

Savoy Record Albums

An Article by Frank Daniels
MG-12000 to MG-12029

Label Styles

Label 50

Red label with SAVOY outside of circle.

The circle is inside the label.

LONG PLAYING and MICROGROOVE are at the bottom.

Some copies have "A Hi-Fi Recording" as the top line.



BOHEMIA AFTER DARK76
Kenny Clarke, Drums (1-12")
Savoy MG 12017

Some of the freshest, most imaginative jazz sounds around have been etched into this fine LP package. Kenny Clarke lives up to the billing of a classy drummer who understands that high decibel quotients do not necessarily make great drumming. His group includes Horace Silver, piano; Paul Chambers, bass; Jerome Richardson, tenor and flute; Julian Adderley, alto; Nat Adderley, cornet, and Donald Byrd, trumpet, all of whom show a polished knowledge of their own idiom. Collectors should take note of this disk.

PRESENTING "CANNONBALL"78
Julian (Cannon Ball) Adderley, Alto Saxophone (1-12")
Savoy MG 12018

After the big buildup, here's the proof: Cannonball is quite an alto man. He's directly in the tradition of Charlie Parker; has similar tone, similar unpredictable rhythmic patterns in his solo line, and a real "take charge" attack. This is strong, vibrant, swinging jazz of the moderate-modern school. It's a great conversation piece, and talk will lead to sales in shops where it can be plugged.

FLUTES AND REEDS72
(1-12")
Savoy MG 12022

The flute is gaining more and more acceptance as a jazz instrument. An album like this one seems determined to prove just how virile, and sometimes down-right funky, a tone the flute can produce. Frank West, the popular Basie soloist, is a leading figure in this movement, and he produces vigorous music in duet with another flutist, Jerome Richardson. Additional interest comes from the flute-sax combinations in these Ernie Wilkins arrangements. The outstand-

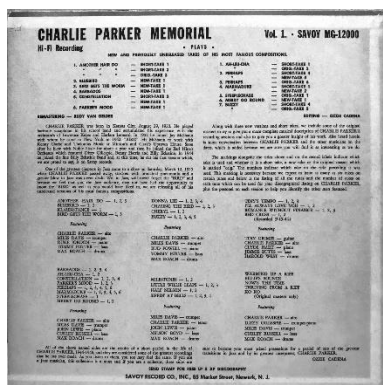
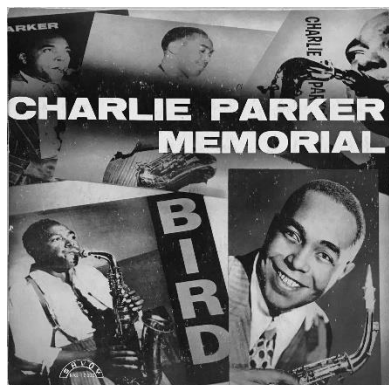
VERY TRULY YOURS68
Little Jimmy Scott (1-12")
Savoy MG 12027

Scott, a one-time vocalist with the Lionel Hampton band, has an unusual singing style, difficult to categorize. Technically, somewhere between blues and standard pop, he is so individual that he can truly be said to be in a class by himself. Scott has a high voice that can take on the agonized sharp edge of Johnnie Ray—and can also be as tender as any crooner. The presence that Scott has in person is easily felt on this LP. An album of off-the-beaten-track appeal that ought not be overlooked.

JOHNNY MEHEGAN'S "REFLECTIONS" 72
Johnny Mehegan, Piano; Kenny Clarke, Drums (1-12")
Savoy MG 12028

Mehegan is not so much a jazz pianist as a pianist who plays some jazz. He has some interesting ideas, mainly in the way of applying Bach-like counterpoint to standard tunes. After a few choruses of this, it shapes up as a "gimmick," over-employed considering the lack of inspiration that propels it. However, it may be sold as a special kind of cocktail piano, and may appeal to many of those who like, let's say, Don Shirley.

