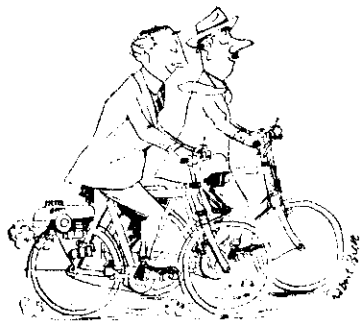




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IN the New Zealand Croquet Championships this year the ex-Junior and Open Champion, Ashley Heenan, did not strike form. He told me that he was at a distinct tactical dis-



Spencer High photograph

ASHLEY HEENAN
Interested in Maori music

advantage because in three events—the Open, the Men's and the Handicap—his opponent was his father-in-law. Father-in-law won them all. Ashley

Open Microphone

Heenan, who has been with the NZBS for the last 10 years, and now compiles musical feature programmes, has always had a weakness for the singing lessons in the Thursday Broadcasts to Schools. Not long ago he examined about 1000 folk songs of all countries, selected 30 or so, and then arranged them to suit New Zealand children so that they could be used in the Schools Broadcasts. He has also composed a number of songs for the Broadcasts to Schools booklets. His hobby, which is closely allied to his work, is preserving original Maori music by noting down melodies and words.

"Recently a man from the Gilbert Islands called on me," he said, "and explained that he had a collection of native tunes in his bag. It turned out that while travelling between Lyttelton and Wellington this man had told a fellow passenger that he wanted to meet someone in New Zealand who might be interested. My name was mentioned—I don't know to this day by whom—and in due course I had a visitor. He was Lieutenant-Colonel P. B. Laxton, and he produced some very interesting examples of Island music. One was a melody arranged for four voices by a 17-years-old Gilbert Islander, who hadn't had the slightest musical training apart from singing in the local missionary's choir, and he couldn't speak a word of English." Ashley Heenan composed the music for *Moana Roa*, a film produced a year or two ago in the Cook

Islands by the New Zealand National Film Unit, and has had several compositions published overseas. In his spare time he referees Rugby club matches in Wellington.

HERE is a photograph of the screen actress Elizabeth Allan, one of the panel in *What's My Line?* (ZB stations and 2ZA, Thursday nights) and her bull terrier, Emily. Liz, as her friends call her, takes a keen interest in the welfare of blind people, and



has a whole wardrobe of clothes hand-knitted for her by one of their organisations.

[Note for dog-lovers: Emily, aged five, is the mother of 18 pups.]

★

"INQUIRER" asks for a definition of the word "harmonica." Today, of course, it is applied to the mouth-organ, but in earlier times it was used to denote the "Musical Glasses." The invention of the early form, says Percy Scholes, was claimed by Gluck

but surely mistakenly or mendaciously as it had been known for a century before he made his famous appearance with it in 1746, advertised in the London press as follows: "A Concerto Upon Twenty-six Drinking Glasses, tuned with Spring-Water, accompanied with the whole Band, being a new instrument of his own Invention; upon which he performs whatever may be done on a Violin or Harpsichord, and thereby hopes to satisfy the Curious as well as Lovers of Musick." There must have been many readers of this advertisement who realised its lack of exactness, for an Irishman named Richard Pockrich or Puckeridge had toured England with such an instrument two years earlier. The tone was obtained by friction of the wetted fingers on the rims of the glasses. In 1757 Benjamin Franklin attempted to mechanise the instrument, and the name "Harmonica" was apparently introduced in connection with this. The instrument was for many years in great vogue. Mozart, Beethoven, Naumann and Hasse composed music for it, while it had its virtuosi such as

HOW TO BECOME A VENTRILOQUIST

SPEAKING generally, the habit of talking to yourself is looked on as not quite nice, and something to be discouraged. But Peter Brough has been doing it for 18 years, and he has, I should imagine, made a lot of money out of it. You see, he's the voice in the BBC's *Educating Archie*, which has now replaced *TIFH* at the four ZB stations on Sundays at 8.15 p.m. (and starting at 2ZA on June 28). Brough has done what lots of people declared to be impossible; he has been able to put over in sound alone an act which, more than any other, should be seen as well as heard.

The easiest way to become a ventriloquist, he says, is to be born into

the art. His father and his grandfather were ventriloquists. Countless people have asked Brough if they can do it, too. His reply is that throwing the voice is no trick. Anyone can learn to do it, but some are bound to be better than others, and it means long and patient practice. Rehearse in front of a mirror and so learn to make it impossible for anyone to detect lip movement. For a start, Brough advises, use short, simple phrases such as "How are you? Hello. Oh Gosh," keeping the teeth shut tightly. Some letters cannot be said without moving the lips, and it is advisable to avoid words containing

the letters B, F, M, P and V. Archie Andrews, Brough's dummy, has become a real being to millions of BBC listeners and theatre-goers. He is very real to Peter Brough, too, since he shares so much of the ventriloquist's life, and when the two appear in the theatre their names are billed in letters of the same size. The accompanying photograph shows Brough with Archie in a BBC studio. These few revealing tips by an expert may set off readers and listeners on a mass attempt at Operation Deadpan, but don't forget the shaving mirror. I can't help adding a reminder to lock the bathroom door, just to avoid misunderstandings.



BBC photograph