

MONTY ALEXANDER—that's the name of a young pianist, new to the record scene, who shows signs of becoming one of the best known pop talents in the business.

His first record for RCA Victor (LSP-3930) is "Zing!" And he puts this zing into his piano playing.

Alexander is jazz-oriented, but as he performs the tunes on this album, mostly standards, he doesn't venture too deeply into improvisation. In other words, he doesn't lose the conservative listener.

Somewhat like singer-pianist Frankie Randall, Alexander got his big break by performing at Jilly Rizzo's place in New York City. It was there that Les McCann heard him and arranged for his debut on record, according to program notes. He and his trio have been performing since at Jilly's, Playboy Clubs and some of the other top-flight clubs over the country.

This pianist, 23, started out at the youthful age of 4 in Kingston, Jamaica. He has been influenced by Eddie Heywood and Carmen Cavallaro and Art Tatum, and these influences are apparent sometimes in his playing. "Zing!" is his own composition, and he performs it with enthusiasm. He gives a breezy treatment to Chopin's "Nocturne in E-Flat" on the second side of the disc. There are plenty of shifting colors and tempo changes in "You're My Everything," "Once Upon a Time," "Always True to You in My Fashion," "Small Fry" and "The Magnificent Seven." He's billed as "a young man who knows precisely what he wants to do," and this is apparently it.

All of the young singing groups aren't "way out." One of the finest of the singing organizations is the Young Americans. The group's latest album, "The Wonderful World of the Young," an ABC disc (ABC-626), is beautifully done. There are 36 altogether ranging from 15 to 20 years of age. Milton C. Anderson, founder and director, certainly has them well-drilled.

The Young Americans sing with spirit and inspiration. They sing serious as well as fluff songs.

On this particular album, the group sings "Dilemma" with solo by Kathy Austin, with splendor. They treat the popular "Michelle" with reverence, a really different interpretation. "The Other



LEONARD NIMOY

Man's Grass Is Always Greener" is a sort of rock tune given excellent choral treatment. "Oh, What a Lovely Day" contains a nice solo by Rick Clark. "Happiness," "Over the Rainbow" and "Cherish" are some of the other songs included. Don't miss this album.

Elmer Bernstein, who has composed background music for many movies, finally won an Oscar after being nominated umteen times. His latest movie score, "The Scalphunters," issued by United Artists Records (UAS 5176), is sort of exciting. "The score is designed to reflect the high, hip spirit of this unusual film," writes Bernstein. It seems to do just this too. He has entitled sections such as "Square Dance for Loco Horses," "Horseplay" and "Chase Joe Bass!" The music is a happy one, lively and listenable.

"Two Sides of Leonard Nimoy," a Dot LP (DLP 25835), presents Nimoy as "Mr. Spock" of "Star Trek" fame and as himself. On the one side—Spock—he is the actor as he performs "The Difference Between Us," "Once I Smiled" and others. On the other side—Nimoy—he sings, and very well, songs like "Cotton Candy," "Gentle on My Mind" and "Miranda." His television fans will like this one, I'm sure.

The day after Dr. Martin Luther King Jr. was murdered, 20th Century-Fox Records officials went to work. By 5 p.m. on Friday, they had assembled tapes from King's march on Washington address of Aug. 28, 1963, packaged the recordings in rapidly-prepared album covers and had them on their way to distributors. The album, "I Have a Dream," contains this history-making speech by the civil rights leader. Also, it contains comments by A. Phillip Randolph, Dr. Benjamin E. Mays, John Lewis, Whitney M. Young Jr., and Roy Wilkins. It was pretty fast work, and no doubt will be grabbed up by historical-minded followers.

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Brahms' "The Four Symphonies" are brought under one cover in an album issued by RCA on the Victrola label (VIC-6400). Toscanini and the NBC Symphony Orchestra star.

The symphonies, 1 through 4, are intermixed with "Academic Festival Overture," "Tragic Overture" and "Variations on a Theme by Haydn." It is a fine collection of some expertly performed Brahms. Sides are arranged for playing on automatic changers. The recordings were made from 1948 to 1952. Toscanini had the touch for Brahms. The first is exceptionally well performed. Toscanini's interpretation of the third also is inspiring. It is a beautiful set, and the sound is very good considering that these tapings were made before the advent of present-day techniques. The album is a fine addition to the Toscanini lore.

Bruckner's Symphony No. 4 in E-Flat Major (the Romantic) is tastefully performed by the Concertgebouw Orchestra of Amsterdam conducted by Bernard Haitink on a Philips stereo LP (PHS 900-171). The Amsterdam orchestra is colorful, has beautiful tones, and Haitink has an instinct for the best of Bruckner. The music is warm, has some lyricism and is sort of programmatic in form. The finale is somewhat awesome, and the orchestra performs it with great emotion. The Philips sound is above average also.