



MG-36040

THE  
**Herb Geller**  
SEXTETTE

OUTPOST INCIDENT  
CRAZY HE CALLS ME  
GIN FOR FUGUEHORNS  
TARDI AT ZARDI'S  
VONE MAE  
ROCKIN' CHAIR  
OWL EYES  
YOU'D BE SO NICE  
TO COME HOME TO

Herb Geller, alto sax; Lorraine Geller, piano;  
Ziggy Vines, tenor sax; Conte Candoli,  
trumpet; Eldridge Freeman, drums; Leroy  
Vinnegar, Keith Mitchell, bass.

# THE HERB GELLER SEXTETTE

featuring

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Ziggy Vines, tenor sax, Conte Candoli, trumpet

Eldridge Freeman, drums

Leroy Vinnegar, Red Mitchell, bass

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HERB GELLER

Any musician of true versatility should be able to show his talents to advantage in a wide range of settings. This is certainly true of Herb Geller, who has been featured on a number of dates for the EmArcy label during the past year.

One of Herb's first appearances was a contribution to *Dinah Jams* on MG36000, which featured Dinah Washington, with Max Roach, Clifford Brown and other noted jazz stars. The same line-up, dedicated this time to instrumental performances rather than vocal accompaniments, was featured in *Jam Session* on MG36002.

Leading his own small groups, Herb was starred in *The Gellers* on MG36024 and *Herb Geller Plays* on MG36045.

Available on 45 RPM Record • EP-1-6142

THIS EMARCY LONG PLAYING recording was made possible through the use of the FINE-FAIRCHILD MARGIN CONTROL process—a technique whereby it has become possible for EmArcy to produce for the record-buying public a disc of truly superior quality, especially with respect to brilliance, clarity, dynamic range and reliable stylus tracking. This record can be played on any 33-1/3 r.p.m. turntable equipped with microgroove pick-up, as long as pick-up playing stylus is not WORN or DAMAGED.

Now, on these new sides, he is heard in what may well seem, to his increasing legion of fans, the most interesting and substantial session he has contributed so far. On this date, recorded in the summer of 1955, he leads his own sextette.

To recapitulate briefly Herb's own story: born in Los Angeles in 1928, he studied saxophone, clarinet and piano, was influenced first by Benny Carter, later by Charlie Parker and pianist Joe Albany. After working with Joe Venuti in 1946 and Jimmy Zito in 1948, he came to New York City in 1949 and for a while played in the same saxophone section with Paul Desmond, when both were members of Jack Fina's orchestra. He worked with Claude Thornhill for eight months, settled in New York and married pianist Lorraine Walsh. Some gigs with Jerry Wald and Lucky Millinder were followed by a return trip to California in 1951, with Billy May's band. Herb has since free-lanced extensively, in and around Los Angeles, working with Howard Rumsey's Lighthouse group, Shorty Rogers, Maynard Ferguson, Dan Terry, Bill Holman and Chet Baker.

Lorraine Walsh Geller, born in 1928 in Portland, Oregon, toured with Anna Mae Winburn's Sweethearts Of Rhythm from 1949 to 1952; since her marriage to Herb she has worked in many of the same groups with him.

Conte Candoli, trumpeter on these sides, needs no introduction to anyone who has studied the West Coast school of jazz, since no other trumpeter, with the exception of Shorty, has been as frequently in demand for record sessions and night club bookings. Born in 1927 in Mishawaka, Indiana, he was launched as a trumpet player at the age of thirteen by his brother Pete. The latter, a member of Woody Herman's First Herd from 1944-46, brought Conte into Woody's ranks at the age of sixteen during a vacation from high school. He has since earned international fame with the bands of Chubby Jackson, Charlie Ventura and Stan Kenton.

Ziggy Vines, tenor saxophonist on these sides, is an old friend of the Gellers dating back to their days in New York. He had migrated to California only a couple of months before this session, prior to which he had put in an extensive apprenticeship at the Blue Note in Philadelphia, working there with Sonny Stitt and many other combos.

Leroy Vinnegar, bassist with Herb in the sextette, was raised in Chicago and Indianapolis. During the past few months in Los Angeles he has acquired an amazing reputation and is in constant demand for recording, even though he cannot read music and Herb had to write in the names of the notes all over his bass parts. Herb says that Leroy has such an amazing ear that he can work faster on a session than many musicians who are skilled readers. Vinnegar is heard on *Vone Mae*, *Owl Eyes*, *Gin For Fuguelhorns*, *Tardi At Zardi's*. On the other four titles, recorded three days earlier (August 19, 1955), the bassist is Keith "Red" Mitchell, the brilliant 28-year-old bassist from New York who won the Down Beat Critics' Poll in 1953. Red is best known for his work with Woody Herman, Red Norvo and Gerry Mulligan.

Eldridge "Bruz" Freeman, the drummer, worked for some time as house percussionist at the Bee Hive Club in Chicago and has been heard accompanying Sarah Vaughan and others.

"Bruz" is also a composer. *Vone Mae*, after his own drum introduction, goes into a pleasant minor key riff tune composed by him for this session. *Rockin' Chair*, which follows, is one of the rare jump tempo treatments of this Hoagy Carmichael classic, known to jazz fans ever since Louis Armstrong first recorded it in 1929. *Owl Eyes*, not to be confused with the Mat Mathews composition of the same name, is an original by Herb based on the standard 12-measure blues format with a slight Latin touch added. *You'd Be So Nice To Come Home To* is an extraordinary improvisation on the old pop song. The solos by Herb and Red on this title are perhaps the most remarkable features of the entire set.

*Outpost Incident*, another of Herb's own tunes, is a swinging performance with a typical west coastish sound. The next item, *Crazy He Calls Me*, is a tune written a decade ago by Bob Russell, familiar to those of us who remember the great job Billie Holiday did on it. Herb's own *Gin For Fuguelhorns* is so named in honor of the fugue-like ensemble sound achieved by the front line instruments in the opening chorus. This side ends with *Tardi At Zardi's*, named for the Hollywood Club where Herb and Lorraine have supplied the music almost every Tuesday night for the past year or so. It is based on the ever popular *All God's Children* chord pattern.

To sum up, it can truthfully be said that with this sextette session Herb Geller has made an important addition to the list of original ideas, sounds and settings contributed by him and his talented wife to the ever-expanding EmArcy library.



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drums; Leroy Vinnegar, Keith Mitchell, bass.

RECORDED:  
Aug. 19, 22,  
1955

A High  
Fidelity  
Recording

1. OUTPOST INCIDENT (H. Geller)  
(Brent Music-BMI) 4:19
2. CRAZY HE CALLS ME (Russell-Sigman)  
(Massey Music Co., Inc.-ASCAP) 5:24
3. GIN FOR FUGUEHORNS (H. Geller)  
(Brent Music-BMI) 3:35
4. TARDI AT ZARDI'S (H. Geller)  
(Brent Music-BMI) 4:27

MG36040 A

**LONG PLAYING HIGH FIDELITY**

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1. VONE MAE (B. Freeman)  
(Munson Music-BMI) 5:28
2. ROCKIN' CHAIR (H. Carmichael)  
(Southern Music-ASCAP) 4:48
3. OWL EYES (H. Geller)  
(Brent Music-BMI) 4:20
4. YOU'D BE SO NICE TO  
COME HOME TO (Cole Porter)  
(Chappell & Co.-ASCAP) 3:05

MG36040 B

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