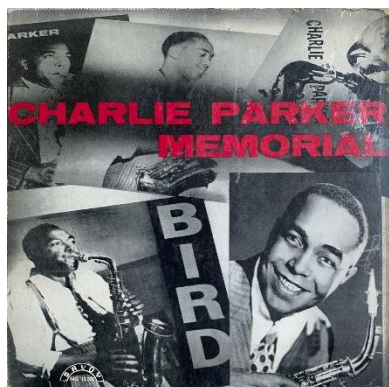
Main Twelve-Inch Series (12000)



MG-12000 Charlie Parker *Charlie Parker Memorial*

Approximate Release Date: May 1955

The first front cover (fc1) is in black-and-white. The first back cover (bc1) erroneously shows the street address of Savoy Records as 85 Market Street instead of 58 Market Street. The second back cover (bc2) corrects the error; like the first back cover, there is a dot between “Vol. 1” and “Savoy” in the top right. The second front cover (fc2) accompanies the third back cover (bc3). Like the first cover, its fold is from the front to the back. By this time, though, Savoy had chosen to add red color to the album title. The back cover (bc3) no longer has a dot before Savoy; it also adds “Printed in USA” in the bottom right.



The later covers are folded from back to front. The front slick (fc3) has a brighter red shade than the second slick. The new back slick (bc4) removes the address of Savoy Records.

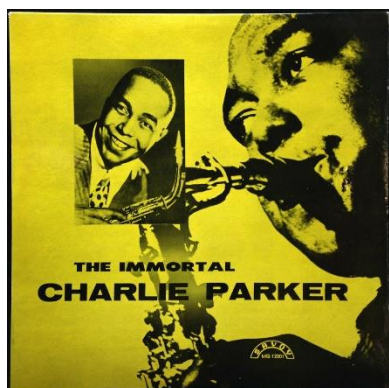
Savoy announced the album’s release in early April 1955, inaugurating the conversion of most of the ten-inch LP line (series MG-15000) to the larger twelve-inch size.

Savoy Preps New LP Line

NEW YORK, April 9. — Savoy Records is preparing a new line of 12-inch LP's, with the diskery set to concentrate its effort in the packaged record field in the large platters.

Many of its catalog 10-inches will be converted to the larger edition, and Savoy plans to issue 10-inches in the future only when insufficient material is at hand for larger units.

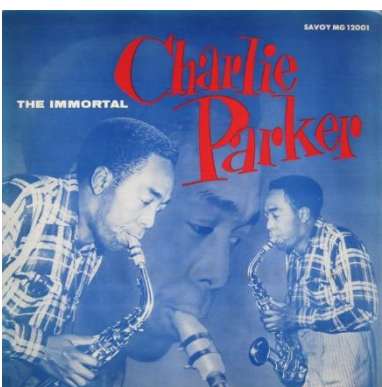
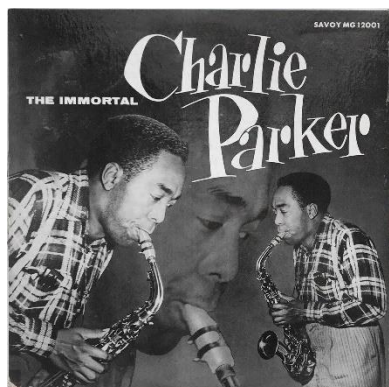
President Herman Lubinsky, meanwhile, reported that he has leased Canadian pressing rights to his hit diskings of “Don’t Be Angry” by Nappy Brown to Quality Records.



MG-12001 Charlie Parker *The Immortal Charlie Parker*
Approximate Release Date: May 1955

The first front cover (fc1) has a yellow background and features two images of Parker. The first back cover (bc1) shows the address at 58 Market Street and does not read "Printed in USA."

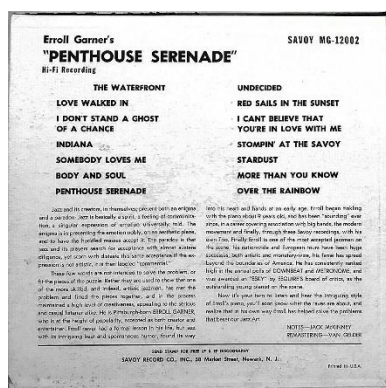
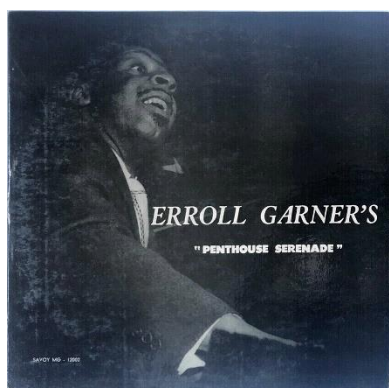
From early 1956, the second front cover (fc2) features three images of Parker and shows Parker's name in a more stylish typeface. During this run of covers, the back-cover slick changed from bc1 to bc2 – with the "Printed in USA" notation being the only difference. Later in 1956, Savoy added red and blue to the cover (fc3). Some time later, the size of the front slick was reduced, so that the back slicks fold around to the front (fc4). In the late 1960s, "PO Box 1000" was added to the back cover, and the album was rechanneled for stereo (fc5). Still later, the cover returned to black-and-white, keeping the rechanneled stereo designation (fc6).



