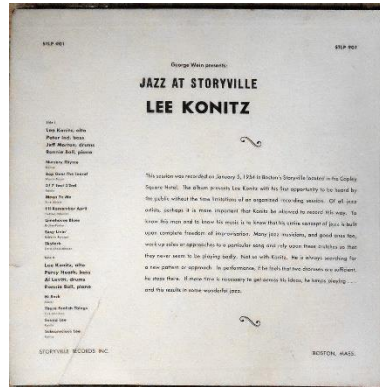
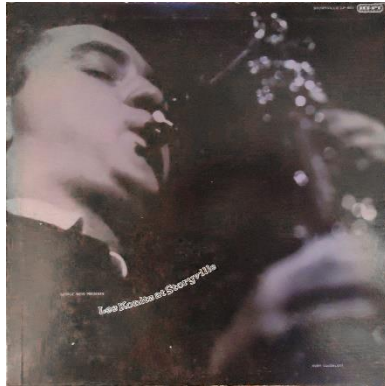


Storyville Albums

900 Series

At the end of 1955, George Wein determined that all further album releases on the Storyville label would be in the more popular twelve-inch size. Both RCA and Columbia pressed albums for Storyville in 1956-7.



Lee Konitz

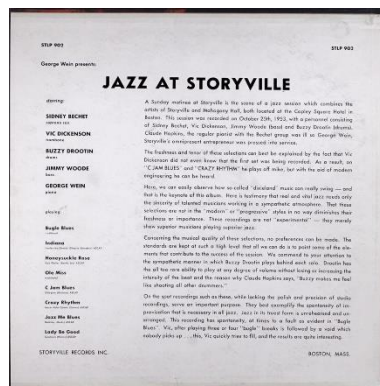
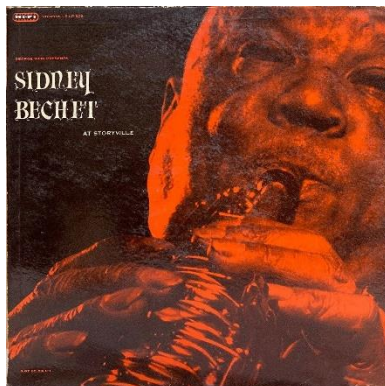
Storyville

Jazz at Storyville

STLP-901

Mastered in late 1955. Released c. January 1956

Later copies of the LP were pressed by RCA Custom and have the Matrix Numbers: F80P-8504/5



Sidney Bechet

Storyville

At Storyville

STLP-902

Mastered by RCA Custom in late 1955. Released in early 1956.

Matrix Numbers: F80P-9164/5

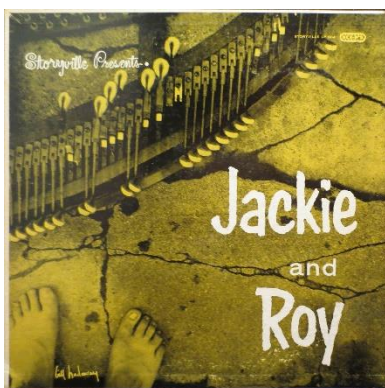


Teddi King
Storyville

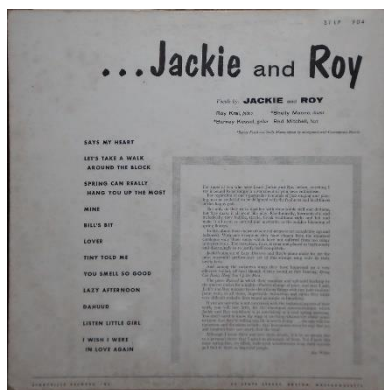


Now in Vogue
STLP-903

Mastered by Columbia in late 1955. Released in early 1956
Matrix Numbers: XTV-23908/9



