



"I've gone out—your dinner's in the oven!"

(C) Hunch

(continued from previous page)

and, while sometimes conceding a point, kept lobbing the ball back with care and deliberation. There was the equivalent of that sportsmanlike handshake in their mutual confession, at programme's end, that neither was a tolerant man.

No Longer Unusual

THE trouble with 2YC's *Unusual Tales* by H. G. Wells is that they are no longer unusual. If fifty years of scientific fiction since H. G. Wells have not resulted in our all wearing our hair *en brosse*, can we raise a hackle or even an eyebrow at such harmless gimmicks as a self-accelerator that enables you to see winks in slow motion, or a bacillus that turns people blue? And "The Man Who Could Work Miracles" has had his originality flattened out of him by countless imitations. However, the programme showed that if we could no longer be titillated by Wells we can still be entertained, and to some extent edified. Felix Felton's production is sportive, his musical effects at first heroic, later wry, and—particularly in "The Man Who Could Work Miracles"—one is left with a warm feeling for the Wellsian "little man," who knows all along his unsuitability as a vessel of super-science.

—M.B.

A Sequence of Books

IN a certain class of reading it may be trite to observe that one book leads to another, but it can never fail to be interesting to follow the course of this link-up in any person's reading both for what is interesting in the material itself and also for the glimpse we get of the reader's character. In dealing with Garnett's *Golden Echoes* and Stephens's *The Dreadnought Hoax*, Dorothy Neale White over 4YC must

have presented many listeners with a wholly unsuspected aspect of Virginia Woolf; a whimsical delightful aspect which makes that long, melancholy and sensitive portrait even more enigmatic, and heightens the tragedy of deliberately buried laughter. Among the three books mentioned in the first session, Garnett's *Golden Echoes* was the bridge which led on to a consideration of the wistful English poet Edward Thomas and his devoted wife Helen. Again we were treading a little frequented by-way which might have been even more delightful with the addition of liberal readings from Thomas's quiet lyrics.

Unaccompanied Singing

MR. OWEN JENSEN has a journalistic flair which makes for easy listening. His *Music Magazine*, heard over the YC stations, is usually packed with interest and variety, not only for the kind of person who can spend an evening with long-playing records, but also for those who stand on the edge of this mystery. Few sessions of his have been more enjoyable to me than that in which he interviewed Warwick Braithwaite and introduced us to new recordings of the Gregorian chant. The latter I found particularly interesting in view of the magnificent descriptions of early church music which I had read in Huysman's *En Route*. The unaccompanied singing did not fail my expectations. One flaw, however, in the editing of this particular session was that the person who spoke about the chants had no sooner finished with the word "God," than we were swamped with the gay, but here irrelevant, signature tune. It would be better to drop the signature tune in a case like this, or have the chants at the beginning of the session and the interview afterwards.

—Westcliff



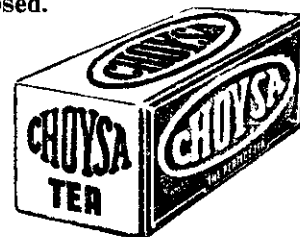
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