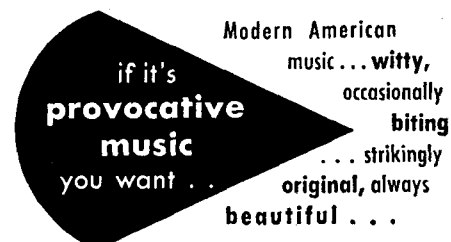


Recordings Reports on Current Pop Releases

PERFORMER, SONG, DATA	REPORT
Basie, Count: "Slider." RCA Victor 47-3032, 68¢.	An old-fashioned Basie performance, in the manner of such a "riff" classic as "Miss Thing," proving that the spirit is there when the flesh is willing. Overside James (Ample) Rushing delivers a typical blues speciality "Wine-O," with the flourish of his best days. Particularly potent sound on the 45 rpm.
Beneke, Tex: "The One Who Gets You." RCA Victor 47-2989, 68¢.	Sharp performance by Beneke and helpers — the Moonlight Serenaders in particular — of a likely new ballad, in the old Miller tradition of song-styling: in which arrangement, spirit, and personnel blend perfectly. Good vocal by Maestro Tex on this. With it is "Blues in the Night March" in which the durable Mercer-Arlen tune is given the Dixieland street-parade treatment.
Brown, Les: "Joltin' Joe DiMaggio." Columbia 38554, 63¢.	Timely revival of a musical diamond (baseball variety) of purest ray serene, stimulated no doubt by recent paean in praise of J. Robinson. Considerable possibility that two discs may be theme songs of rival sides in Fall Classic (sometimes known as World Series). With it is another Brown favorite: "Nickel Serenade," with famous vocal by Betty Bonney. Gravely, the disc notes "Recorded Aug. 8, 1941," for DiMaggio opus, "Recorded Aug. 8, 1941," for "Serenade," making "Aug. 8, 1941" famous in other ways than Hitlerian.
Desmond, Johnny: "Don't Cry Joe." MGM 10518, 63¢.	Melancholy doings by the usually spirited Johnny, for which there may be another word in the bright lexicon of youth, such as "dreamy" or its 1949 equivalent. Equally somnolent style in the overside "The Last Mile Home." Tony Mottola presides over the associated instrumentalists.
Harvey, June: "Just for Fun." MGM 10515, 63¢.	Livingston and Evans, who did something remarkable with "Buttons and Bows" are in a more mundane mood here, with no elevating assistance from La Harvey. Overside she delivers a rhetorical question in a class-conscious opus called "Cheap Cigars," asking "Is there anything worse than cheap cigars?" There is an answer, but I am too much of a gentleman to give it.
MacRae, Gordon: "Wonderful One." Capitol 57-723, 79¢.	Those who don't remember a slim, boyish Morton Downey (yes, both) dressed in a white sailor suit (as a member of Paul Whiteman's "S. S. Leviathan Orchestra") singing this in a voiceless tenor—the microphone had just come in—may find MacRae quite a singer. We'll settle for memory, and Downey. Overside he operates on "I Want You to Want Me to Want You," which is the lyric delight the title forewarns.
Martin, Dean: "Vieni Su." Capitol 57-726, 79¢.	More in the sleepy tempo of "Don't Cry Joe" (see above), which suggests that tastes in pop tunes are verging on the inanimate. Martin is a pleasant singer, who manages the unlikely feat of sustaining interest to the end of this slumberous opus. With it is "The Lucky Old Sun," in which both the tempo and the interest pick up. Here Martin shows a sense of pulse that may make him an engaging singer, given proper material. Paul Weston's orchestra, with a particularly able trumpeter, takes half a chorus with good results.
Monroe, Vaughn: "Silver Lining Songs." RCA Victor album P246, \$3.25.	Thanks to the recent film called "Look for the Silver Lining," Monroe has been privileged to exercise his orchestra and voice in six of the choicer songs of the between-wars' period: "Who," "Time on My Hands," "Avalon," "A Kiss in the Dark," and the slightly unchronological "Shine on Harvest Moon" as well as the Kern title tune. The arrangements are all good, the orchestra plays well, and—for an eye-opening change—Monroe sings in a manner to make quibbles questionable.
Noble, Ray: "Dance Parade." Columbia LP 6065, \$2.85.	Minus dialogue and sound effects, Noble has a chance to perform his syncopated sorcery unimpeded by the excess verbal baggage that made his recent "Happy Birthday" and "Anniversary" LP's alternately enjoyable and tedious. Snooky Lamson is heard in "The Very Thought of You," Larry Stewart in "Sleepy Time Gal," Howard Phillips in "By the Waters of the Minnetonka," and Lamson again in "It Might As Well Be Spring" and "Goodnight Sweetheart." Nobody sings in "Cherokee," which is fine with me.