Jazz

CHARLIE PARKER MEMORIAL: THE IMMORTAL CHARLIE PARKER85 (2-12")
Savoy MG 12000, 12001

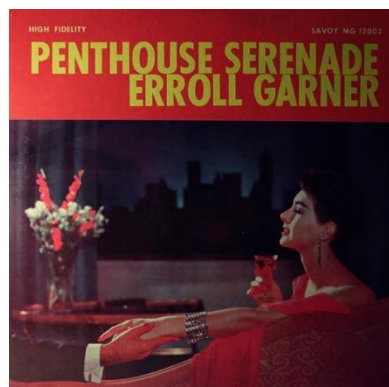
"Genius at Work" could have been seriously considered as the title of Savoy's Charlie Parker memorial albums. This rich and detailed collection of previously unreleased masters and short takes (with, in some cases, original masters alongside for comparison purposes) has the value of the sketch-books of the great plastic artists, showing as it does the evolution of Bird's ideas, the stages by which they were recast and polished to attain perfection. Dating from the period 1944-1948, the selections feature him with a group of musicians on whom he had lasting influence, and who still carry on in the spirit of his approach—Miles Davis and Dizzy Gillespie on trumpet, Bud Powell and John Lewis on piano, and Max Roach on drums, to single out only the most important names. Sound on these sides is a bit dated, tho expertly refurbished, but this will matter little to anyone to whom the Bird's blowing meant anything.



MG-12002 Erroll Garner *Penthouse Serenade*

Approximate Release Date: June 1955

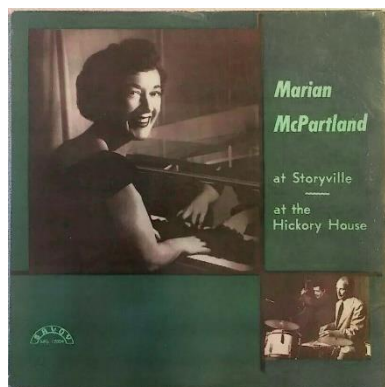
The first front cover (fc1) was black and white, showing a large image of Garner playing the piano. Second covers (c. 1957) were more colorful, showing a man's hand reaching out to a seated woman (as if inviting her to dance). The third cover from the mid-to-late 1960s shows a close-up of Erroll Garner's head. This release retitles the album as *Erroll Garner Plays, Vol. 1*. Copies from the 1970s are in rechanneled stereo.



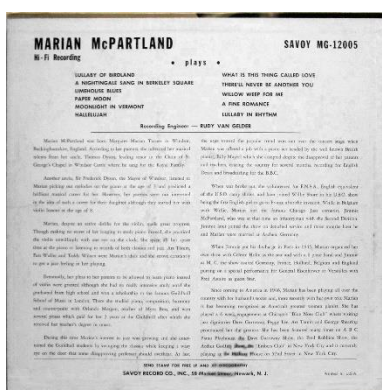
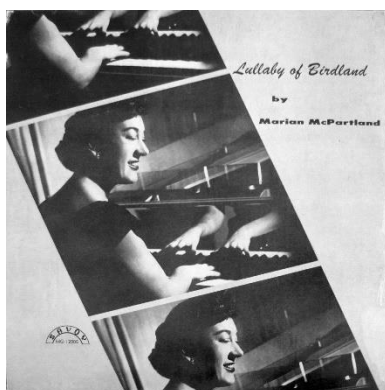
MG-12003 Erroll Garner *Serenade to "Laura"*

Approximate Release Date: June 1955

The first front cover (fc1) was black and white, showing Garner at the piano. Second covers (c. 1957, fc2) show a couple in a love seat. The third cover from the 1960s shows a drawing of Garner's face and retitles the album *Erroll Garner Plays, Vol. 2*. Copies from the 1970s are in rechanneled stereo.