Jackie & Roy
Storyville



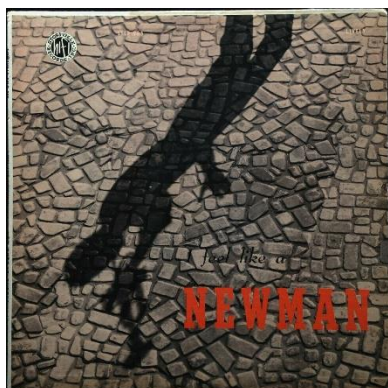
Jackie & Roy
STLP-904

Mastered by RCA Custom in late 1955. Released in spring 1956.
Matrix Numbers: F80P-8393/4

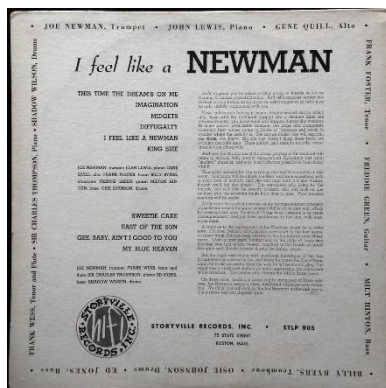


The first copies mistakenly show the matrix prefix as F80L, which would correspond to a ten-inch LP.





Joe Newman
Storyville



I Feel Like a Newman
STLP-905

Mastered by Columbia in fall 1955. Released in spring 1956

Matrix Numbers: XTV-22835/6

This was the first LP to feature Storyville's new "hi fi" logo.



Mary Lou Williams/Alix Combelle
Storyville



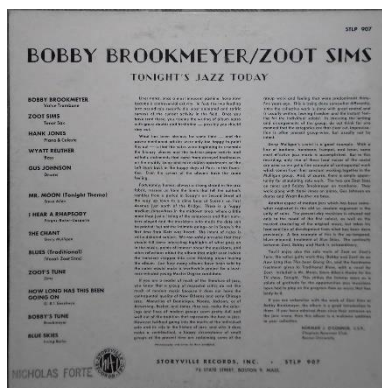
Messin' 'Round in Montmartre
STLP-906

Mastered by RCA Custom in late 1955. Released in spring 1956.

Matrix Numbers: F08P-1697/8. The label wrongly shows both sides as STLP-906B.



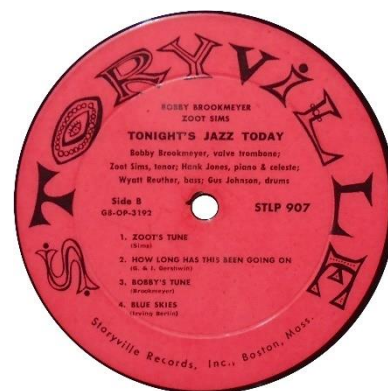
Bobby Brookmeyer and Zoot Sims
Storyville



Tonight's Jazz Today
STLP-907

Mastered by RCA Custom in spring 1956. Released c. June 1956.

Matrix Numbers: G80P-3191/2. The front cover gives the title as *Tonite's Music Today*.

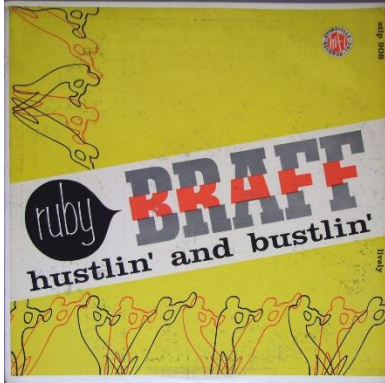


BOBBY BROOKMEYER—ZOOT SIMS
Tonight's Jazz Today

Bobby Brookmeyer, valve trombone; Zoot Sims, tenor saxophone; Hank Jones, piano; celeste; Wyatt Ruether, bass; Gus Johnson, drums.

STORYVILLE 907. 12-in. 36 min. \$3.98.

Brookmeyer, Sims, and Hank Jones are among the most consistently rewarding musicians playing jazz today, and it follows that a disk combining their talents should be of more than passing interest. Sims swaggers his way through it with his typically alert sense of phrasing, Brookmeyer's playing is thoughtful and brooding, and Jones attends the piano with light, expertly directed airiness. The rhythm is rugged on every selection except one, *How Long Has This Been Going On*, which is taken at a glutinous pace.



