

CONTRASTING STYLES

THREE new jazz programmes starting this week all come from America. They feature Billy May, Art Van Damme and Dave Brubeck. Billy May, well known for his research into American and Indian music, recently took some time off to investigate the traditions of Dixie. The result was that he has now produced his own version of the style in a disc called "Sorta Dixie." Mounting a big band with almost as many woodwinds as a symphony orchestra

and shared the fate of the harmonica, the flute, the oboe and even the violin as far as jazz and popular music was concerned. Here it is neatly blended into an attractive sound texture producing a solidly musical tone over a firmly swinging base. (2YA, Monday, July 16, 10.30 p.m.)

The third programme, "Red, Hot and Cool," shows Dave Brubeck in excellent form in a live recording made at the Basin Street Night Club in New York. The numbers show the tremendous rapport that exists between Brubeck and altoist Paul Desmond. "Lover" is particularly interesting, for here a new effect is tried out. Dave at the piano plays in 3/4, and Joe Dodge's drum comes in with an insistent 4/4. The two rhythms hold their own time and the final effect is like some of the contrapuntal experiments begun many years ago by the Brubeck octet. (2YD, Thursday, July 19, 9.0 p.m.)



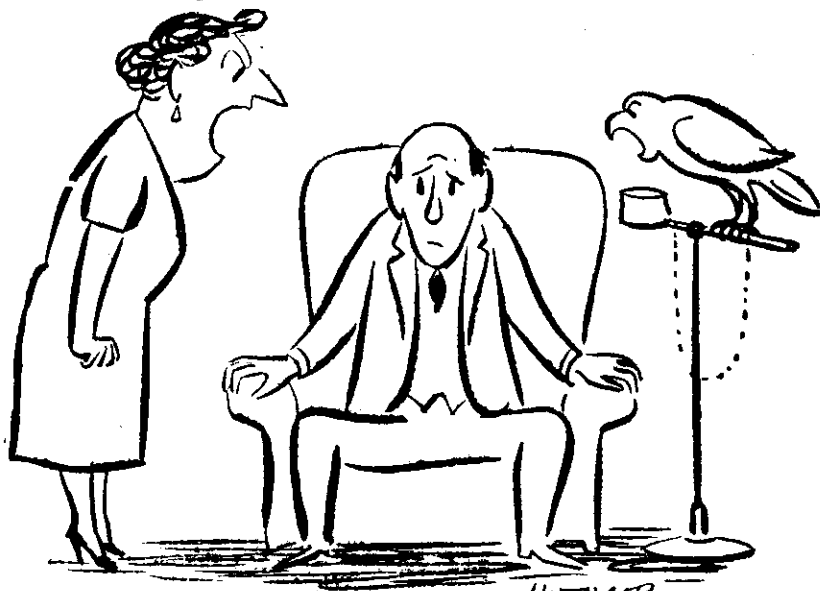
BILLY MAY
His own version of Dixie

tra, he uses his men in various ways. A lot of the time he has a front line Dixie concertino of four soloists playing against a twenty-one piece *ripieno*—or against sections of it. His numbers include "Oh By Jingo"—with the sultan's theme from Rimsky-Korsakov's *Scheherazade* breaking in, "Sugar Foot Strut," "South Rampart Street Parade"—with a hot piccolo solo, "Riverboat Shuffle," featuring a calliope, king of circus music, and "Sheik of Araby." (2YA, Monday, July 16, 10.0 p.m.)

Art Van Damme's programme "Manhattan Times," is a companion volume to the earlier "Martini Time," and continues the style of light swinging rhythm that has made his group such a popular one. Art brings out the jazz possibilities of the accordion very well. For a long time it was a marginal kind of instru-

Lyric Herrick

ROBERT HERRICK (1591-1634), as a lyricist of English home and village life, has few equals among English poets. He wrote well over a thousand poems, all of them quite short, and almost all written in the same gentle and inimitable manner. Herrick was born in Cheapside, London, and, with his brothers and sisters, was brought up by an uncle, Sir William Herrick, after the death (suspected to be suicide) of his father. He was educated at Cambridge, became a Master of Arts in 1620, and then took Holy Orders. In a two-part programme, *His Head Crowned with Daffodils*, written by Celia and Cecil Manson, listeners will be given some glimpses of Herrick the man and his poetry, and at the same time a picture of the troubled times he lived in. The first part deals with the period when the poet was a country parson in Devon, and with the poetry he wrote then; the second tells of Herrick's espousal of the King's cause and the resulting loss of his parish when Cromwell took power in 1648. This second part concludes with Herrick's return to London. The first part will be heard from 2YC at 10.0 p.m. on Sunday, July 22; the second on July 29 at the same time.



JW TAYLOR

(C) Punch

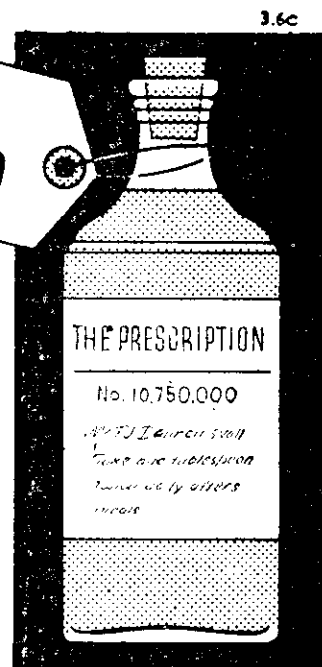
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