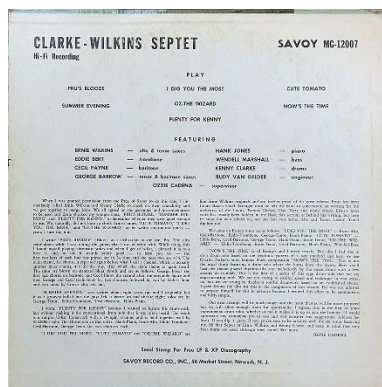
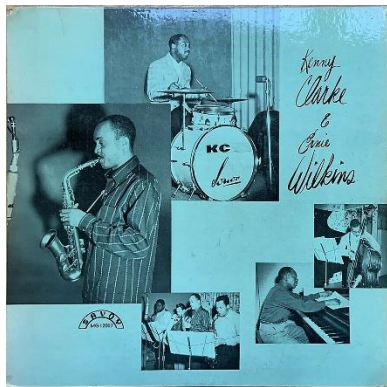
MG-12004 Marian McPartland *In Concert (at Storyville, at the Hickory House)*
Approximate Release Date: June 1955



MG-12005 Marian McPartland *Lullaby of Birdland*
Approximate Release Date: June 1955



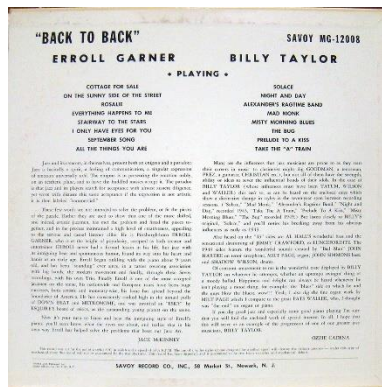
MG-12006 Kenny Clarke *Kenny Clarke*
Approximate Release Date: June 1955
The second cover (fc2) retitles the record *Telefunken Blues* and highlights Milt Jackson's appearance.



MG-12007 Ernie Wilkins & Kenny Clarke *Clarke-Wilkins Septet*

Approximate Release Date: June 1955

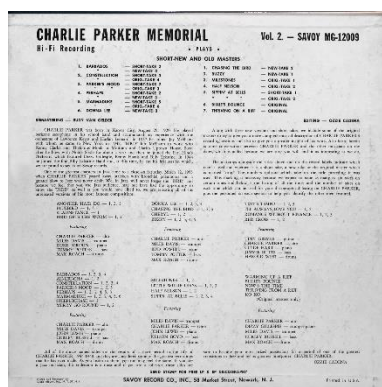
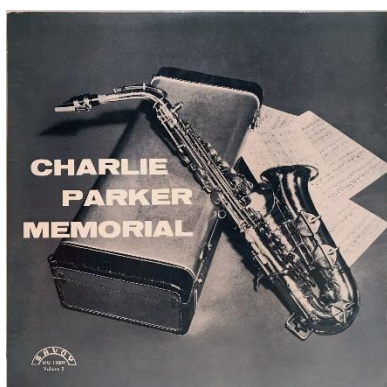
The first front cover (fc1) has a light blue background. The second cover (fc2) retitles the album *Plenty for Kenny* and shows a color photo of a drum kit.



MG-12008 Erroll Garner/Billy Taylor *Back to Back*

Approximate Release Date: June 1955

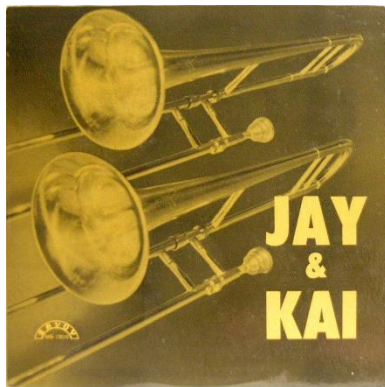
The first cover (fc1) has a blue background. The second cover (fc2) shows images of the artists' heads superimposed over a piano. Later copies not only retitle the album *Separate Keyboards*, but also, they consist of four fewer songs. These copies from the 1960s have color graphics but show no artist photos.