Ruby Braff Storyville

Mastered by Columbia in spring 1956. Released in summer 1956.
Matrix Numbers: XTV-24721/2



Hustlin' and Bustlin' STLP-908



PEE WEE RUSSELL: We're in the Money

We're in the Money; Gabriel Found His Horn; Misty; Sweet and Slow; Lula's Back in Town; Sugar.

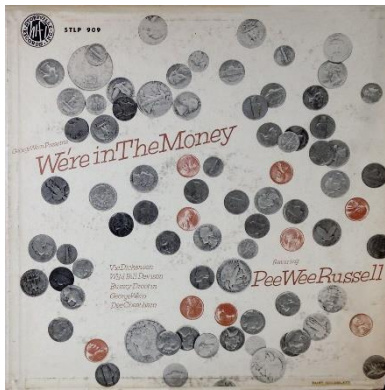
Doc Cheatham, trumpet; Vic Dickenson, trombone; Pee Wee Russell, clarinet; George Wein, piano; John Field, bass; Buzzy Drootin, drums.

The Lady's in Love with You; Louise, I Want a Little Girl; Back in Your Own Backyard; Sweet Georgia Brown.

Wild Bill Davison, trumpet; Stan Wheeler, bass; Dickenson; Russell; Wein; Drootin. STORYVILLE 909. 12-in. 43 min. \$3.98.

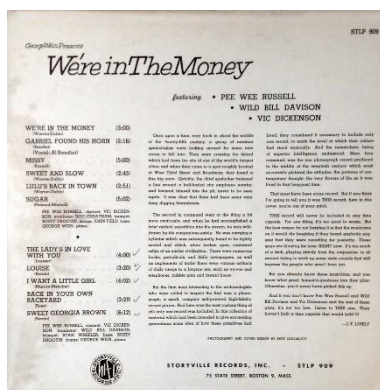
In the past, Pee Wee Russell's best moments have occurred when he was spicing a band's beat in his acerbic fashion or compounding sorrow and humor in wry, squawking blues. The first side of this disk reveals him in an unaccustomed lyric vein, a most rewarding aspect of one of the great individualists of jazz. Without really departing from his usual style, he manages to be gentle and touching on his own tune *Misty* and to produce a verse on *Sugar* that is one of the great moments of the jazz clarinet.

This group of selections also features the veteran trumpet player Doc Cheatham, a performer sadly neglected by the recording impression. His playing is clean, spare, and virile. In the long run it is more engrossing than the energetic but familiar rabbit punches delivered by Wild Bill Davison on the opposite side of the disk. On both sides, however, Russell is the dominant element, playing some of the most compelling jazz of his long career.



Pee Wee Russell Storyville

Mastered by RCA Custom in summer 1956. Released fall 1956.
Matrix Numbers: G80P-4321/2.



We're in the Money STLP-909



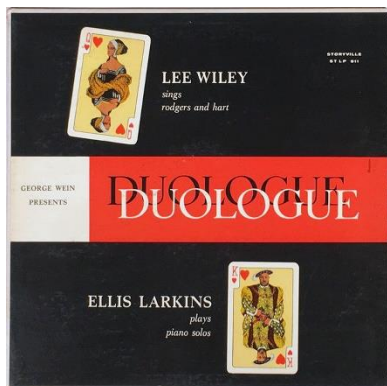
Milli Vernon Storyville

Mastered by RCA Custom in summer 1956. Released fall 1956.
Matrix Numbers: G80P-4560/1



Introducing Miss Milli Vernon STLP-910





Lee Wiley and Ellis Larkins
Storyville

Duologue
STLP-911

Mastered by RCA Custom in late fall 1956. Released fall 1956.
Matrix Numbers: G80P-7550/1



Toshiko Akiyoshi
Storyville

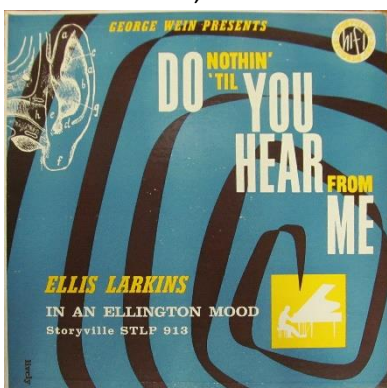
The Toshiko Trio
STLP-912

Mastered by RCA Custom in late 1956. Released December 1956.

