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discuss the abolition of unemployment under socialism in the Soviet Union, they desert their scientific approach and indulge in statements which have no basis in fact. Confusing the socialist state with fascism in Nazi Germany, they assert, falsely, that unemployment has also been abolished under Hitler. A good factual study of the Soviet Union, such as Pat Sloan's *Russia Without Illusions* (Modern Age, 1939) is a necessary antidote to the anti-Soviet bias the authors display.

In a closing dialogue, Cooke and Murray agree to disagree on certain points of program. They agree that their principal purpose in writing this book was to demonstrate to the open-minded that collective bargaining works. But the engineer sees "management engineering," or Scientific Management, and the Taylor system as most important and leading toward a free society and a better life. Murray, the labor leader, declares that "our principal dependence for the extension of collective bargaining must be placed on labor's own activities, on its insistence on collective bargaining and its efforts to make its practice serve broad social purposes." The CIO's record already proves that it can serve such broad purposes.

GRACE HUTCHINS.

Political Correspondent

CHIP OFF MY SHOULDER, by Thomas L. Stokes. Princeton University Press. \$3.

THIS is a political correspondent's autobiography considerably superior to the worst ones (Mark Sullivan) and not nearly on the high perceptive level of the best ones (Lincoln Steffens). I should say that Mr. Stokes has one really good eye. With it he has been able to see the matchless arrogance of the South's bourbons. (When he first began his newspaper work Mr. Stokes witnessed a lynching that inflamed his conscience.) In Washington, the good eye pierced the darkness shrouding the governments of Harding, Coolidge, and Hoover—that upstanding triumvirate of monopoly dictatorship. He admired the congressional gadflies who buzzed around in the wilderness occasionally stinging some sensitive spot. Particularly did he respect the leadership of the order of "sons of the wild jackass"—Norris, La Follette, Walsh—who battled the plunderbund ensconced in the Treasury, Interior, and law departments. That good eye makes for indignation, for passionate charges against cheap politicians, against the cliques who tie up useful legislation by meddling with the rules. The other eye, the bad one, suffers from typical liberal myopia. What torments American life is a lame distributive system, the monstrous machine, the political hack, the irresponsible employer—everything but the real thing. The bad eye also saw evil in the political activities of WPA workers. For his investigation into the Kentucky WPA Mr. Stokes got the Pulitzer Prize and the country the notorious Hatch law.

JOHN STUART.

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S I G H T S A N D S O U N D S

Two Brilliant Medical Pictures

Pare Lorentz produces "The Fight for Life" and Warner Bros. deliver "Dr. Ehrlich's Magic Bullet."

THE ferment of social ideas in the American film, which reached its peak during the last year, has produced two more movies which can be included in the rare company of *The Grapes of Wrath*, *Of Mice and Men*, and *Abe Lincoln in Illinois*. Both are medical films, and both might be said to be written by Paul de Kruif, since he is the acknowledged source of *The Fight for Life*, and is asking Warner Bros. to give him credit also for material used in *Dr. Ehrlich's Magic Bullet*.

The dreaded word "syphilis" may now be spoken in public after a half-million moviegoers have heard it from the screen in *Dr. Ehrlich*, and once the word is spoken the cue is given to act on this ridiculous and powerful disease which has reigned because the bourgeois moral code is unwilling to recognize sex as a function of life. Dr. Ehrlich, the German Jew, found its cure but the battle was not confined to the laboratory, because a scientist and a Jew must move mountains to put his works to practice.

We are so accustomed to seeing Edward G. Robinson on the giving and receiving end of fusillades, in that interchangeable role of cop and robber, that we have forgotten that he was originally a character actor. He plays Dr. Ehrlich with the authority of true acting craftsmanship, and he is supported by an extraordinary cast led by a German refugee, Albert Bassermann. Herr Bassermann should be enough reason for an immediate reciprocal trade agreement with Hitler on actors. I would trade any fifty Finnish benefit stars, led by the great Lunts.

Pare Lorentz used to be a movie critic and he has a fine smeller for clichés. His first government-sponsored films, *The Plow that Broke the Plains* and *The River*, tossed a lot of movie clichés out the window and forced Hollywood to recognize the validity of the documentary technique. But should documentaries have a set technique? This cruel question is posed at the outset of a rave notice for *The Fight for Life* because Mr. Lorentz is now struck with a poetic style of commentary which, at least to this reviewer, drags and drags. It is used sparingly but I hope the next Lorentz film will eschew blank verse.

The Fight for Life is the story of childbirth in America. We have terrific obstetric hospitals and clinics, and Frank Hague has built a beauty in Jersey City, but we turn the newborn babe and the mother back into the same old everyday horror once the delivery is made. The picture poses the question directly: "We can bring their babies safely . . . but how can we keep them alive?" Made in the slums

of Chicago, the camera shows us the killer slum at work on the new lives. One of the President's recent gestures to reaction, the knifing of the Public Health Bill, is ironically pointed up by this film.

