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of them. Mr. Hayward can certainly offer you variety, though you may wonder exactly what he is offering you when you come across a chapter headed "Nature Calls and Consoles."

One feels, indeed, that Mr. Hayward has been compiling film advertisements and theatre puffs for so long that it has become second nature to him. Somebody, I forget his name, once wrote a neat little satire in which all the characters thought and spoke in the manner of the sub-titles on silent films. Mr. Hayward's literary style, liberally sprinkled with capital letters and outbursts of rhetoric, gives the same impression: an amusing impression until you become tired of it and begin to wish that he would not insist, for instance, on calling London "the mighty Metropolis," or keep on talking about Life as if it were an M-G-M super-production in technicolour.

Still, that is Mr. Hayward's outlook and this is his autobiography. Nor does he see any reason to apologise for the almost incredible lack of arrangement of his "garnered thoughts." On the contrary, he defends it in his foreword by quoting (or misquoting) the Elizabethan poet who said, "There is more beauty in Disorder than in Order." That, comments Mr. Hayward, is "my mental attitude."

A reviewer cannot add much to that—but he may perhaps make a suggestion. Whatever may be Mr. Hayward's shortcomings as a writer, nobody else in the show business in New Zealand has such a wealth of memories about the early days of entertainment in this part of the world, the history of which has never been properly written. It would be a pity if that fund of knowledge and personal experience were lost. If Mr. Hayward, now that he has attempted an autobiography, could be persuaded to let somebody else write his biography, the result might be a worthwhile book.

OF MAKING MANY BOOKS

PUBLISHING IN PEACE AND WAR. By Stanley Unwin. George Allen and Unwin Ltd., London.

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should be interested in this concise, clear account of the technical processes through which a manuscript goes after the author lays down his pen and before it appears (if he is lucky) in the shops. Book-publishing, as the author says, is quite different from what most people suppose. While it is not a branch of the Black Art, nor even perhaps a profession, it is "at once an art, a craft, and business, for which a curious and unusual combination of qualifications is desirable."

And Mr. Unwin of course knows what he is talking about: he is past-president of the International Publishers' Congress. He writes particularly about conditions in Great Britain, but they are not fundamentally different from those here.

Everything he says is to the point, but some of his comments are particularly illuminating: in particular his reference to qualities of paper.

"For some quite inexplicable reason (he says) the public in pre-war days measured the value of a book by its bulk. The identical book which was 'poor value' when it bulked half-an-inch became 'good value' when it was printed on fluffy paper which bulked an inch, and the sad and amusing thing about it—take your choice which—is that the chief difference between those two books is the amount of air left in the fluffy paper. It is rather like saying that the white of an egg is better value when beaten up because it occupies so much more space. A firm, well rolled paper can be bound more securely, will last longer, and is in every way better than a fluffy one, and I hope that none of you will be misled into thinking that unnecessary bulk gives a book added value, but that on the contrary you will recognise it for what it is—a positive disadvantage and a sham."

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