



"Many thrifty housewives prefer the bi-weekly markets."

the streets of elegant suburbs ringing a little handbell and offering their services.

Nearly all educated Brazilians of the younger generation understand and speak English, but the older generation is more conversant with French. The style of dress, both for men and women, although strongly influenced by the United States, still seems to have more a French than an American note. It may be that this seems only thus to us, because the Brazilians belong to the Latin race. They are dark-eyed and olive or dark-skinned. In their veins often runs Indian blood, of which they are very proud, or Negro blood, of which they are less proud, but not actually ashamed. Other races, too, have contributed to widespread miscegenation: Portuguese, Italians, Germans, Slavs, Syrians and Japanese, although the two last-mentioned, who are comparative newcomers, rather "keep themselves to themselves" and do not inter-marry.

Those who like the dark type of beauty will find Brazilian women pretty

and some of them beautiful. They dress well, though really elegant ladies are not very frequently seen in the streets: they drive past in their very smart cars with an immaculately dressed chauffeur at the wheel. The "new look" is no longer new and frocks have already become perceptibly shorter again, although they are not yet quite back to the "old look." Skirts (silk or wool) and blouses, worn with a leather or metal belt, are very fashionable. There, if a woman wants to look up-to-date she must paint her finger and toe nails a deep dark red. Pale finger nails look as incongruous as blue hair looks to us, but there you can see blue hair quite often. Old white-haired ladies have their hair re-dyed not to its former shade, but in hues of violet and blue. Maybe they undergo this transformation in order to avoid the other "blues," the terror of realising that they have become old, for in this climate one ages quickly and youth is even more fleeting than elsewhere.

## Maugham Play for the ZB's

AT the ripe age of 70 years, novelists are usually past their prime, but Somerset Maugham, now 75, wrote *The Razor's Edge* in 1914, and it became, along with *Of Human Bondage*, and *The Moon and Sixpence*, one of his three major novels. Hollywood paid a large sum for the film rights and the novel was produced as a screen play. Now *The Razor's Edge* has been adapted for radio in Australia and will be heard from the ZB stations on Tuesdays and Thursdays, starting at 12B on July 14, 22B on July 28, 32B on August 11, and 42B on August 25.

Maugham's hero is Larry Darrel, a Chicago boy, who returns from war bitter and disillusioned. He is unwilling to go to college, unwilling to settle down and marry the wealthy Isabel Bradley—indifferent even to the Parisian fleshpots offered him by Isabel's expatriate uncle Elliott. He wanders through Europe, picking up saints and sinners, already feeling that "the sharp edge of the razor is difficult to pass over . . . the path to salvation is hard." Each time he reappears among his friends, he is a little more remote and baffling.

Ultimately he reaches India and there finds what he has been seeking. He returns to the States with faith in the Absolute, a humble belief in selflessness and the life of the spirit. One of Maugham's favourite characters is the suave expatriate, who dictates from his deathbed: "Mr. Elliott Templeton regrets that he cannot accept Princess Novemali's kind invitation owing to a previous engagement with his Blessed Lord." Another is Suzanne Rouvier, a middle-class courtesan befriended by Larry, whose amiable moral outlook and shrewd achievement of respectability are vintage France and vintage Maugham. Maugham himself appears in the book emitting characteristically worldly wisecracks.

The producer is E. Mason Wood and the adaptation for radio is by Richard Lane. The cast of characters is: Larry Darrel (Leonard Thiele), Elliott Templeton (John Cazabon), W. Somerset Maugham (Kevin Brennan), Gray Maturin (Lloyd Berrell), Sophie McDonald (Lyndall Barbour), and Isabel Bradley (Dinah Shearing).

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