Matrix Numbers: G807-8207/8. The cover was going to credit the liner notes to Larry Berk, of the Berklee School of Music, but the credits were blacked over.



Until then she is a chrysanthemum in a bed of poppies . . .
LARRY BERK

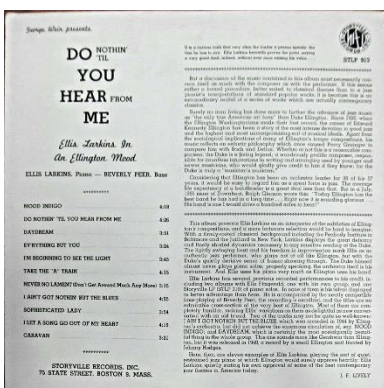


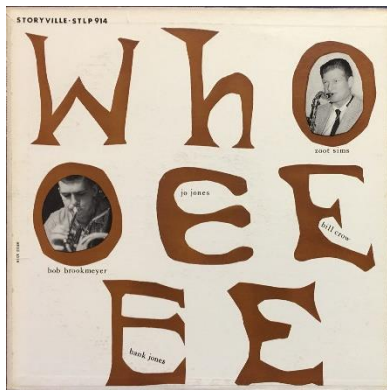
Ellis Larkins
Storyville

In an Ellington Mood
STLP-913

Mastered by Columbia in late 1956. Released in December 1956.

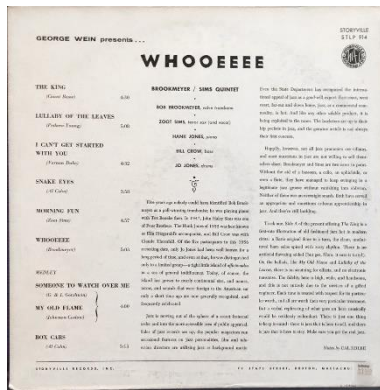
Matrix Numbers: XTV-25085/6. The cover adds the title *Do Nothin' 'Til You Hear from Me*.



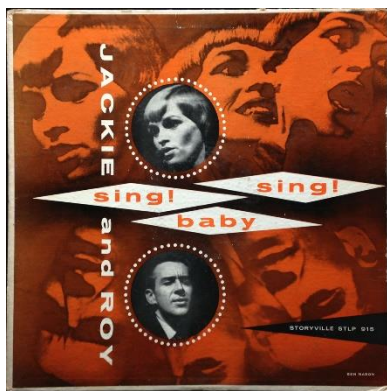


Brookmeyer/Sims Quintet Storyville

Mastered by RCA Custom in late 1956. Released January 1957.
Matrix Numbers: G80P-8209/10.

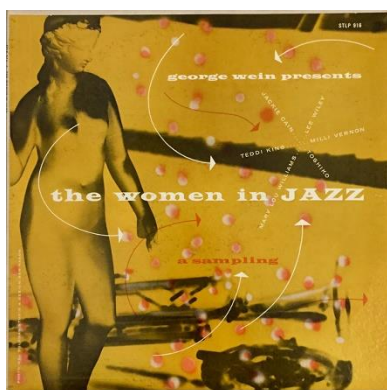
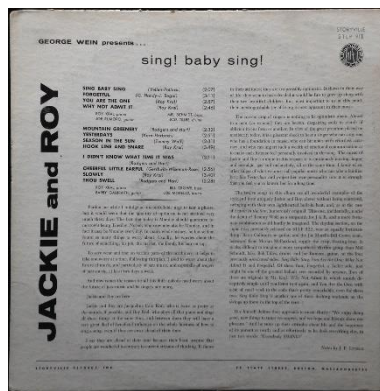


