



Miss Casualaire  
shirts-styled in  
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exclusive fabrics



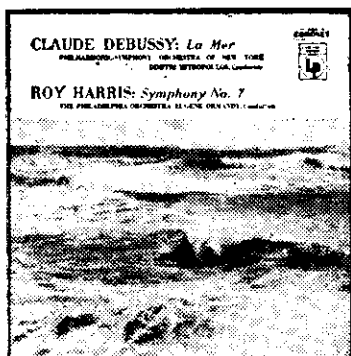
and FIGHTS RUST!

## LISTENERS' RECORD BUY GUIDE



CORONET KLC595 Price 42/6

The New York Philharmonic Symphony Orchestra conducted by Dimitri Mitropoulos provide an outstanding interpretation of Saint-Saens' four famous symphonic poems: Danse Macabre, Phaeton, Le Rouet D'Omphale and Le Jeunesse D'Hercule.



CORONET KLC561 Price 42/6

A superb recording which shows a masterful unity of expression by two famous Orchestras. Claude Debussy: La Mer by the New York Philharmonic Symphony Orchestra. Roy Harris: Symphony No. 7 by the Philadelphia Orchestra.



CORONET KLP583 Price 39/6

PAUL ROBESON FAVOURITES

Since his debut in 1925 this wonderful artist has become associated with many famous songs and Negro Spirituals. On this record are 16 of his finest performances including: Ol' Man River, Wagon Wheels, John Henry, By and By, Go Down Moses, and 11 others.

WAGNER PARSIFAL

The Philadelphia Orchestra with conductor Eugene Ormandy give one of their finest performances to this, the final work of Richard Wagner. Wagner described this piece as a "Stage consecration festival play" and this presentation is truly in keeping with the motif.



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# Open Microphone

"YOU'RE walking down the street when suddenly you're almost bowled over by a taxi. You begin to think: nobody has written a song about a taxi; then you can't find enough words to rhyme with taxi, so you drop the whole idea." That, says Ken Avery (a

song writer whose work is represented in *New Zealanders Wrote These*) is how the inspiration comes—and goes.

Ken began composing in 1948, the year that he came to Wellington and joined the NZBS. His first effort, "Paekakariki" (in the Land of the Tiki) won him a measure of success; it was the second all-New Zealand disc (after "Blue Smoke") to be released commercially, and sold 5000 copies. With



KEN AVERY

Anyone got a rhyme for "taxi"?

"Paekakariki" Ken composed the music first, and then spent a Saturday afternoon writing the lyrics. Generally it's the other way around, and music is added to the lyrics. On the whole, Ken sticks to novelty numbers. "I feel songs should be light and entertaining," he says, "so I don't write 'Why Don't You Come Back to Me?' numbers." Ken has also composed a few singing commercials and considers them a lot easier to write than songs.

Ken's interest in music began at High Street School, Dunedin, where he was fascinated by a schoolmate who could play the harmonica and change from one tune to another without stopping. Ken learned the ukulele and guitar; later when he was 18 and living in Christchurch he heard a Coleman Hawkin's recording of "Honeysuckle

## NEWS OF BROADCASTERS ON AND OFF THE RECORD

Rose." and decided that the tenor saxophone was the instrument for him. His lessons terminated abruptly after six months when he was drafted into Army service, but overseas in Italy Ken bought a cheap clarinet and began practising furiously. In Christchurch in 1947 he formed the River Club Jazz Group, playing in a hall about a nautical mile down the River Avon from Martin Winiata and his band. Ken has a great respect for Martin and gratefully recalls the help and encouragement he has always given the beginners.

Today Ken lives in Karori with his wife and two children. He loves tinkering with old cars—he would buy himself a vintage model if he could afford it—and renovating old houses (he owns one). Musically, Ken considers his best song to date is "I Owe You," but the number to be heard in *New Zealanders Wrote These* is "Advertise in the Personal Column," sung by Pat McMinn.

A WELLINGTON housewife writes of her novel use for the radio. At the start of a recording she pops an egg in the pot to boil, and when the record is ended the egg is softly boiled. One recording and one commercial—the egg is firmly set. For a hard-boiled egg—two recordings and one commercial!

"I GET quite a swag of mail from t'other side of the Tasman," says Marien Dreyer, who is the new Australian correspondent for the National Women's Sessions. She has already become quite well known in New Zealand

AUSTRALIAN  
CORRESPONDENT

for a column she writes in the *New Idea*, but she has done a fair amount

of radio work as well, both scripts for ABC and commercial stations, and talks for the ABC Women's Session. She has been a speaker in discussion groups, usually talking about juvenile delinquency or care of the handicapped. Last year, when the BBC asked the ABC for a special programme to mark the 10th anniversary session of the BBC Women's Hour, Marien Dreyer was one of the speakers, and was delighted to receive half a dozen letters airmail from London within a week.

"Someday," she promises, "I shall say a few words about being a career woman and mother at the one time. My elder son has the train fever, shared by the little one, and the weekend is train time, when yards of track clutter up the floors. At the moment of writing I have electric train lines set all around me, and an electric loco whizzing around me."

Marien in private life is Mrs M. D. Cooper, has two sons, Lou and Joe, and lives in a flat in King's Cross, which she adores because of its endless charm. Last year she described the Cross for the BBC, recording her talk on tape. "It took me a whole day to do," she recalls, "as everything that could go wrong did go wrong. I think I recorded the thing eight times in all, and the mishaps ranged from a blank spool of tape to somebody cutting in



Marien Dreyer



CORONET KLC590 Price 42/6

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