The story dramatizes the career of a young doctor, played by Myron McCormick, who is shaken by seeing a mother die in a fashionable hospital. Troubled, he asks himself if this is the order of things—a life must be given for a life. No, says Dudley Digges, the elderly doctor, and advises him to join the staff of a maternity clinic in the slums to see the preventable causes of death in childbirth. The three main causes, eclampsia—convulsions occurring in pregnancy—infection, and hemorrhage, are dramatized in the cases the young doctor meets in the slums.

There he meets Will Geer, the experienced and wise physician who tells him, "You are going to live night and day in the homes of your mothers. You are going to recognize the meaning of a cry, of every movement of your patient." The young doctor's next question, that of how children are to get fresh vegetables, sunshine, milk, and fresh air in the terrible environment in which they live, the film cannot answer. But the audience can. And this is the tremendous importance of this picture.

Lorentz has used his camera with great effectiveness, and the characterization of the

picture as a musical film is carried by the score by Louis Gruenberg, based on the theme of a human heartbeat, an idea immensely effective in integrating music into the serious film. Once in a night soliloquy by the troubled young doctor, the music is carried by a jazz pianist, none other than Joe Sullivan. This is the first instance of real jazz ever being heard in the movies to my knowledge, and it should pin back the ears of the philistines who think jazz incapable of conveying major emotions.

It is a fine and exciting film, this *Fight for Life*, and a great deal of its power belongs to the actors, Messrs. McCormick, Geer, Digges, and the exemplary feminine cast.

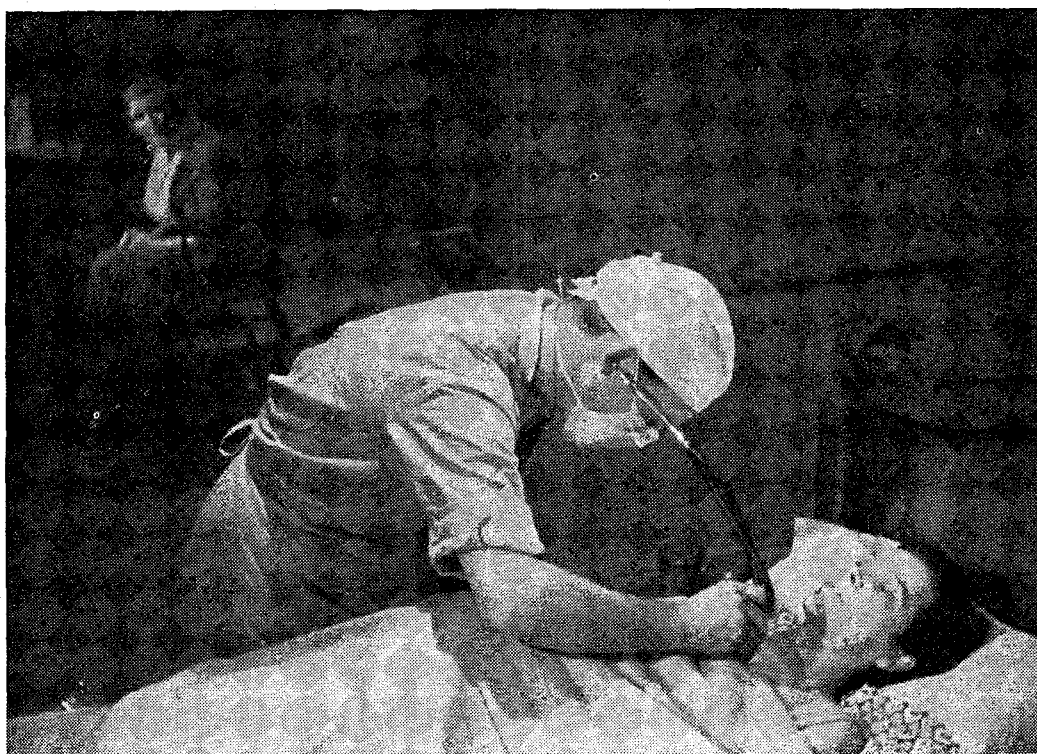
In these two medical pictures we have a further affirmation of the fact that there are great social questions waiting for great films. Here is a pair of pictures that tackle the question. I have an idea there is a great audience waiting for these films, also.

JAMES DUGAN.

"The Fifth Column"

The Theater Guild's version of Ernest Hemingway's play.

THE play that Ernest Hemingway wrote and published as *The Fifth Column* has finally reached the stage of the Alvin Theater in an adaptation by Benjamin Glazer. If Hemingway's original script was unfortunate—it would not act and it failed to develop enough vital conflict, either political or human—the Glazer version of that play not only submerges what virtue there was in Hemingway's script, but has vulgarized the whole and



"THE FIGHT FOR LIFE." A young doctor, played by Myron McCormick, attending a patient during his practice in the slums.