

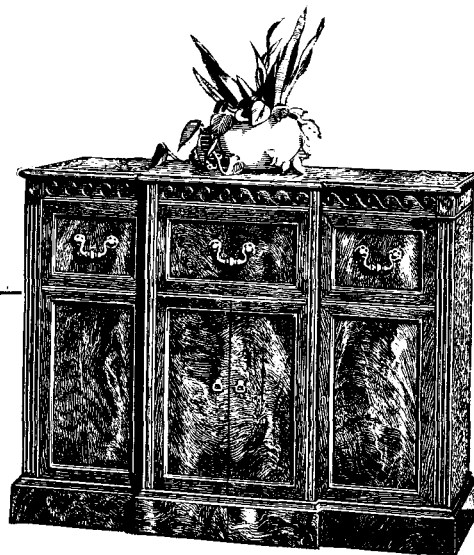
ADD-A-PART

A WELCOME reappearance on the market has been made recently by the Add-a-Part recordings which were a healthy development of the late Thirties, until war shortages caused their suspension. "Healthy" for the specific reason that they turned the passive pleasures of the phonograph into an active agency of help to persons not content merely with listening. For the student, the teacher, and the industrious amateur they made practice and teaching time far more useful than in the past.

For those who may have forgotten or overlooked the Add-a-Part series, it may be noted that they were ingenious "accompaniment" records by which a singer could practise his performance to the piano-playing on a disc, or a violinist enjoy the measures of a string quartet without waiting on the pleasure of a group of friends.

Among the intelligent aids to the home performer are the inclusion of a printed score in the album, a clear indication of pitch at the beginning of the record, and a preparatory tempo to settle that important matter before the performance begins. It is beyond the power of the accompanying players to anticipate what an individual will want to add in the way of personal expression to the playing, but these records care for practically anything that can be anticipated. Presumably there will be additions to the list if the public interest warrants, and the suggestion might be made that the material in the song category be expanded beyond the gamut of "Annie Laurie," "Carry Me Back to Old Virginny," and "Old Black Joe," with "None but the Lonely Heart" and "Songs My Mother Taught Me" as the only art songs included.

It also seems somewhat surprising that no piano parts of violin or cello sonatas are available, or violin parts for the pianist who wants to perfect himself in this kind of playing. No doubt it is something to which Fritz Rothschild, who pioneered this undertaking, and the Columbia Record Company, which sponsored it, will turn their attention in the near future. It might be well worth consideration, too, for artists of high rank to be used for some such work, for obviously the attraction of playing a violin sonata to the piano, say, of Robert Casadesus, or playing a cello accompaniment for Gregor Piatigorsky would be infinitely greater than with merely an anonymous musician of routine abilities. Nor need the artists consider this unworthy occupation for them, considering what some of them have recorded of their own volition.



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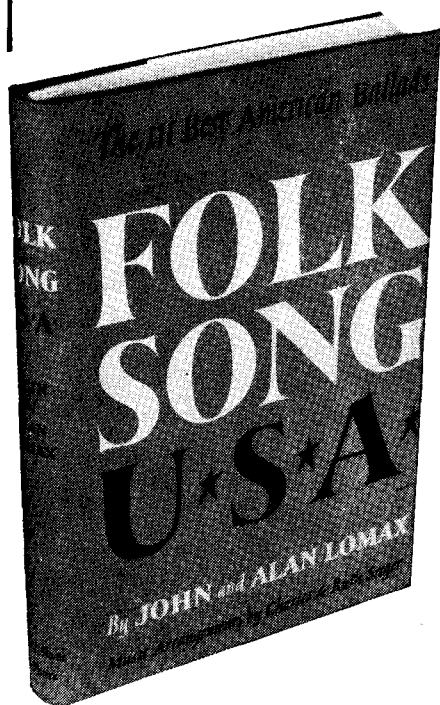
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Recordings Reports on Current Pop Releases

