

### Anne Hangen To Open Series of Discussions

Anne E. Hangen, secretary of the division of placement credentials, will hold open discussion meetings for senior education students in the Home Economics auditorium each Wednesday afternoon at 4:10, beginning February 12. The first topic of the series will be "Teaching Certification."

These assemblies are to be given for the purpose of discussing certification requirements for teaching in Pennsylvania and elsewhere, the work of placement agencies, job hunting, including interviews, letters of application, etc., and technique in general. Miss Hangen intends to hold at least three of these meetings and as many more as are requested.

### The Record Crop

Casa Loma fans won't be too impressed by their version of "With All My Heart" but I'd suggest that the recording wasn't too good. Good tune, though. The other side is "Lovely Lady," and this one is just as disappointing. Decca has done better than this by Glen and the boys. (Decca-652.)

Ted Fiorito has been lured into the Decca studios and his "Just One of Those Things" is right good stuff. His piano is choppy but cute, his trumpet man messes around, and the vocal by Muzzy and the Debs is well handled—and it's recommended. Not so pleasing is the other side; it's "I'm Gonna Sit Right Down and Write Myself a Letter." It's much too sweet for that type of tune. (Decca-678.)

The old Ray Noble who recorded in Europe had everything and Victor is smart enough to appreciate it. They have released an old job. "It's Great To Be in Love," and it is a star. Bill Harty on traps holds up his end and the bass player and he pounded out the rhythm to a fare-thee-well. The clarinet passage near the beginning is a dandy and the sax section clips away like mad in their contribution. The trumpet player lets drive into the brass hat and nearly sends it across the studio. The vocal is lusty and all in all it takes the week's blue ribbon. The coupling, "My Sweet," is the exact antithesis. The trombone, alto, and vocal are all honeyed, although the rhythm is unobtrusively substantial. (Victor-25232.)

Rudy Vallee pops up with two tunes from the Jesse Matthews film, "First a Girl," and does well with his material. "Everything's in Rhythm With my Heart" is a lively

bit, and the Vallee vocal is enhanced by some clever sax work in back. The other tune, "Say the Word and It's Yours," is slow and dreamy, with the vocal being the only distracting influence. (Victor-25233.)

Cleo Brown, colored, plays piano and sings in an out-of-breath manner, way up high, an reminds one of Louis Armstrong ever so faintly. Depends entirely on individual taste as to whether you'll like these two numbers; "When" and "When Hollywood Goes Black and Tan." The latter is a novelty with possibilities. Cleo's piano and vocal is backed by a rhythm outfit consisting of bass, guitar, and traps. (Decca-632.)

Paul Whiteman's swing crew marches precisely and gayly through the strains of "Darktown Strutters' Ball" and "Farewell Blues" and it's typical Whiteman. He has the help of the Teagardens and Jack takes the "Darktown" vocal in a way you'll like. Soloists get plenty of chance to strut but the spontaneity of the colored outfits seems to be missing. (Victor-25192.)

Vallee plays "Hypnotized" and Duchin yields "Moonburn" on one and the same platter. Vallee's vocal isn't the best part of his side, but his band seems to have taken a new lease on life. Even the violin section seems to have caught the idea. Duchin—but why dwell on such a theme? Lew Sherwood patterned the vocal after the carefree style of Bing, so it isn't so bad. (Victor-25231.)

Lombardo takes two of the hits from "Porgy and Bess," the Gershwin opus, and acquires himself well. I won't carp about that abominable trumpet, or the poor piano, or the trio trying to sound like a lot of levee loungers and sounding just like the Lombardo trio; there is enough originality shown in a passage or two to make it a worth-while addition to your collection of Americana. Titles? Oh! yes; "I Got Plenty of Nuttin'" and "Pain't Necessarily So." (Victor-24204.)

Nobody but Ellington writes numbers like these, and no other band ought to be allowed to play them. Nevertheless, "Bird of Paradise" and "Rhapsody, Jr." have been done by Jimmy Lunceford in true Ellington style and they don't suffer at his hands. The Lunceford bounce stands out in these numbers and they get the green light. (Decca-639.)

Bing Crosby lost no time in getting his tunes from "Anything Goes" on

the wax, and they can be recommended to anyone. Georgie Stoll's band from the Coast provides the accompaniment. "Sailor Beware" has the good old Crosby lilt and the band goes to town right behind him, having caught the spirit of the thing exactly. The coupling, "My Heart and I," finds Massa Bing in just as fine voice and we for it. (Decca-631.)

Ted Fiorito takes "The Broken Record" for another spin and in spite of making the vocal too draggy and sweet, does a good job as any recorded to date. He brings in the electric organ on the other side; "Hypnotized," and achieves some unusual effects. Easily a two minus. (Decca-677.)

Decca has a new outfit on the payroll, and while we don't know a thing about origin or personnel, we want to give Lew Stone and his band a big hand and welcome him to our list of rhythm providers. In "Lazy Rhythm," aptly named, he presents a bronze brigade that belts it out and the whole disc is so full of body that you just want to shout. The other side, "Mediterranean Madness," has tricky lyrics and a rhythm that pounds itself into your consciousness. A good item. (Decca-656.) If anyone knows this band, just drop a card cure of this department and let your reviewer in on it.

