

CULBERTSON'S VICTOR ON CONTRACT

WHEN Mr. Ely Culbertson, little tin god of the bridge world, saw his team spectacularly defeated this time last year by an Austrian four in the International Contract Bridge Tournament at Budapest, he saw also the end of that supremacy which he had held unchallenged over thousands of players ever since he cast Auction into outer darkness. Now, there are many who are ready to question the infallibility of the Culbertson system—ready to accept without prejudice the system of other authorities.

This is a good chance, for strict adherence to one system only tended to put the rule of thumb on Contract, justifying the criticism of the last lonely followers of individualistic Auction. To experiment and understand systems outside Culbertson dogma, is to receive the full intellectual stimulus of Con-

tract. Naturally, the obvious field for further study is the Austrian system, which showed its strength so unexpectedly in the Budapest tournament. Hitherto, information on this method, particularly on the two new forcing opening bids of one no-trump and one club, has been rather hard to come by. The explanatory, "Beating the Culbertsons," written by Dr. Paul Stern, captain of the Austrian world-champion teams, is therefore likely to be read with unusual interest by bridge lovers.

In this book the actual hands played in the final round of the Budapest tournament are given, with 96 diagrams.

"Beating the Culbertsons" is not a book for the beginner, but the keen, average, and expert player, who enjoys the mental exercise of serious Contract, will find it both provocative and intensely interesting—a worthy match for clear brains.

"Beating the Culbertsons," by Dr. Paul Stern, vice-president of the Austrian Bridge League. (T. Werner Laurie, Ltd., London). Our copy from the publishers.

THE CAMERA SEES BEAUTY NAKED

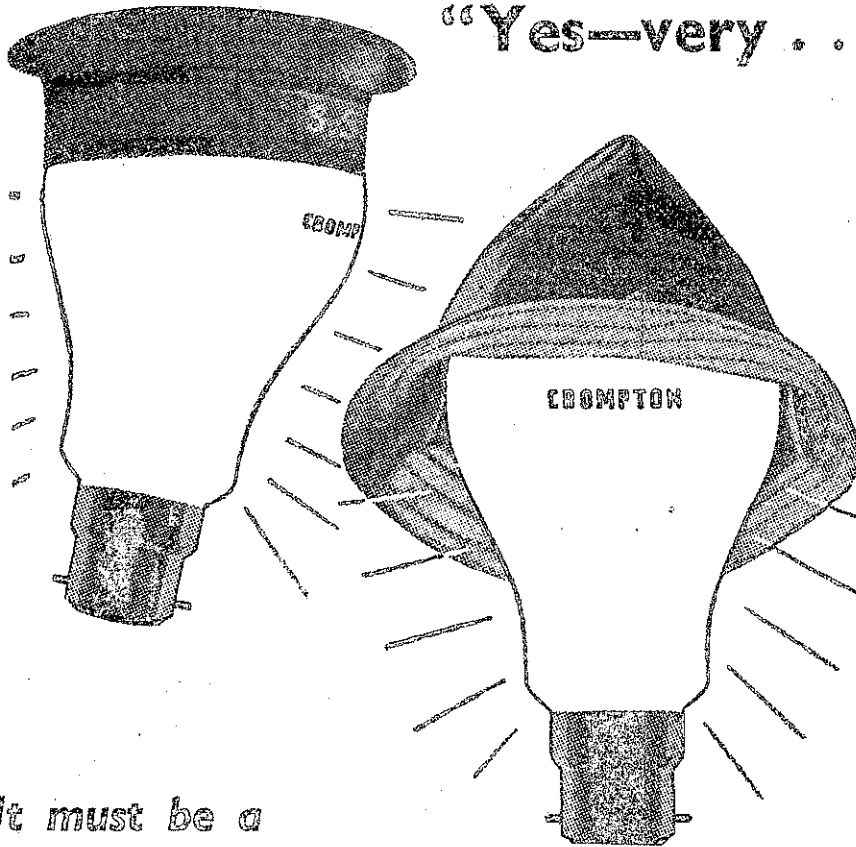
MODERN photography is fast qualifying to be counted among the arts; and those interested in its advance will no doubt welcome Walter Bird's beautiful studies of the female nude, just published by John Long, London. There are nearly fifty photographs in this book, printed about quarto size in sepia toning, the subjects ranging from the classical poses of full-length figures to effective impressionistic studies.

Although the outdoor photographs are, on the whole, disappointing, the best of the studies show fine understanding of composition, a very skilful control of lighting and artistic use of "mood," as opposed to simple reproduction in photography. The book represents a high-water mark of photographic art in its own somewhat limited field.

["Beauty's Daughters," by Walter Bird (John Long, Ltd., London). Our copy from the publishers.]

"Light house ahead, Cap'n!"

"Yes—very . . ."



It must be a

CROMPTON

**The lamp with the Coiled-Coil filament
that gives up to one-fifth more light"**

If you want this extra light for the same current consumption, ask for "Crompton," and see you get it.

CROMPTON LAMPS FOR LASTING BRILLIANCE

N.Z. Distributors: A. G. T. BURT, LTD.

HEROES WHO DELAY THEIR COMING

AN irritating habit growing among romantic novelists of the lighter type is to attach their heroine early in the book to some unsuitable charmer, and then, in the last few chapters, bring forth like a rabbit from a conjuror's hat the man of gold, who deserves and is given her love for ever.

This technique is traditional in the field of detective "shockers," but it is not so successful in romances, where the important thing is to build up sympathy in the characters of the two lovers. Its weaknesses are apparent, for instance, in "April Sky," first novel of the short-story writer, Janet Gordon.

Here the author has sufficient skill to prepare the reader's mind unobtrusively for the hero's coming—but even so, she cannot quite make up for his lateness. There is no reality in the retarded romance.

Apart from this fault, the novel is an honest trifle about a beautiful office girl who is dazzled by the environment and graces of a rich suitor, and who only realises her mistake when true love comes along. Although there are times when the writing is better than ordinary, there are other times when it descends to unrestrained purple. As a first novel of the romantic type, however, it is promising work.

"April Sky," by Janet Gordon (Hutchinson and Co., London). Our copy from the publishers.

THE evolution of the organ has carried with it many remarkable changes in make-up and technique. The earliest organs had a wind chest which consisted of bellows worked by hand. The air produced actuated the bellows and so put pressure upon the pipes. The Wurlitzer, now installed in countless theatres, is the modern conception of the organ, and is capable of all kinds of effects. The Christie organ, which is featured in the 2GB "organ treasures" session every Friday at 9.15 p.m., is another example of the modern trend in organ construction.