MG-12009 Charlie Parker *Charlie Parker Memorial, Vol. 2*

Approximate Release Date: July 1955

Later covers have the saxophone and case tinted gold.

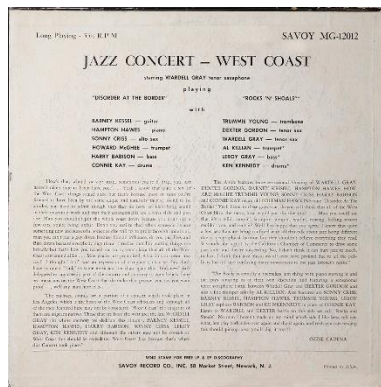
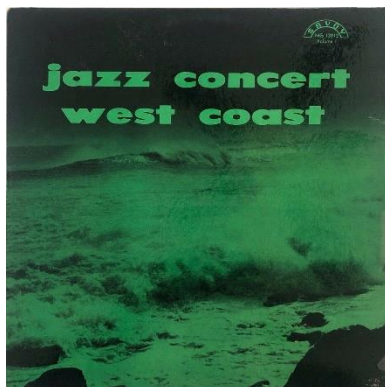


MG-12010 Jay Jay Johnson/Kai Winding *Jay and Kai*
Approximate Release Date: July 1955



MG-12011 Fats Navarro *Fats-Bud-Klook-Sonny-Kinney*
Approximate Release Date: fall 1955

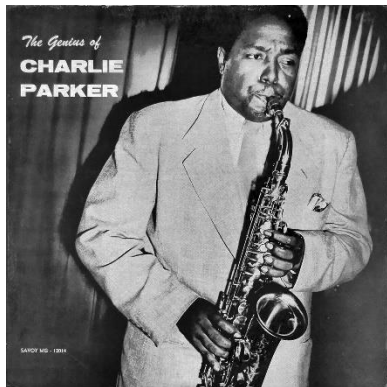
Covers from the 1960s refer to this as the Navarro memorial album number one and show a color image of a trombone.



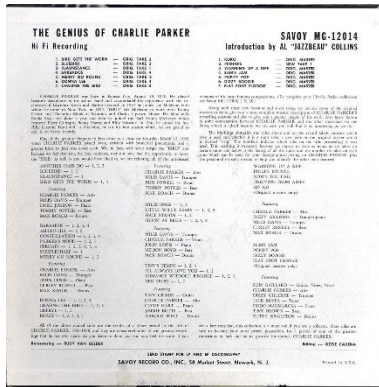
MG-12012 Various Artists *Jazz Concert West Coast*
Approximate Release Date: summer 1955
A second volume came out in 1957 as Regent MG-6049.



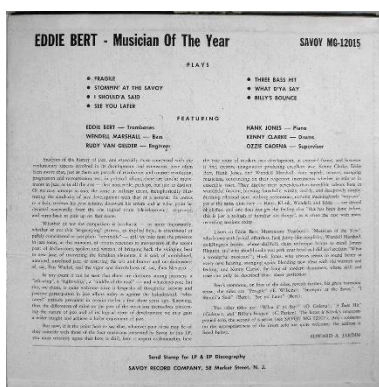
MG-12013 Coleman Hawkins *The Hawk Returns*
Approximate Release Date: fall 1955



MG-12014 Charlie Parker *The Genius of Charlie Parker*
Approximate Release Date: fall 1955
Later album covers have a white background.



MG-12015 Eddie Bert *Musician of the Year*
Approximate Release Date: fall 1955

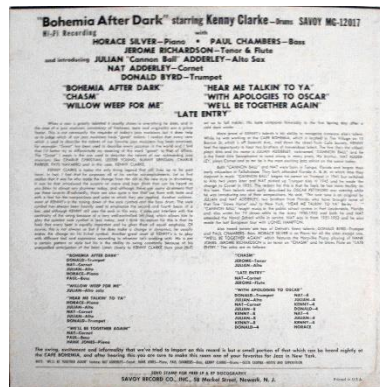




MG-12016 Marian McPartland/George Shearing *Great Britain's ...*

Approximate Release Date: spring 1956

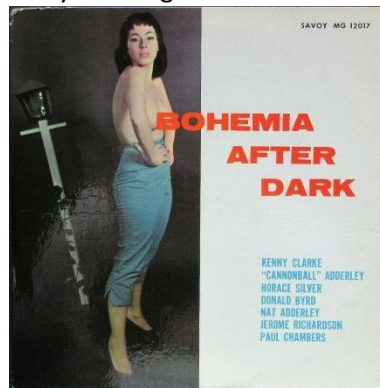
Copies made after approximately summer 1956 feature a color photo of the Shaftesbury Memorial Fountain in London on the cover. From that point on, the album has two fewer songs on it.