Victor again caters to the "Hot Club" boys with Mezz Mezzrow cutting "Old Fashioned Love" in tip-top style. If this is the same crew that he had for "Apologies," then a sideways peep into Eddie Nichols' notebook reveals that it's Ward Siloway's trombone that you hear right at the beginning; Benny Carter's alto next, some swell high trumpet breaks, then Bud Freeman's tenor. You won't go wrong on this one. The other side has the unusual title, "5th and Calumet," which we presume to be a street in some Dixie town. Here Mezzrow hands out some clarinet that even Goodman wouldn't be too ashamed of. Nice piano work and lots of swell bass and traps; Kirby and Webb, if our notes were copied correctly, Chick hasn't the driving force of Krupa but his liveliness is a compensatory factor that rests easy on

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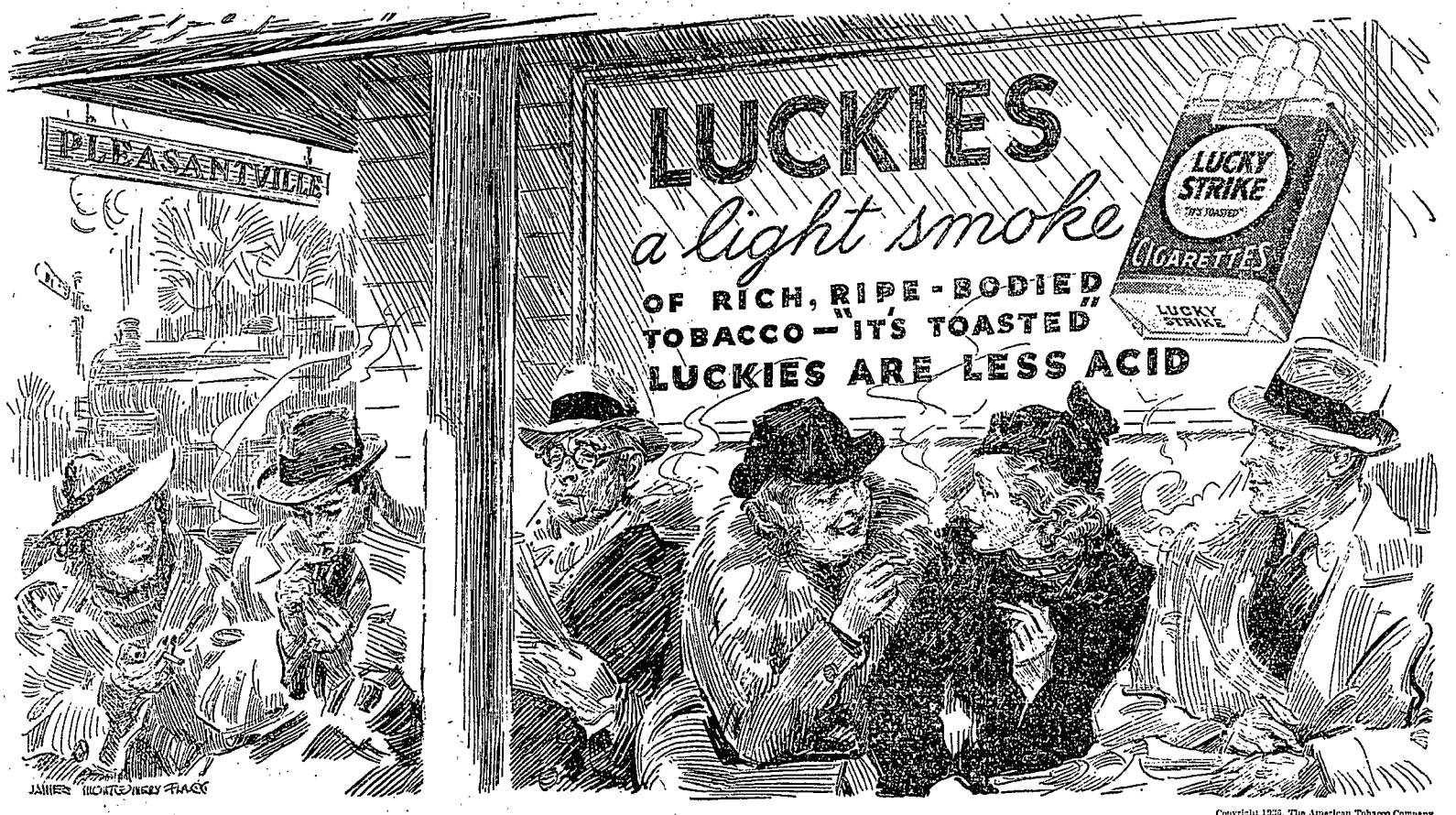
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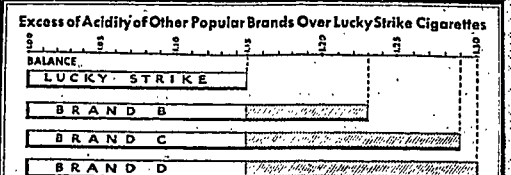
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