

it been played a trifle slower, the result would have been quite different.

"Rhee, Oh! Rhee": Reminiscent of the famous Herman Woodchopper sides of the mid-forties which featured Norvo, this really swings. In some vibe passages, especially those backing soloists, Norvo sounds almost as though he is playing piano rather than vibraphone. Dillard is excellent both in ensemble and solo work on this, his own composition.

"Get Out of Town": The opening bars feature a fascinating cross rhythm and the whole number is played a little faster than is usual. However, the track is too long and interest wanes.

"Ship Without a Sail": I really like this seldom-heard Rodgers and Hart composition with its lovely ensemble passages. Part of its charm is in its brevity. There are few solos and the item is over almost before it has begun. My immediate reaction was to play it through again.

"Porsche": This is another Dillard and Norvo original showcasing Norvo backed by ensemble and the Dillard guitar in ensemble work and solos. Throughout a really driving beat is supplied by Douglass, Wright and Dillard, and therefore it is hardly surprising that the other four musicians are at their swinging best.

First Playing: Station 2YA, April 29, 10.30 p.m.

"Swinging in Hi Fi" with the Jerry Fielding Orchestra

The personnel includes Buddy Collette (tenor and flute), Marty Paich (piano) and Red Callender (bass).

In 1952 arranger Jerry Fielding formed his own dance band to provide "some relief from the shackles of the requirements of the commercial media," and it met with instant acceptance. His band was staffed with top men and the tours of the orchestra unreservedly successful.

Most of the music in this session consists of rhythm and blues riffs which are dressed up into something a little different with solo spots for tenor, trombone, trumpet and piano. The band certainly swings and the arrangements are so written to provide the maximum variety from the material offering. This group must rank as one of the better dance bands about.

Items worthy of mention include the following:—

"Turkish Torture": This is supposed to be a satire on Rhythm and Blues. It is one two-bar phrase repeated *ad nauseum* like water dripping on the forehead. The gag is that the baritone sax solo is such that the musician can never reach the bottom note, because it is not on the instrument. He tries and tries throughout the item, and at the end the bass and piano do it for him.

"If I May": This was the successful number done by Nat "King" Cole. It is a pretty tune and features Collette and Paich.

"Doll Face": This composition features Collette playing some jazz flute.

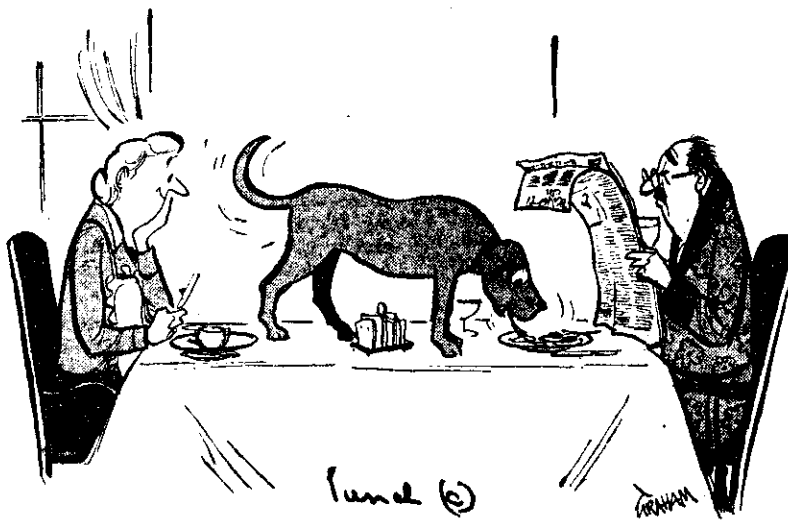
"Southwind": Red Callender is featured here in this Latin Calypso with a heavy afterbeat.

"Heavy Henry's First Flirtation": This is a descriptive piece about a fat fellow and a slim, dainty girl. The fellow keeps repeating the same theme—she stalls—and stalls—and finishes up getting really mad—and he slinks off. The arrangement includes one or two new sounds which could be classified as "just a little rude."

First Playing: Station 2YA, May 8, 10.30 p.m.

—Ray Harris

N.Z. LISTENER, APRIL 26, 1957.



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