

BRUBECK at Wilshire-Ebell

The Dave Brubeck Quartet

PERSONNEL: Brubeck (piano), Desmond (alto), Crotty (bass), Davis (drums).

Recorded at a concert held in Los Angeles in 1953, this LP is soundly representative of the Brubeck Quartet at that time. Brubeck has since become less percussive and has loosened up rhythmically, but I have always enjoyed his work and continually look forward to hearing his latest releases.

The session opens with "I'll Never Smile Again," featuring solos from Brubeck and Desmond, as well as several bars from Crotty, and then leads into "Let's Fall in Love." There is a slight Christmas carol sound about this in the opening bars and Brubeck takes a solo of unusual mood. Desmond is again heard at length and Crotty is given time for a short statement.

"Stardust" will be familiar to all Brubeck fans, as it follows the pattern usually associated with the group and this composition. "All the Things You Are" is a bright number with Paul beginning his solo with a light, almost clarinet, tone, and Dave interpolating a quote from "My Man" into his solo. Note the way in which Desmond creeps into his own solo on the tail of Brubeck's closing phrase. The two then begin their dual improvisation. Normally I object to groups playing compositions in a tempo other than that which was intended by the writers, but Brubeck has always been an exception. No matter what the tempo, he keeps the feeling for the piece and that is the case here as he tramps through this beautiful ballad in up-tempo. I have also enjoyed Brubeck's contrapuntal pianistics, and they are well to the fore on this track especially.

"Why Do I Love You" is a short track about which Desmond stated, "This is my worst on record. I wish it had never been released." I can't hear very much to complain about myself. Brubeck enters closely tied to Desmond's solo, and there is an interesting passage by both before the bright duet at the finish. Also note the key changes in the statement of theme; such ideas and execution are not heard every day.

"Too Marvellous for Words" has a Brubeckian touch of boogie woogie in the middle of the piano solo, which follows Paul's opening improvisation. You may catch echoes of "Diga Diga Doo" and "Fascinating Rhythm" in Brubeck's chorus prior to the entry of Crotty for his solo. Double echoes of alto and piano finish the track.

This sort of music has so much in it that no one can derive full enjoyment from just one hearing. I have many of Brubeck's discs and I hear something new with every playing. This is the case here.

Brubeck's piano style is individual, and its strength lies in the ability to build and maintain tension on solos. He wants to say something in his playing, he sometimes says it harshly, but it's commanding and expressed in a manner that leaves no doubt in the listener's mind that Brubeck believes in what he's saying.

First Playing: Station 2YD, September 26, 9.0 p.m.

Metronome All Stars, 1956

Here is a 21-minute string of soloists blowing in typical Granz style on an insipid theme labelled "Billie's Bounce," not that the title means anything. If such stuff is classified as "jazz"



DAVE BRUBECK

(and I am sad to say that it is), then I am grateful to such men as Brubeck who offer something really worth while to the world in this field.

For those who like this type of music, however, and there must be many, otherwise Granz wouldn't record so much of it, I offer the following information concerning soloists in order of appearance: Art Blakey, Charles Mingus, Billy Taylor, Tal Farlow, Zoot Sims, Eddie Bert, Serge Chaloff, Charles Mingus, Teddy Charles, Tony Scott, Billy Taylor, Al Cohn, Tal Farlow, Lee Konitz, Art Blakey, Thad Jones. What a colossal waste of talent!

First Playing: Station 2YD, September 19, 9.37 p.m.

Marvin Ash and his Dixie Blue Blowers

Personnel: Marvin Ash (piano), Alvin Stoller and Nick Fatool (drums), Ray Leatherwood (bass), George Van Eps (guitar), Matty Matlock (clarinet).

This is pleasant and relaxed music which should appeal to most. Nothing very exciting happens, but the sound is brilliant and the musicians are right in the room with you.

Matlock plays a tasteful clarinet on "Blue Turning Grey," "Basin Street Blues," "I Would Do Anything," and "Do You Know What it Means to Miss New Orleans?" The modern approach to old jazz standards is reflected in Spencer Williams's composition, "Fish-orming Blues." Played in reflective mood such as might be heard in an "after hours" session, snatches of "Green Door" can be traced.

The only jarring notes in the whole session are "Searchlight Rag" and "Ferdinand," which are "rags," but then that's understandable—I don't enjoy "rags."

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Repeat Playings

Station	Date	Programme	Listener Review
1YA	Sept. 16	Billy Usseltton	June 7
1YA	"	Johnny Guarnieri	Aug. 30
3YA	"	Jazz at Cal-Tech	" 16
3YA	"	Ray Bryant	" 16
4YA	"	Billy Moxted	July 19
4YA	"	Jerry Fielding	April 26
4YA	"	Dave Pell	July 19
4YA	"	Jess Stacy	May 10
4YA	"	Al Cohn Saxes	" 10
4YA	"	Hampton-Tatum-Rich	" 10
4YA	"	Session at Midnight	" 10

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