

are blisters, sterilise a needle in a flame, gently prick the side of the blister low down, so that the fluid can run out, and treat as already described. Stay out of the sun, or at any rate do not expose the sunburnt parts to the sun, until the rawness has healed and the soreness gone.

DR. WM. BRYDEN (3YA).

CAN you picture an enclosed valley. In reality a typical strath, set eleven hundred feet above sea level, and completely enclosed by hills? Picture yourself in a place similar to Quail Island, Lyttelton Harbour, surrounded by land instead of sea, and the Port Hills pushed a few miles away. Then you have something resembling the setting of Braemar, in the heart of the Scottish Highlands—the Cairngorms, Grampians, and Coolins range off in the distance, and the rippling stream flows on while the countryside sleeps in the way it slept for many hundreds of years. In winter it is bleak, very bleak: frost and snow take command, and for seven months little life is seen in the valley of Braemar. And yet for all that it is very well known, particularly to Scotsmen throughout the world.

BRAEMAR village, properly Castle-town of Braemar, as Braemar is the name of the district, was originally called St. Andrews, and under this name it slept peacefully on, its slumbers being periodically disturbed by invaders of one or other clan in search of blood. It was always a more or less central place of meeting where the clans forgathered—as early as 1719 it is recorded that clan assemblies were held in that district. In 1850 Queen Victoria became a constant visitor to the district, and in 1855 the Queen and the Prince Consort had their Highland home, Balmoral Castle, erected in the neighbouring country. Although the games have been held for over 100 years, this marked the real beginning of the spectacular gathering known as the Braemar Highland Games. The various clans met, engaged with one another at sport, dancing and piping, and perhaps no event has done so much to cement friendship between the clans as the annual meetings there.

THE games have progressed ever since, and become perhaps even more spectacular. It is quite the event in the district, and as with many other great events, public interest has become greater and greater. The object of the games is to raise money for charity; after all expenses have been met, the balance is divided among various charitable institutions in Scotland. In late August and early September, Braemar changes from one form to another. From the sleeping, lifeless countryside, it becomes transformed into a busy and thriving town containing quite a few thousand souls.

FAR into the night after the day of the games the music from an isolated bagpipe flows liquidly across the valley. It seems that the cumulative effect of the day must wear off gradually; but there are other things to be done. Clans and clan members depart. The kilt is seen but little in the following days, and gradually Braemar is allowed to nestle down to be herself again, quiet and peaceful, ready for the oncoming winter.

Three New English Plays

Heinemann Publishes Some Recent London Stage Successes

Below are reviews of three new plays which have had considerable success on the stage in London, and which have been recently received in New Zealand from Messrs. Heinemann, the London publishers. These reviews have been specially written for the "Radio Record" by Victor S. Lloyd, the well-known Wellington producer.

"MOONLIGHT IS SILVER." A play in three acts by Clemence Dane (Heinemann). This fine play received its premiere at the Queen's Theatre, London, on September 19 last year, and although it was written specially for Miss Gertrude Lawrence and Douglas Fairbanks Jr., it has merits beyond that of providing opportunities for the exploitation of Miss Lawrence's intriguing personality. The story of the play concerns a young married couple; the wife, a creature of many moods, vivacious, intensely in love with her husband and a little in awe of his relations; the husband, a brilliant consulting engineer absent from his home for long stretches, in love with his wife but extremely jealous. The play was originally entitled "Here Lies Truth" reflecting the wife's discovery that the truth is not always believed, but a lie told in desperation may be accepted by a husband whose vision is temporarily warped by jealousy. The play requires three rather elaborate settings and would, therefore, be difficult for amateurs to stage when it becomes available for production, but the brilliance of its dialogue and its dramatic emotional scenes should make it an excellent reading. There are four female and four male characters.

"THE SHINING HOUR": A play by Keith Winter (Heinemann). Keith Winter came to the fore with his unusual and excellently written play "The Rats of Norway." "The Shining Hour" bids fair to equal its forerunner's success. It was originally produced on February 13, 1934, in New York with the English cast (including Gladys Cooper and Raymond Massey) which is interpreting the play in London at the moment. The plot is reminiscent of the late Ronald Mackenzie's "Musical Chairs" with, however, an individual twist all its own. The scene, which is the same throughout the play, is set in the living room of an Elizabethan farmhouse in Yorkshire. The period is the present day. The elder brother of the Linden family brings home his newly married wife to meet his family. She quite unwittingly has a disturbing influence upon the rather stolid farming household, and the various relationships shatter and reform under the impact of a tragedy that occurs when one of the barns is burned down. Apart from the delightful difficulty of recreating the Elizabethan farmhouse, the play should present amateurs with few difficulties of staging. Keith Winter's crisp and telling dialogue is an important feature of this play and will no doubt ensure its providing an excellent reading. There are only six characters—three females (aged 45, 30 and 22) and three males (aged 48, 25 and 20).

"EDEN END," a play in three acts by J. B. Priestley (Heinemann). This is Mr. Priestley's fourth play—a beautiful and moving play—and is a complete justification of his recent decision to devote most of his time in future to dramatic work. The play was first produced on September 13 last at the Duchess Theatre, London, and is still running, and likely to run for a long time. The outstanding feature of "Eden End" is its really remarkable sincerity. Every character breathes and lives and has the imprint of reality. The plot is simple but convincingly developed to a moving and satisfying climax. Stella Kirby, the elder of two daughters, returns home after having run away to go on the stage. Her father and younger brother treat her as a famous actress. Actually she has not been very successful, and in her wanderings has married and parted from a charming, amusing, but completely irresponsible actor. Her family know nothing of this and a childhood sweetheart who, until Stella's arrival, had been mildly interested in Lilian, her younger sister, now falls violently in love with Stella. Her husband unexpectedly turns up and complications ensue. The play ends with the patching up of the differences between Stella and her husband and, after her renunciation of her childhood lover, their departure to start life afresh. A delightful play with only one setting—the sitting room of Dr. Kirby's house in the North of England in the period of 1912. There are only seven characters: three females (Stella, aged about 30 odd; Lilian, about 26, and Sarah, the housekeeper, about 70), and four males (Dr. Kirby, 60, Geoffrey, 35, Charles, 40, and Wilfred, 24).

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