MG-12017 Kenny Clarke *Bohemia After Dark*

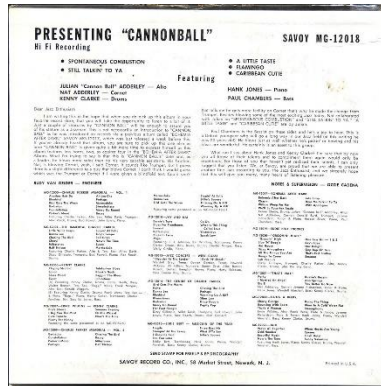
Approximate Release Date: November 1955

The first cover shows photos of Café Bohemia. The second cover (fc2) features Cannonball Adderley, whose debut recordings were on this album and on MG-12018. The third cover (fc3, c. 1957) shows a topless woman. Later copies reverse the folding of the front and back slicks. Still later (c. 1970s), Savoy replaced the photos with a graphic of city buildings.

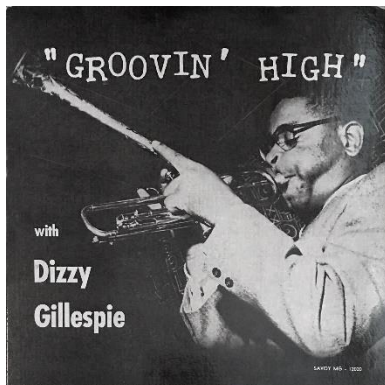




MG-12018 Cannonball Adderley *Presenting Cannonball*
 Approximate Release Date: November 1955
 Later covers show a photograph of three cannon balls.

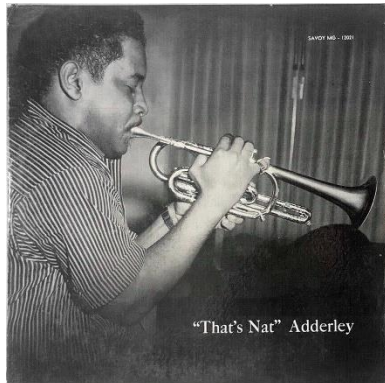


MG-12019 Eddie Bert *Encore*
 Approximate Release Date: fall 1955

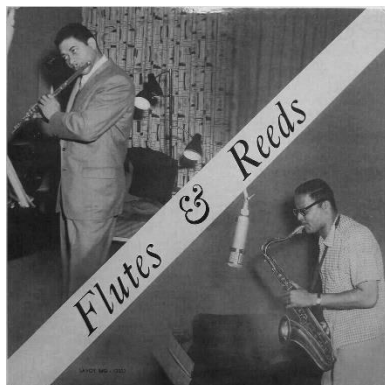
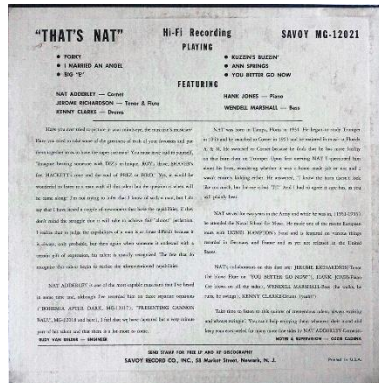


MG-12020 Dizzy Gillespie *Groovin' High*
 Approximate Release Date: late 1955
 Later covers have a white background.

