



Sensible slimming

Your feet tire easily and your knees begin to ache; then take some weight off them.

Your clothes no longer look well on you; then reduce your figure to its normal size.

You are conscious of those unsightly bulges; they may be the result of too much starchy and sugary food in your meals.

You puff as you climb the hill as you never used to do; you are overloading your heart.

WHAT ARE YOU GOING TO DO ABOUT IT?

EAT LESS bread, fried foods, steamed puddings, cake biscuits, pastry, sweets, chocolate, sauces, jam and sugar.

CUT OUT IN-BETWEEN SNACKS of scones, biscuits, cake, etc.

EAT MORE green vegetables, raw fruit, and use cheese, vegemite, marmite, or brufax instead of jam.

OMIT SUGAR from your tea and coffee and never sprinkle it on the pudding. This is an insult to the cook.

USE 1 PINT OF MILK with the cream poured off, every day.

EAT your full RATION OF MEAT (but lean) and **EGGS** (not fried) and **BUTTER** (but not other fatty foods).

EAT a small POTATO but do not omit entirely.

WEIGH regularly and be content to lose approximately 2-4 lbs. a fortnight.

When a normal weight for your height you will:

LOOK BETTER

FEEL BETTER

BE BETTER

Watch for a further announcement giving a sample day's meals.

ISSUED BY THE DEPARTMENT OF HEALTH

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BOOK REVIEWS (Cont'd.)

(continued from previous page)

relatively drab in any case, but this is an England that has had a lot of paint peeled off its life in two wars. Exteriors and interiors are dingy, and nerves are on edge. It is partly out of this condition that the conflict arises. The idealist professor is 65, and "a pushing young particle" of a new Vice-Chancellor, who (according to the professor) stands for "the mass production and conveyor-belt system of education," wants to retire him. The professor, loving his work and believing he can do some good with it, is determined to go on. The family involved in the dispute at a birthday reunion, are a mixed lot. One daughter is a doctor with aggressively Left views. Bitter about social conditions, she is also unhappily in love — torn between two creeds. Another daughter has married a wealthy French aristocrat, and enthusiastically embraced the comfortable civilisation of that class. The agreeable son has set himself frankly to make money and enjoy life; the problems of the world can go hang. The youngest daughter, ardent and more innocent than the others, is closest to her father. The wife sides against her husband, because she is sick of life in this provincial town. Two angular students come in for tutorials. The family argue and quarrel. Priestley shows his old skill in making good drama out of two common situations, clash between principles, and family jars. Possibly *The Linden Tree* is a bit more "talky" read than staged. The preacher in J.B. cannot be kept under. The talk, however, is in character and vital, and if you are unable to see *The Linden Tree* you will find it well worth reading. We imagine, however, that repertory societies in this country won't leave this fine play alone for long.

FOR HOME STUDY

HISTORY OF ENGLAND. By E. L. Woodward. **RUSSIAN LITERATURE.** By Richard Hare. Methuen. (Home Study Books).

A POST-WAR series along the lines of the Home University Library, Home Study Books seem (to judge from

these two) to set at least as high a standard in accuracy and readability as their prototypes. Professor Woodward's 65,000-word *History of England* from 54 BC to 1918 is a straightforward narrative (not a summary) with thoughtful emphasis on the social changes that have taken place during the centuries. A kind of sub-theme underlying the earlier chapters shows society's gradual realisation of the importance of individual rights, but towards the end this theme seems to become partly obscured in the flood of events. There is a very good chapter on the End of the Middle Ages, and some remarks on the Crimean War and the Russo-Japanese War which are illuminating in view of present events. Generally the friendly style, with a spicing of entertaining footnotes, make the book very readable.

Russian literature is a fascinating subject, and this general introduction by Richard Hare is a good one. The first chapter on Slavophiles and Westernizers sets the theme, and the whole book emphasises the declining influence of the latter as writers grew to accept Belinsky's idea that social usefulness is the highest criterion of literary merit. The critical judgments here are on the whole not profound, but the plot summaries and quotations provide the correct stimulus to make a reader want to get hold of the works themselves and make his own decisions. One defect is that while giants like Tolstoy and Dostoevski get plenty of space, many of the minor writers seem to be too summarily dealt with (a common fault perhaps) to give a balanced view of the general development. The concluding chapters on Gorky and Literature after the Revolution are a fairly unbiased analysis of the effects of Marxism, and will help to clarify many people's views of the present relationship between the State and the artist in Soviet Russia.

PROGRAMMES FROM THE ZB's

FOLLOWERS of the modern dance band and its style will find something to their taste in a quarter-of-an-hour of recorded music by Artie Shaw and his Orchestra from 3ZB on Tuesday, June 1, at 3.15 p.m. When Shaw was in Wellington in 1943 he told an interviewer from *The Listener* that he liked blues for business, but Beethoven for pleasure. People who heard the arch-clarinettist then will now have an opportunity to see if business has become mixed up with pleasure, or vice versa. We suspect, however, that it will be business, as usual.

STATION 1ZB intends to present shortly a series of programmes by famous musicians who have visited New Zealand in the last 20 years. Recordings of some of the items they performed on tour will be broadcast, together with reminiscences of their visits. Starting this Sunday, May 30, *New Zealand Concert Memories* will be presented at 4.0 p.m., the first programme featuring Richard Crooks, who was here in 1936.

CONSTANT LAMBERT'S first decisive success was the production of *Rio Grande*, set to a poem by Sacheverell Sitwell, for chorus, piano solo, and orchestra, at a Halle concert in Manchester in 1929. It was based on the idiom of jazz, but proved completely satisfying as an imaginative work of art. Station 1ZB will present a recording of *Rio Grande* at 3.10 p.m. on Sunday, May 30.

ERIC WINSTONE is a journalist turned band leader. Now in his middle thirties, he started an instrumental quartet for broadcasting about seven years ago and has since built it up to a 20-piece orchestra. He will be heard from 3ZB at 8.30 p.m. on Monday, May 31, in such items as "Oasis," "Stage Coach" and "Pony Express."

NEW ZEALAND LISTENER, MAY 28

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