WHOEEEEEE 78
Brookmeyer-Sims Quintet (1-12")
Storyville STLP 914
An excellent, swinging, salable mainstream modern set, similar in content and appeal to the recent Dawn set which also featured Zoot Sims and Bob Brookmeyer. Jo Jones, Hank Jones and Bill Crow offer big assists and plus name value. Good programming of ump tunes, swingers and ballads. One dull spot is Sims' vocal on "I Can't Get Started," (Don't throw away your sax yet, man!). With distribution and promotion this could account for a good sales total.



Jackie & Roy Storyville

Mastered by RCA Custom in late 1956. Released early 1957.
Matrix Numbers: G80P-8223/4.



Various Artists Storyville

Mastered by RCA Custom in late 1956. Released December 1956.
Matrix Numbers: G80P-8225/6.



THE WOMEN IN JAZZ 74
Lee Wiley; Mary Lou Williams; Milti Vernon; Teddi King; Toshiko; Jackie Cain.
Storyville STLP 916
Drawing from previously issued I.P.'s, the label has hit upon a bright programming idea: 12 selections by six talented females. Four are vocalists, two are pianists. There's Lee Wiley doing "Mountain Greenery," Jackie Cain in "Lazy Afternoon," Teddi King singing "Fools Fall in Love," and Milti Vernon in "Moon Ray." The pianists are Mary Lou Williams ("Chick-a-Boom Blues") and Toshiko (two originals). A sensible salute to the ladies working in the modern jazz idiom. Should sell well.



The Leon Sash Quartet
Storyville

Mastered by RCA Custom in late 1956. Released July 1957.
Matrix Numbers: G80P-8227/8.
This was the first LP to feature Storyville's new rectangular logo.



Leon Sash Quartet
STLP-917



Toshiko Akiyoshi
Storyville

Mastered in early 1957. Released October 1957.

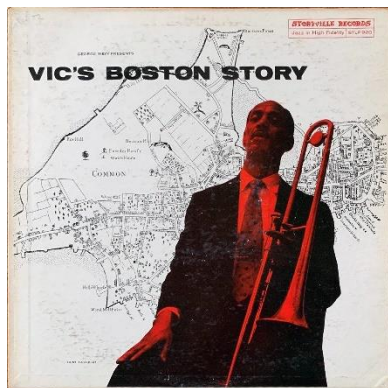


Her Trio Her Quartet
STLP-918



Unknown Artist
Storyville
Apparently unreleased.

Unknown Title
STLP-919



Vic Dickenson Storyville

Mastered in 1957. Released December 1957.

Vic's Boston Story STLP-920

Vic's Boston Story Storyville STLP 920

That serene singer on the trombone, Vic Dickenson, finally has a chance to put his solo standards to the test as he wends his way through a dozen numbers, and his every note is shot with gold. Long valued for the firm strength he brings to any group, he has shown his worth as a sideman and leader on many occasions, but mainly in relation to other horns. In a solo role, he enjoys a release from such considerations and plays for himself, flitting chorus to chorus with lyric imagination in a variety of registers and intonations. He creates a private world of profound expression into which he invites his listeners and a trio of George Wein on piano, Buzzy Drottin on drums, and Jimmy Woode, or Arvell Shaw on bass.

What he plays is hardly important as the tunes all become pure Dickenson. Once his lingering treatment of *Yesterday* is heard, it will be recalled whenever the song is played. He sings all too briefly on *Willie Mae* in a manner to recall Jerry Mongo with the Quintet of the Hot Club of France. He is remarkable in two blues, including the title tune, and Ellington's *In a Sentimental Mood* and *All Too Soon*. As an accompanist, Wein is in accord with Dickenson's every whim and gives exact dynamic shading to help build a climax. As the most complete representation of one of the great trombonists, it must be recommended highly.