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MARGARET LANDON, who introduces the new daily session for women from 1YZ, has spent all her working life in journalism and broadcasting. She should be specially happy in the local interviews she will do for this session, for reporting seems to be in her blood. Her father is a sub-editor of the *New Zealand Herald*, and she admits that she went to work for the *Herald* herself rather than go on to University, even though she could not go out on the road as a reporter. "I spent my time at the *Herald* in the Reference Department," she told us. "But when a chance came to join the *Dominion* as a reporter I took it. That was followed by a rather long spell, also reporting, on the *Auckland Star*."

Altogether Miss Landon spent about six years on newspapers.

"I went into broadcasting after leaving the *Star*," she said. "I was sent to 1XH as an announcer and was there two years. Apart from announcing, I spent a month on the *Women's Hour*, relieving Anne Fisher, and sometimes I gave a hand in the copy section."

Miss Landon was out of broadcasting for a year when she left 1XH. When she went back in August, 1953, it was as an announcer at 1YZ, and she admits that she "loves it" there. Her first six months at 1YZ included the period of the Royal visit. She helped to cover it as the observer at the Rotorua High School for the Bay of Plenty children's welcome to the Queen and the Duke of Edinburgh.

When we asked Miss Landon about her interests outside working hours she gave a rather mischievous smile and said that when she wasn't keeping her flat tidy she spent a lot of time "day-dreaming about where I'd like to travel if I had any money." Still, she admitted, there was ballet, which she had studied in a practical way as a dancer, and skiing—"beginner's enthusiasm so far!" She is also interested in welfare work and amateur theatricals, and farm life and work, "if you can call that an outside interest."

A YOUNG man who was supposed to be studying for the Consular Service, decided to become an actor, and made his first appearance on the stage in a play put on in a French casino, is the Paul Temple listeners have been hearing in the most recent series, *Paul Temple and the Gilbert Case*. His name is Peter Coke, and he is the seventh actor to play Paul Temple. Temple is,

Open Microphone

of course, something of a radio veteran—he first took the air 15 years ago. His latest adventures, against a background of Scotland Yard, Soho, Bond Street and other famous London landmarks, include such ingredients as a murdered model, a fabulous pendant stolen about a year before the story opens, and a strip of micro-film showing its hiding place.

Peter Coke—who, by the way, pronounces his surname "Cook"—first appeared in a Paul Temple adventure two or three years ago, but at that time he was only one of the suspects. The sort of graduation he has made in going from mere suspect to master detective is really no new experience for Peter, for he admits that in radio he has played every sort of part "from a sprite to Macbeth." After that early appearance on the stage in a casino, Peter's theatrical career took a more conventional turn, and he later appeared with such notable players as Marie Tempest and Sir Seymour Hicks. "I learned a lot about acting from them," he says. "In their different ways they knew all the tricks of the stage." Besides acting, Peter has written one-act plays, and one radio play which he sold to the BBC introduces a cat-detective named after his own Siamese cat, Kim-Ching. Kim-Ching—the real one—occasionally exchanges letters with one of the James Mason cats, for Mason and Peter Coke are close friends. On one occasion the Mason cat even sent Kim-Ching a case of American cat food. "Unfortunately," says Peter, "Kim didn't seem to like American food."

AT 26 Gerry Mulligan has done much to broaden the resources of jazz. It all began in the days of 1948 when he and Gil Evans worked out a new kind of instrumentation that was incorporated in a series of Miles Davies records. Today the Gerry Mulligan Quartet is one of the striking groups of modern jazz. Gerry was born in Philadelphia in 1928,

MAKE MINE
MULLIGAN learned clarinet in childhood and started arranging at high school. Soon such Mulligan

compositions as "Elevation," "Swing-house," and "Disc Jockey Jump" were being played by leading bands, and later he was contributing also on the baritone saxophone. Early in 1952 he arrived in Los Angeles and began playing with his own quartet at the Haig, a small, intimate night spot and the



GERRY MULLIGAN
He plays a "deep-voiced horn"

home of such groups as the Red Norvo Trio and the Dave Brubeck Quartet. His players were Chico Hamilton (drums), Bob Whitlock (bass), and Chet Baker (trumpet). The group quickly attracted attention, but it broke up briefly in 1953. Last year it reassembled with Bobby Brookmeyer on slide trombone replacing Chet Baker, but with Mulligan still leading on the instrument he calls "the deep-voiced horn." The records which were recently broadcast from the YA stations featured the original group.

THE man who lost all his personal belongings, including a collection of Chinese works of art, when he was driven out of Paris by the Germans



MISS L. A. FRANCIS, matron of Wellington's Central Park Hospital for Old People, and R. P. Gibson, Manager of 22B, admiring blooms received in the station's 1954 Christmas appeal for "Flowers for the Old Folk"