

so it was fortunate that my ambition leaped no higher than being allowed to listen to her records. These included excerpts from *Private Lives*, with Coward, and scenes from *Moonlight is Silver*, with Douglas Fairbanks jr., large twelve-inch discs full of words and music, delivered in the warm, thrilling Lawrence voice. Her singing voice, as an instrument, is admittedly no great shakes, but whatever qualities it possessed, or didn't possess, were sufficient to send delightful chills through my vertebrae as she sang "The Physician" ("he said my appendix vermiform was positively enormous, but he never said he loved me"), or "Do, Do, Do" on that double-sided medley record where a delicious laugh catches her voice in the middle of a phrase. Last week I heard her sing some of the songs from *Lady in the Dark*, which 3YA had headed "Music of Glamour." It must be reported that the years have done their work; the magic has gone, and that *affaire* is terminated. I can only hope now that Miss Lawrence will act honourably and return the diamond tiara, the sapphire collar, and the ruby pendant I always meant to give her.

Not So Lamb-Like

IT is perhaps as much as one can expect from a morning talk that it should be reasonably accurate and reasonably easy to listen to. Fred Usher's talk "Charles Lamb—the Man" was both. It was not particularly stimulating and it was certainly not revolutionary, but then the morning air is not the medium for the airing of revolutionary opinions on established literary reputations, which can more properly be done in the pages of a thesis to be safely stowed in the stack-room of an academic library. Mr. Usher eschewed imaginative reconstruction in favour of biographical and attested fact, and confined his literary judgments to such safe ground as "Lamb's essays have mellowed with time." But when Mr. Usher began to

treat of "Lamb—the Man," he did at any rate avoid the temptation of making the gentle Elia all gentleness and light. Having sketched in his background of Lamb's self-sacrificing devotion to his sister Mary he enlivened his talk with anecdotes illustrating Lamb's puckish humour, and was not afraid to suggest that there were those who suffered from that engaging whimsicality. In the end a very human picture emerged from a talk which at the beginning had looked like being merely a collection of text-book facts.

Crime Doesn't Pay—Much

MANY of the *Star for To-night* plays are of the ordinary type, evolving themselves laboriously out of stock situations; after all, it must be very difficult to get hold of a completely new plot once a week. When one of these plays (entitled "Counterstroke") began, it showed all the symptoms of the average radio play—young married couple in debt, husband embezzles £300 from the bank where he works, wife's old aunt comes nobly to the rescue (feeling unexpectedly philanthropic after a life of self-confessed miserliness). Just then I was about to switch off, when the plot took a twist. The senior bank officials, also a couple of embezzlers afraid of being found out, offer the young couple another £300 to fly the country and draw the attention of the police; so, when Auntie dies, they can't claim their fortune without going to gaol, not only for their own sins but for their superiors' ill doings also. The play was over before I realised that the wicked young man had been suitably punished, but that the author had forgotten the Crime Doesn't Pay motif long enough to let his two major villains get away scot free with the proceeds. Whether this was done on purpose or was merely an oversight I can't say, but in any case it wasn't sufficient to raise the pedestrian plot much above the average.

SHORTWAVE HIGHLIGHTS

LISTENERS interested in following the progress of the M.C.C.'s Australian tour between Tests may hear summaries of each day's play at 8.30 p.m. from Radio Australia's VLA9, 21.60 mc/s., 13.89 metres, and VLQ2, 7.215 mc/s., 41.58 metres. These same stations, and VLA6, 15.2 mc/s., 19.74 metres, are heard giving a further summary at 9.40 p.m.

The following is the schedule of Radio Australia transmissions between the hours of 9.15 a.m. and midnight:

Forces Programme No. 1: 9.15-11.30 a.m.—VLA4, 11.77 mc/s., 25.49 metres; VLB6, 15.20 mc/s., 19.74 metres; VLC10, 21.68 mc/s., 13.84 metres.

Programme to North America and Canada: 12.15-1.30 p.m.—VLA9, 21.60 mc/s., 13.89 metres.

Forces Programme No. 2: 2.0-4.0 p.m.—VLA9, 21.60 mc/s., 13.89 metres; VLB5, 21.54 mc/s., 13.94 metres; VLC9, 17.84 mc/s., 16.82 metres; VLG5, 11.88 mc/s., 25.25 metres.

Sporting Programmes (Saturdays only): VLG7, 15.16 mc/s., 19.79 metres (2.0-7.20 p.m.); VLB5, 21.54 mc/s., 13.94 metres (3.15-7.30 p.m.).

Programmes to North America and Canada: 4.45-5.45 p.m.—VLA4, 11.77

mc/s., 25.49 metres; VLB2, 9.68 mc/s., 30.99 metres.

Programmes to Great Britain: VLA9, 21.60 mc/s., 13.89 metres; VLB3, 11.77 mc/s., 25.49 metres.

Special Frequencies for Test Cricket Matches: VLA4, 11.77 mc/s., 25.49 metres; VLC9, 17.84 mc/s., 16.82 metres; VLG7, 15.16 mc/s., 19.79 metres; VLB5, 21.54 mc/s., 13.94 metres.

Forces Programme No. 3: 8.30 p.m.-12.0 midnight.—VLB8, 21.60 mc/s., 13.89 metres; VLA6, 15.20 mc/s., 19.74 metres (Begins at 8.45 p.m.).

Inland Shortwave Service: VLH5, 15.24 mc/s., 19.69 metres; VLR, 9.54 mc/s., 31.45 metres (Reception fair from 3.0-8.0 p.m. in each case); VLQ2, 7.215 mc/s., 41.58 metres, 8.30 p.m.-12.0 midnight; VLR2, 6.15 mc/s., 48.78 metres, 8.30 p.m.-12.0 midnight.

Highlights in the Programmes: Australian Sporting Round-Up (Week-end sports results), 11.0 a.m., Sunday, VLA4; Australian DX-ers Calling, 12.15 p.m., Sunday, VLA9; ABC Hit Parade, 9.15 p.m., Wednesday, VLA6; All-Australia Hit Parade, 10.0 p.m., Saturday, VLA6; Australian Economic Review, 8.0 p.m., Friday, VLB3; Magazine of the Week, 7.15 p.m., Sunday, VLB3; Australia Today, 7.15 p.m., Monday, VLB3.

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