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Letters to the *RECORDINGS* Editor

"Geon" International

SIR: In your column *IMPRESSIONS* . . . conveying the good news that London LP's are now to be available, you speak of Geon as a British plastic. This is correct in that the synthetic resin used for LLP recordings is manufactured by British Geon Limited in Great Britain. However . . . it seems well to avoid the unintended but misleading implication that Geon is perhaps only a British plastic. British Geon Limited, affiliated with The Distillers Company Ltd. and B. Goodrich Chemical Company, began the manufacture of Geon plastics within the last few years, and has the right to use the trade name Geon in Great Britain. In the United States, Geon resins have been made for many years by B. F. Goodrich Chemical Company. . . . Several American manufacturers of recordings use Geon made by B. F. Goodrich Chemical Company.

P. C. JONES.

Cleveland, Ohio

EDITOR'S NOTE: To reader Jones, Field Technical Manager of B. F. Goodrich Chemical Company, our thanks for this amplification of our original information. The reference to "American manufacturers of recordings" who use Geon suggests a possible source of material for those who term their discs "unbreakable" but not Vinylite.

Burke Biased?

SIR: I have just read the article entitled "45 Rpm—Second Phase" [*RECORDINGS*, Sept.] . . . and I feel impelled, after suffering in silence for some time, to assure you that at least one record purchaser has not accepted the Kolodin fiat that the abolition of the 45's is a consummation devoutly to be wished. . . . Granted, gentlemen, that the 45 rpm player is not an instrument of absolute perfection, handed down by benevolent Titans to show that Victor is blessed of the gods. But it is a good player—it changes records rapidly, it tracks exceptionally, and though it lacks a cut-off, it is capable of giving satisfactory reproduction. And the records are good, too—well above most 78's that I have heard, and I think easily equal to the LP. As to slippage, of which Mr. C. G. Burke (a gentleman who obviously regards Columbia in the light of a big brother) makes so much, I have found that while it occurred in a few albums at purchase, it can be easily corrected, and provided that one does not store his records in an oven, that it has a relatively slight tendency to recur.

When the editors of *RECORDINGS* do find time to give some attention to 45's I discover a divided attitude. Either the reviewer figuratively spits upon the Victor system, or regards it as the biggest laugh since Nelson Eddy tried to sing the Chanson du Toreador. It is here, I guess, that my principal argument with *RECORDINGS* comes, for I am greatly desirous to find (and have not yet found) a *Saturday Review* writer who is willing to consider 45 rpm as a serious attempt

to evolve a new and more satisfactory system of phonographic reproduction. You may not believe me, gentlemen, but that is what it is. Victor may not be the brightest company in the world, but they don't spend that much money just to provide you with yaks.

WILLIAM H. DICKEY.

Sedro-Woolley, Wash.

EDITOR'S NOTE: If Mr. Burke is in any filial relation to Columbia, it would certainly be of third cousin twice removed, to recall some of the objections that were entered when he commented adversely last spring on some of the earlier LP's. As for the attitude of *RECORDINGS* on the merits of 45 rpm as "a new and more satisfactory system of phonographic reproduction," may I cite the following impartial, eminently commercial, and objective dissenters: Mercury, Concert Hall, Cetra, Vox, English Decca, American Decca, even Capitol?

Schönberg Discs

SIR: Congratulations on your Schönberg "boost" on this most auspicious occasion. May I register a few corrections and additions to the discography? There are only four quar-

tets, not six, in the Kolisch series. . . . And the most recent composition of Schönberg to be recorded is his contribution "Postlude" to the "Genesis" suite commissioned by Shilkret and recorded by Werner Janssen. . . . Of course this list is still too short. Let us hope that public demand will help expand it. That would be a very practical kind of commemoration of Schönberg's seventy-fifth birthday!

DIKA NEWLIN.

Petersborough, N. H.

In Re Cebotari

SIR: As one who mourns the death of Maria Cebotari because she was a personal friend, I should like to add a little to the remarks of Thomas Heintz [*RECORDINGS*, Sept.]. Maria Cebotari was one of those rare singers who possess all the qualities demanded by the perfectionists, a beautiful voice, thoroughly trained and capable of infinite expression, real acting ability, and an enchanting stage presence. . . . A conductor's delight because she was so willing to give of herself to her art, she knew every role it was at all possible for her voice to encompass, and, though of prima donna rank, was ever willing to step in at a moment's notice.

EDITH FAIGMAN.

New York, N. Y.

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