

SONGS BY AUSTRALIANS

SONGS written and sung by Australians will be highlighted in a half-hour session which Station 2YC is to broadcast at 9.1 p.m. this Sunday evening, June 16. Seven ballads make up the



WILLIAM G. JAMES
"Robust type of ballad"

programme, three will be songs of the sea, and one the well-known "Stock-rider's Song."

Taken from a set of six Australian bush songs dedicated to Nellie Melba, the "Stockrider's Song" (by William G. James, whose photograph accompanies this note) will be sung by James Wilson, a young bass-baritone who cultivates the robust type of ballad. Another item, "Last Year," by Varney Monk, is taken

from the Australian stage play, *Collitt's Inn*, and has been made popular by Gladys Moncrieff. Molly Grouse, who sings it in the 2YC programme, recently made her first appearance in opera in Sydney.

The words of the song, "There's Something at the Yardarm," were written by a Melbourne journalist, E. J. Brady, and set to music for baritone by Horace Gleeson, also of Melbourne. One of the younger school, Robert Payne, well-known to Australian radio audiences, will sing it, with an orchestral accompaniment written by Kurt Herweg. Edith Harthy, another Melbourne composer, is said to have had 500 songs published in England, America and Australia. Many of them have been recorded by Peter Dawson and John Brownlee. Her "What the Red-haired Bosun Said," will be sung by David Storm, an Australian who served in the Horse Guards and who studied in London.

Art Song

"Over the Quiet Waters," by Herbert J. Brandon and Horace Keats, is regarded as one of the few true art songs written in Australia. Keats wrote the music for his son just before he was killed in action on H.M.A.S. Australia. Albert Miller, a tenor known both on the ABC and Australian commercial stations, will sing it. Leah Morris, a dramatic soprano, of Newcastle, will sing "Reminiscence"—words by Noel Cripps and music by Vera Buck, a Melbourne pianist and composer; and a song called "Fear," from a poem by Montaigne, with music by Keats, and with the flavour of lieder, will be presented by Robert Payne, to round off the session. The Albert Fisher Concert Orchestra will play the accompaniments.

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correspondent is maintained for 80 or 90 pages, but breaks down completely when Mrs. Sava reaches her native Australia and sets about the task of describing the fauna, flora, climate, geological structure, early history, and social organisation of the Commonwealth, with an enthusiasm and a proselytising fervour which would make Herr Baedeker's little red booklets green with envy. (Item, "I don't know whether it is interesting to note that the first jail to be built in Fremantle was in 1830, the first newspaper was published in 1831, and of course, the inevitable horse-races began in 1833.")

But if Mrs. Sava owes much to the influence of Baedeker and the year-book, her husband's themes reflect the influence of the H. V. Morton school, particularly those passages describing his journeys through Britain, his visits to Gretna Green, York and Lincoln. By June, 1942, however, the family has been reunited, and the accumulated correspondence being then sufficient to fill a book produced "in conformity with the authorised economy standards," the antiphonal narrative stops as suddenly as it began.

In the 229 pages there are only seven ("Entr'acte") which hold the attention. These tell how Sava heard, while aimlessly tuning-in his radio, that the ship bringing home his wife and child had

been torpedoed in the North Atlantic. This brief chapter which describes eloquently the agony he suffered during the five days between the first brief message of disaster and the news that both wife and child had been landed safely at a Scottish port, reveals the real link of hearts so effectively obscured through the rest of the book.

Apart from this isolated interpolation, *Link of Two Hearts* tells us no new thing; but it does underline the truth of the old saying that no man can be written out of reputation save by his own hand—or, let us be honest even if ungallant, by his wife's.

—J.M.

PLAYS TO BE READ

Five Little Plays by Mary Scott. Telegraph Print, Napier.

THESE sketches, which appear to have been written at odd intervals between spring-cleaning, jam-making, and other domestic tasks, were probably intended for the play-reading circle rather than for the stage; and women wise enough to laugh at their own weaknesses, and their own tribulations, will get most enjoyment from them. There is some satire, but it is kindly; there is sentiment without too much sentimentality, and there is wisdom which is homely without appearing homespun.

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