreciative thanks for the deluge of mail that followed our requests for suggestions. Appreciated it — frankly, we were overwhelmed — Maxwell staggered up with three armloads — well, two anyway — O. K., O. K., so it was only a box rent due notice.

Anyway — so you don't think The Duke has the best band. All right — I don't like carrots, maybe you do — I like spinach, you don't — Or even worse, you wouldn't trade one Lombardo, Kyser, King, Kay, Barron, or some other "schmaltz" band for six Ellingtons, Luncefords, Goodmans, James, Hawkins or any of the other good "kick" bands — But we'll still stick with The Duke — By the way, have you heard him lately broadcasting from the Sherman in Chicago.

Ziggy Elman, ace trumpeter with "Benny the Good," before Goodman disbanded, has now signed to play with T. Dorsey — this, after a month's stay with Joe "Hot Fiddle" Venuti.

You Glenn Miller fans might be interested to know that the "Moonlight Serenaders" will take in a mere \$630,000 this year at the box office — which isn't exactly hay.

"Hamrick's Hipcats" — by the way, its Hipped and not Hepped — Well — Jimmy and the Gang were really really mellow last Sat — Big brother Charlie — he of whom there is no more — Sat in at the box, and "Blubber" showed why he's one of the better 88 men in the state — Chollie's now jobbing and arranging with Shelton Stubbins — played two of his better arrangements. "In a Persian Market," and "I Dream of Jeannie, etc."

It's mighty good news to hear J. Dorsey's Band is finally coming into its own — After five years Jimmy is at last prepared to reap some of the financial fruit that had always gone to the other guys. Two of this summer's records "The Breeze and I" and "Six Lessons," seem to have set off the spark and started things breaking Jimmy's way — Now all Jimmy needs is a radio commercial, and when that comes, it will pull Jimmy Dorsey out of that "most under-rated band" classification he has labored under for five years.

Jitterbugs Jubilee at the drug — Bob Chester and his "Gee, I sound like Glen Miller, but I ain't" band on "Octave Jump" — Come all ye faithful, come and hear the real blues — The real stuff as played by "The Band That Plays the Blues," Woody Herman — You can't lose for a jit, it's number is eleven and its title is "Bessie Blues" — Give Barnett's "That's For Me" a try — you won't be sorry.

Down to Durham the other night to see Andy Kirk and "His Clouds of Joy" — Solid sender all — especially, Floyd Smith on Git-tar, Marv Lou Williams, piano and Dick Wilson tenor man — Missed Pha Terrell and June Richmond, Kirk's usual vocalists — but Henry Wells, who recently disbanded his band to play "trambone" with Kirk, handled the lyrics ably —

Monday night went to Raleigh where we had the pleasure of hearing some very mellow music — and mellow is the word — cause this was a double feature with Coleman Hawkins and his Crew, plus Al Cooper and his Savoy Sultans — And if you ain't heard Hawkins play "Body and Soul" you haven't heard a tenor sax at its best — Hawkins band is shaping up better than it did a few months ago, and the Savoy Sultans, with their "Jump-in' at the Savoy" and "We'd Rather Jump Than Swing," made this trip definitely worth while.

BAND REVIEW OF THE WEEK
Right now in many musical circles, Harry James has the best white band in existence, or in history. There are several reasons for this statement. First there is Harry himself, who leads the band with his unsurpassed

horn — His tempo's are sharply defined and with a natural beat, easy to feel and hold — Harry's horn leads the drive and attack of the band that is felt in every note — Simple moving arrangements by Andy Gibson, who heads a competent corp of arrangers — There's his fine rythm section, which also plays simply, but with a definite beat — There are such soloists as Vido Musso, tenor, Dalton Rizzotti, trombone, Dave Matthews, clarinet, and Sammy Donahue, recently with Kruppa, on tenor, and Dick Hymms, improving steadily, who takes good care of the vocal department — and finally there's the whole ensemble feel, the rythmic touch of the whole group, a quality found in only the greatest of swing bands —

Just a little about Mr. James: He started playing drums at six, when his family was traveling with a circus; then shifted to a trumpet, which he blew around Texas way with numerous bands. He finally went to Ben Pollack's Band and then to B. Goodman's unit, which he left a year and a half or so ago, to start this outfit of his, which still contains some of its original members — Future plans for the band call for its going into the Chatterbox in New Jersey, while continuing to wax for Varsity.

Well, that's the Jolts and Jars for this time, but we'll be right back at you next issue. Any mail — or — fe-mail — any passes to the show or football games — food or drink — setups — or money will be gratefully received and the senders will be honored (?) with a personally autographed photograph —

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HARRY JAMES

Pictured above is Harry James, leader of the band which is sometimes called "the greatest white band in existence". He is the subject of this week's "Band Review of the Week" in "Jolts and Jars"

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