

jimmy raney plays

motion · lee · signal · 'round about midnight

446 WEST 50th STREET N. Y.

PRESTIGE lp 156

Young

3.35
2.68

PRLP 156 • Jimmy Raney Plays

JIMMY RANEY PLAYS

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JIMMY RANEY, Guitar

"SVEN COOLSON", Tenor Sax

HALL OVERTON, Piano

KEITH "RED" MITCHELL, Bass

FRANK ISOLA, Drums

There are a number of guitarists in jazz today who choose good notes, show facility in playing them, and have "that swing" which "it don't mean a thing if you ain't got". Jimmy Raney has all of these qualifications, and with them a thinking content in his playing which sets him at the top of his division as the significant guitarist.

This album is important because it brings Jimmy into the foreground after playing a subordinate role for too long. His two-chorus solos have a unity and clarity to them that represent his best recorded work to date. For faithful reproduction of his sound, this album is also a high water-mark. In addition, he has offered more convincing evidence of his talents as a composer. MOTION, LEE (named for his charming wife), and SIGNAL (suggested by a painting of the same name by Ray Parker), are all from Jimmy's pen. The themes remain fresh and alive after several hearings even when the listener has become familiar with them and knows what to expect.

For the fourth selection Jimmy chose Thelonious Monk's classic, ROUND ABOUT MIDNIGHT, a number for which he has always had a penchant.

The group itself is a corps of the core of jazz, the small unit.

"Sven Coolson" is a highly skilled musician who harnesses his talent to the emotion in his playing. In this album, he exhibits the imaginative improvising that has made him an international favorite.

Bassman Red Mitchell, in addition to fulfilling the prerequisites for effective ensemble playing, brings to the group another interesting solo voice, with ideas, and an ease in playing them, unmatched among his contemporaries.

Hall Overton, composer of contemporary classical music and jazz pianist, contributes sensitive solos of a personal and original nature. He sets a mood in his solo on ROUND ABOUT MIDNIGHT that leads beautifully into the unrehearsed counterpoint between Jimmy and "Sven".

Frank Isola is the propeller, a drummer ideally suited to a small group. His insistently insinuating cymbal sound moves everyone along with a joyous pulse.

Individually and collectively these musicians are tremendous performers.

The cover is by David Young, a young painter from Boston whose feeling for jazz enabled him to direct his artistry into an effective delineation of the subject at hand.

The superior engineering is by Doug Hawkins of WOR studios.

— IRA GITLER

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PRESTIGE

PRESTIGE RECORDS INC. • 446 W. 50th ST., N. Y. C.

JIMMY RANEY QUINTET

Jimmy Raney—guitar
"Sven Coolson"—tenor-sax
Hall Overton—piano
Red Mitchell—bass
Frank Isola—drums

PRLP 156A

NON-BREAKABLE

NO. 1 MOTION (Raney)

NO. 2 LEE (Raney)

LONG PLAYING MICROGROOVE

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JIMMY RANEY QUINTET

Jimmy Raney—guitar
"Sven Coolson"—tenor-sax
Hall Overton—piano
Red Mitchell—bass
Frank Isola—drums

PRLP 156B

NON-BREAKABLE

NO. 1 SIGNAL (Raney)

NO. 2 'ROUND ABOUT MIDNIGHT
(Monk)

LONG PLAYING MICROGROOVE