

while, by overdubbing, he plays a piano solo. He's a very pleasant, meditative, lyrical pianist. This is the only uncluttered, properly balanced piece in the set.

Stan Kenton and His Orchestra: "Viva Kenton." Capitol W 1305, \$4.98 (LP); SW 1305, \$5.98 (SD). "Road Show." Capitol TBO 1327, \$7.98 (Two LP); STBO 1327, \$9.98 (Two SD).

Viva Kenton is the commercial Kenton, a ponderous dance band lumbering heavily through cha-chas with the musical equivalent of middle-age spread. At that, this is preferable to the fustian of Kenton's current attempts at jazz as shown on *Road Show*, a recording of a concert package in which the Kenton band toured last fall (along with June Christy and the Four Freshmen, who are also heard in this two-disc set). The fire that once gave even Kenton's more pretentious arrangements some semblance of validity is on this disc completely gone.

Yusef Lateef Quintet: "The Fabric of Jazz." Savoy 12140, \$4.98 (LP).

With his present group (Bernard McKinney, euphonium, Terry Pollard, piano, William Austin, bass, Frank Gant, drums) Lateef foregoes his fondness for exotic novelties in favor of out-and-out swinging. This is all to the good. Lateef is an exultant but disciplined tenor saxophonist who rides warmly through the three swinging selections on this disc, aided by the intensely prodding piano of Miss Pollard. There are also two ballads, one by Lateef on flute, the other by Mc-

Kinney who, surprisingly, uses the euphonium to good advantage in a slow tempo.

George Lewis: "A New Orleans Dixieland Spectacular." Omega 1053, \$3.98 (LP).

A 1953 session by Lewis' best band (Howard, Robinson, Purnell, Marrero, Pavageau, Watkins), once available on the Jazzman label, and some previously unreleased selections made in 1955 by a quartet (Lewis, P. T. Stanton, cornet, Dick Oxtot, banjo, and Lelias Sharpton, bass) make up this generally satisfying disc. Lewis' band is at the peak of its surging drive on a performance of *The Saints* which is so good that one forgets how wearisome this warhorse has become. And it makes a fervent vehicle of *A Closer Walk with Thee*. But Lewis' traditional blues, *Burgundy Street*, is buried under a hokey recitation by Monette Moore, and the potentially exhilarating *Dr. Jazz* is given a stodgy treatment. Lewis carries most of the load in the quartet selections, which become pleasant showcases for his gentle, sweet-and-sour, singing playing.

Lou McGarity's Big Eight: "Blue Lou." Argo 654, \$3.98 (LP).

Potentially, the combination of McGarity, a uniquely lusty trombonist, Doc Severinson, a brilliantly pungent trumpeter, and the inventive talents of two multi-instrumentalists and arrangers, Bob Wilber and Dick Cary, should result in a rewarding disc. This collection of pieces of blue (*Blue Moon*, *Blue Prelude*, *Blue Skies*, *Black and Blue*, ad almost *in finitum*) has its rewarding moments but the over-all tone is much too polite. McGarity

is neither truly blue nor properly hoydenish, and his group wanders somewhat footlessly around in a temperate middle ground.

The Modern Jazz Disciples. New Jazz 8222, \$4.98 (LP).

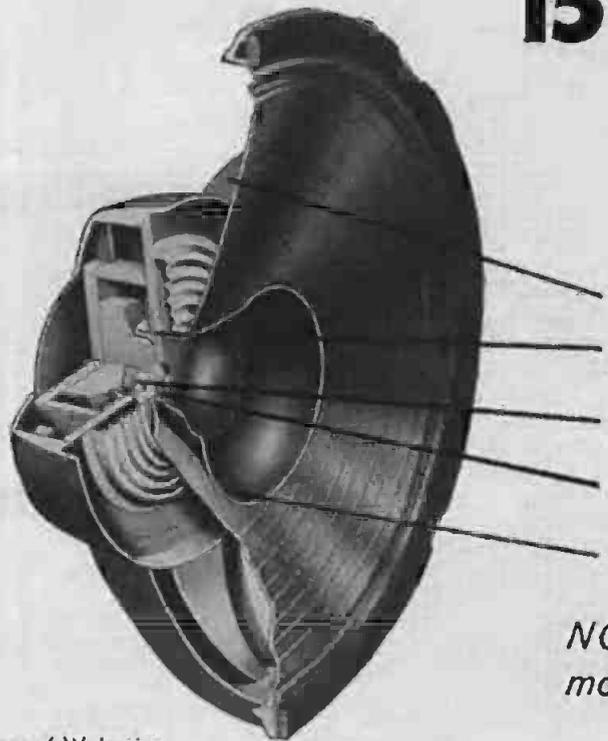
The Disciples, a quintet, make their recording debut on this disc. The group gets a strong basic drive from a rhythm section which has something of the assertive push evident in Horace Silver's quintet, and it has a very polished and confident alto saxophonist in Curtis Peagler. However, Hicky Kelly, one of its three regular soloists (along with Peagler and pianist Billy Brown), insists on playing either the normaphone (described in the disturbingly illiterate liner notes as "a valve trombone shaped like an alto saxophone") or the euphonium, neither of which, in his hands, gives any evidence of being suitable for jazz. Beyond this, the Disciples' fondness for hoppish themes at upper-middle tempos makes for monotonous programming. Still, the disc holds promise for the future in its introduction of Peagler and in the ensemble attack of the group.

The Wes Montgomery Trio. Riverside 12310, \$4.98 (LP).

The guitarist brother of Monk and Buddy Montgomery (until recently one half of The Mastersounds) has a quiet, temperate attack, gets a mellow sound from his strings, and has a thoughtful manner of constructing solos. He has, moreover, an ear for good material

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