

WELLINGTON can chalk up a gain at Auckland's expense this month. Owen Jensen, who has been close to the centre of things in many community music-making activities in the north is coming to stay in the capital. "Why am I moving to Wellington? That sounds like a trap for young players, and I'm not taking any part in the gentle art of parochial strife" was his first reaction to an inquiry the other day. "Seriously, though," he went on, "I believe a musician needs a new stimulus, every so often if he is to keep his work fresh and to continue giving his best. I've lived most of my life in Auckland, and worked there pretty intensively: perhaps Wellington's winds will help to keep the cobwebs from gathering. And whatever people may say about Wellington's climate I have always found it a very good climate in which to work." He thinks Wellington has tremendous musical possibilities, particularly in the field of chamber music—not (he hastened to add) that that meant Auckland hadn't. "But a change is as good as a rest, you know."



Sparrow Pictures
Owen Jensen

BROADCASTING colleagues of Arthur Pearce call him the most abused man in radio, and what's more, they say it on, not off, the record, as listeners to Cotton Eyed

CURRENT Joe's Rural Delivery PUNS (2YD, Thursday evenings) can testify. When he is in character as Joe, the more outrageous a pun, the more he likes it—as someone put it recently, "It seems impossible to believe that so much corn could be planted at one sowing." Another of Arthur Pearce's aliases is "Turntable," and under that signature he has been conducting *Rhythm on Record* from 2YA for the last 15 years. Wellington jazz experts are inclined to the belief that "Turntable" knows as much about dance band music as the Americans who produce most of it. Certainly his large following is not confined to New Zealand; many Australians admire his sessions broadcast from Radio New Zealand. By day, however, Arthur Pearce presides over a sober desk in the office of a large Wellington firm.



Arthur Pearce

FOR nearly a dozen years Helen Dykes, of Napier, has been conducting Children's Sessions at 2YZ — at first one session a week and then for the last five years two weekly. She has also presented many children in musical numbers, a talent quest which drew 1896 votes in ten weeks, quiz sessions, "Twenty Questions," competitions, plays and stories. Miss Dykes also conducts her junior N.Z. LISTENER, MARCH 14, 1952.

Open Microphone

Deepdene Choir, which has had six successive wins at competitions, and a senior choir of the same name which takes part in local functions. She herself has won vocal championships in competitions at Auckland, Cambridge and Napier.

ALEC TEMPLETON, the blind Welsh pianist whose recordings are frequently heard in New Zealand radio programmes, will tour Australia this year

with, it is reported, a visit to New Zealand to follow. He has written many works for piano, orchestra, string combinations and singers, and uses his own compositions in his programmes as well as his favourite works by Debussy, Ravel and Rachmaninoff. Templeton has been a familiar figure in the American musical world since 1935 when he accompanied Jack Hylton to the U.S. to give a series of broadcasts. He has a touch peculiarly his own—poetic, sensitive and singing — quite unmistakable, and his recordings have given pleasure to many thousands.

NEWS OF BROADCASTERS, ON AND OFF THE RECORD.

By *Swarf*

1941 to 1943, appearing in sketches, singing, and playing in the stage band. When he returned to New Zealand he wrote *Sing As We Go*, a description of the activities

FREDERICK FARLEY, actor of considerable repertory and commercial experience, producer and broadcaster, who came to New Zealand four years ago as producer for the Canterbury Repertory Society, left the other day for Australia. He told me he expected to put in about six months there after which he would probably return to England. Farley spent two years in Christchurch and then joined the Community Arts Service, touring the North Island. Later he made his headquarters in Wellington, producing for the Wellington Repertory Society and The Thespians. His pleasant voice became familiar to thousands of radio listeners in plays and readings.



of the famous entertainers. With material from the book and items recorded by the New Zealand Broadcasting Unit in the Middle East, two series of radio programmes were made up and broadcast three or four years ago by two of the NZBS stations. John Reed swims in the summer (he was Divisional breast-stroke champion in the Middle East) and turns out for indoor basketball in the winter. He has three children—two boys and a girl.

THE man who does the supervising of programmes broadcast by 2YA, 2YC and 2YD, John Reed, was a member of the Kiwi Concert Party in the Middle East from



BBC photograph

REG. DIXON—as Reg. Dixon

Confidentially

IF round about the middle of his act Reg. Dixon of Variety Bandbox failed to announce that he was Proper Poorly, listeners would feel robbed of one of the best laughs of the show. But he's no hypochondriac in real life—a round-faced man of 35, six feet tall, and weighing 14 stone. For the stage he prefers a blazer some sizes too small, and his signature tune, "Confidentially," he wrote himself. When he was 14, Reg Dixon went to work in a Coventry factory. At the weekends he sang with a local dance band, turned professional to work with Sanger's Circus where one of his jobs was alleged to be grooming the elephants. Later as a single comic he played in out-of-the-way places and in 1940 joined the R.A.F. as a rigger. Soon he was transferred to the entertainments side of the Air Force, and after meeting Ralph Reader toured with the R.A.F. Gong Show. Until mid-1949 he was in radio and in the provinces. Then he suddenly shot to fame and within three months made his first appearance as resident comedian in Variety Bandbox, appeared at the Palladium in London's West End and was selected for the Royal Command Performance in November, 1949.

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