PERFORMER, SONG, DATA	REPORT
Basie, Count: "Piano Rhythms." Victor album P 200, \$4	Deft finger work by the inimitable piano stylist, whose personal abilities are more interesting than the orchestra with which he is associated these days. Included are such originals as "Swingin' the Blues," "Back Stage at Stuff's," and "Basie's Basement," in addition to treatments of "My Buddy," "Shine on Harvest Moon," "I Never Knew," and "Sugar." Commendable enterprise by Victor to offer eight sides of Basiana, even if the quality of them is variable.
Brown, Les: "I Bring You Spring." Columbia 38164, 75¢	One of the better big bands still active, in a pair of plausible tunes. "Please Don't Kiss Me," from "A Lady from Shanghai," is the companion piece, and both have vocals from a promising singer named Eileen Wilson.
Como, Perry: "You Can Do No Wrong." Victor 20-2784, 75¢	A Cole Porter tune from "The Pirate," teamed with a partner effort from the same score, "Love of My Life." Neither is a landmark for the famous tunesmith, but Como gets considerably more from them than Judy Garland does in the excerpts from the sound-track noted on page 59. Russ Case does his usual expert work with the orchestral accompaniments.
Crosby, Bing: Excerpts from "Oklahoma!" "Song of Norway," "Annie Get Your Gun," etc. Decca album 648, \$3.94	A final fillip of glory for these cosmic successes, in which Crosby versions of "People Will Say We're in Love," "They Say It's Wonderful," and "I Love You" are preserved as they were recorded by the great man when the shows were new. "If I Love You" from "Carousel" should be noted as an inclusion, for the anti-Sinatra faction.
Crosby, Bing: "Pinetop's Boogie," etc. Decca album 634, \$3.94	More of the versatile Crosby, this time in rhythm numbers in association with Louis Jordan, Lionel Hampton, Eddie Heywood, etc., who appeal to the earlier instincts of Der Bingle, when he was a member of the Whiteman ensemble. Mostly successful, but also notable for a lethargic bit called "That Little Dream Got Nowhere."
Herman, Woody: "Story of a Starry Night." Decca 25351, 79¢	Three of the composers of this are named on the label—but not the important fourth: P. I. Tchaikovsky. ASCAP will hardly make an issue of it, in any case. On the other hand, it is the Herman talent which makes it an issue worth mentioning here.
Lee, Peggy: "A Rendezvous with." Capitol album CC 72, \$3.12	A series of subtle vocalizations by the current favorite—on a basis of her best-selling "Mañana"—with the helpful arrangements of Dave Barbour. They are mostly familiar, but the odd item—"Don't Smoke in Bed"—has some technical tricks which make it more effective than its inherent qualities would suggest.
Powell, Mel: "Anything Goes" and "That Old Black Magic." Capitol 15056, 79¢	A welcome return to wax by the able pianist and arranger, best remembered for some distinctive work—in both spheres—with Benny Goodman. He has been a convalescent for some time, but these performances suggest that his health (musically, at any rate) is returning. There is much charm in the piano styling, if not so much merit in the accompanying instrumental work.
Shore, Dinah: "My Guitar" Columbia 38162, 75¢	Insinuating vocal work by the favorite singer, to accompaniments credited to the "Brazilians." With it is a tune from the Harold Arlen score for "Casbah" entitled "It Was Written in the Stars." Fine popular singing in both, without affectation or over-emphasis. In this field, that is high tribute. Also, unusually good recording.
Sinatra, Frank: "All of Me." Columbia 38163, 75¢	A heroic revival effort by Sinatra, well-sung but also embellished by some special piano effects by an unnamed collaborator. Assuming that the arrangement is by Alex Stordhal, who conducts the orchestra and usually is responsible for Sinatra's musical framework, it is a remarkable example of the fresheening effect of a little harmonic ingenuity. "I Went Down to Virginia" is a junior party, in interest.
Spivak, Charlie: "The Last Thing I Want Is Your Pity." Victor 20-2777, 75¢	Despite the unpromising title, this is the work of a song-fashioneer who has won respect for a number of original, unhackneyed tunes—Frank Loesser. The companion side, which presents "But None Like You," is also the product of a respectable name: Ray Noble. Spivak treats each with the orchestral respect due them, and the vocalists are the familiar Irene Day (in the Noble song) and the unfamiliar Rusty Nichols.

The Saturday Review