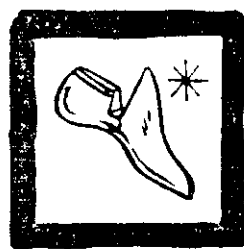


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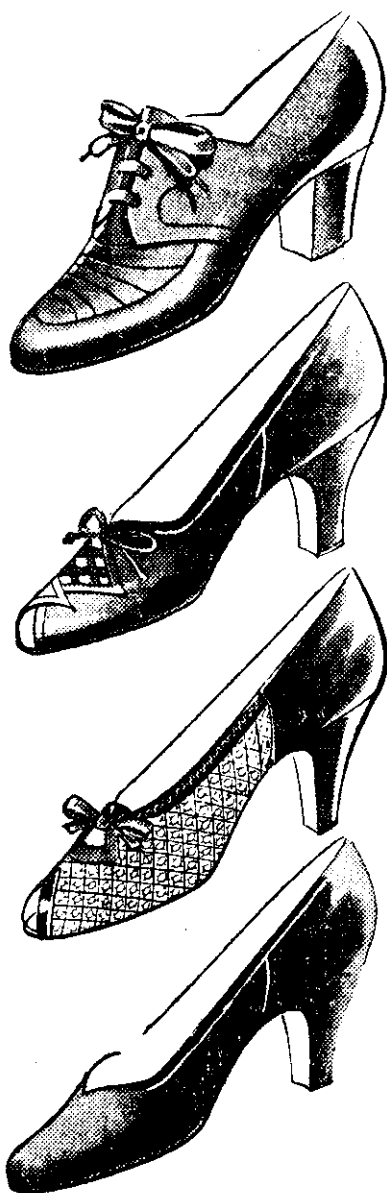
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Stockists in other centres to be announced later.

Made in New Zealand under licence from the American manufacturers by Dearsly's Ltd., Auckland.

## **FIRST HEARINGS IN JAZZ**

# **Easy Jazz on a Fish Beat Bass**

**GREIG McRITCHIE AND HIS ORCHESTRA:** Personnel includes Russ Freeman (piano), Joe Mondragon (bass), Shelly Manne (drums), Herbie Harper and Joe Howard (trombones), Ray Linn (trumpet), Larry Bunker (vibes), Buddy Collette (alto and flute), Tony Rizzi (guitar), Marty Berman (baritone sax).

Easy jazz on a fish beat bass is a combination of three elements:

(1) The distinctive rhythm and bass figures of Rock and Roll as presented by baritone saxophone, piano, guitar, bass and drums. This is known as the "fish beat" or "backbeat."

(2) The light jazz sound of vibes, alto and flute, and guitar. Hence the idea of "easy jazz."

(3) The band sound of five trumpets and/or five trombones.

The result is some really bright music making a happy, humorous and effective use of the jazz idiom in strictly popular music. The item that appealed to me most was "Running Wild." Played in slow tempo and more than inspired by Sinatra's hit tune, "Learning the Blues," we hear a large orchestra swinging most definitely all the way. I'm no Rock and Roll fan, but this is clever arranging superbly presented and deserving of much greater publicity. "Sophisticated Swing" is also well done. It is played lightly and politely with beautiful ensemble sound.

Admittedly the collection of numbers includes one or two which are not suited to the idiom. "Robbin's Nest" sounds quite out of place. On the other hand, one or two old compositions are given new titles and new treatment, e.g., "McRitchie Doodle" is "Polly Wolly Doodle," and "Shortnin' Bread" becomes "Greig's Bread."

This is a different programme which has something for most, and I strongly recommend it to the Elvis Presley and Bill Haley fans for obvious reasons.

**First Playing:** Station 2YA, April 22, 10.0 p.m.

## **Bobby Enevoldsen Sextet**

**Personnel:** Bobby Enevoldsen (tenor sax, valve trombone, bass), Marty Paich (piano, accordion, organ), Larry Bunker (vibes, piano, drums), Red Mitchell (bass, piano), Howard Roberts (guitar), Don Heath (drums). Recorded November, 1955.

The arrangements by Enevoldsen are brief, and as four of the musicians double on instruments other than those with which they are usually associated, they are given the opportunity for orchestral changes in an attempt to set up a different feeling for each piece.

"Ding Dong" is impressive in its opening ensemble passage. Roberts solos well. "Swinging on a Star" is the pick of the tracks. This is really good, with tasteful solos from all. "Swinger's Dream" features Mitchell (piano), Enevoldsen (bass), Paich (organ) and Bunker (vibes). The organ ruins this as it doesn't swing and sounds almost out of the immediate environs of the studio. This is more like a nightmare, especially with those weird sounds from Paich at the finish.

"My Ideal" is a beautiful melody which is seldom played these days, and it spotlights trombone and accordion. "How Low the Tune" features Enevoldsen and Mitchell playing in bass unison and a solo by Mitchell. "John's Jumble" is a dreadful hotpotch of noise (Paich, piano; Bunker, drums; Enevoldsen, bass), engineered by John Neal with feedback. There is nothing of value in this one.

"You're in Love" spotlights Paich's piano. "Thinking of You" has the melody a little buried with the unusual arranging, but there are worthwhile solos from Bunker and Mitchell, followed by a light and airy tenor solo from Enevoldsen. "No Time for Love" gives Bunker time out at the piano while Paich plays accordion. I prefer Bunker on vibes.

"Mr Know-it-all" is a saxophone solo by Bobby spoiled only by the wheezy old church organ in the background. "Oh, Look at Me Now," the Joe Bushkin composition and a favourite of mine, opens nicely with vibes and guitar/trombone sharing the theme. Bunker plays some fine vib passages here, and there are also solos by Roberts and Mitchell.

"Bob's Boy" opens with all three pianos playing in octaves and then solo, duo and finally trio work from the pianists split up the rest of the blues theme. This is quite an original set-up with Enevoldsen playing bass.

In summing up the programme, I feel that the best work is from Roberts, Mitchell and Bunker (when playing vibes). I prefer Enevoldsen in his tenor passages and Paich in his accordion work.

"Swinging on a Star" and "Oh, Look at Me Now," show the group in its best instrumentation and form.

**First Playing:** Station 2YA, April 15, 10.30 p.m.

## **Les Elgart and his Orchestra**

Here is a half-hour of music to dance to, but with little to offer the listening public. The arrangements are virtually all ensemble and section work with little or no variety. Many of the opening choruses give the impression that something really good is going to happen, but the second choruses lack idea and interest quickly wanes. The band doesn't swing or play with any drive, but just plods along in a most uninspired manner as though it's a real effort to record these days.

This is not worth the trouble unless you are a keen Elgart fan or you want to dance and your record-player is out of action.

**First Playing:** Station 2YA, April 29, 10.0 p.m.

—Ray Harris