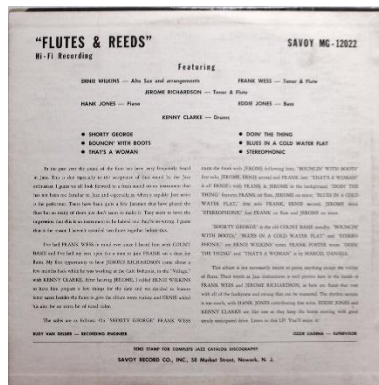




MG-12021 Nat Adderley *That's Nat*
Approximate Release Date: late 1955



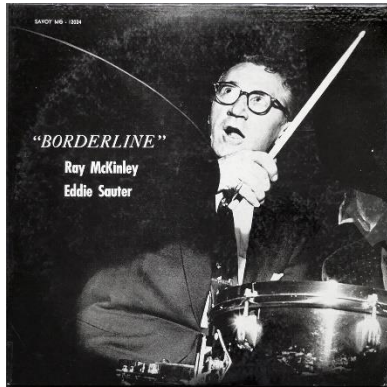
MG-12022 Ernie Wilkins, Frank Wess *Flutes & Reeds*
Approximate Release Date: late 1955



MG-12023 Clarke, Marshall, Jones *The Trio*
Approximate Release Date: late 1955



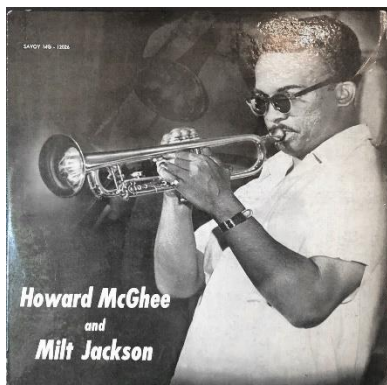
The second cover (c. 1956-57) is red, white, and blue – with no photographs, but instead Hank Jones' name in large print. From that point on, the cover shows the title as *The Jazz Trio of Hank Jones*.



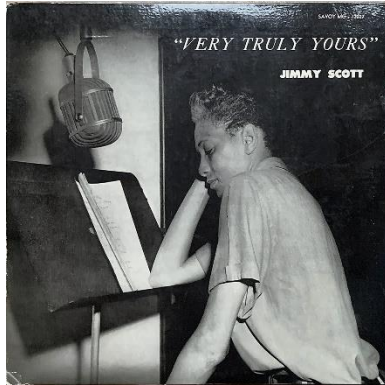
MG-12024 Ray McKinley & Eddie Sauter *Borderline*
Approximate Release Date: December 1955



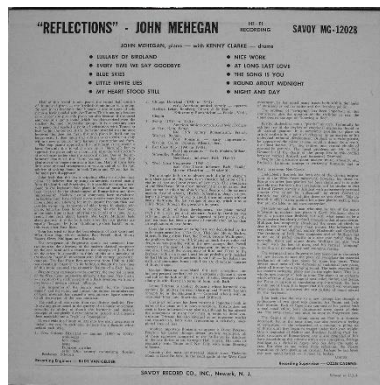
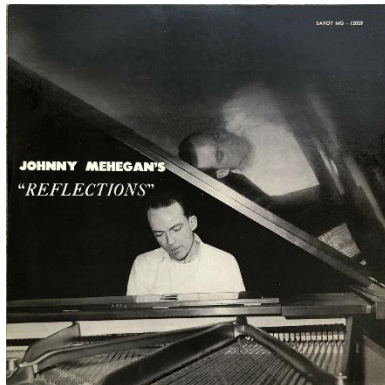
MG-12025 The Boyd Raeburn Orchestra *Man With the Horns*
Approximate Release Date: 1953



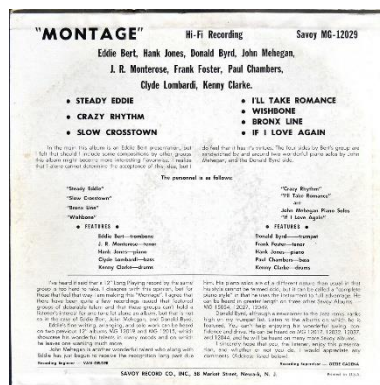
MG-12026 Howard McGhee & Milt Jackson *Howard McGhee & Milt Jackson*
Approximate Release Date: December 1955



MG-12027 Jimmy Scott "Very Truly Yours"
 Approximate Release Date: December 1955
 The back cover gives the artist as "Little Jimmy Scott."
 Later covers have the background tinted brown, and the title appears in yellow print.



MG-12028 John Mehegan Reflections
 Approximate Release Date: December 1955
 The front cover gives the artist's name as Johnny Mehegan.



MG-12029 Various Artists Montage
 Approximate Release Date: spring 1956
 The address on the back cover is 58 Market Street. Copies from the 1960s have the address changed to 56 Ferry Street.