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## 1942

May 16—Southwest Regional  
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Sept. 19—Deep South Regional  
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## 1943

Jan. 23—Old South Regional  
Number

Jan. 30—1943 Guide to Books  
on Music

Feb. 27—Guide to Books on  
Gardening

March 20—Guide to Books on  
Foundations of the Peace

March 27—Stephen Vincent  
Benét Memorial Issue

April 10—Pan-American Num-  
ber

May 22—New England Regional  
Number

May 29—Panel Discussion on  
"What Shall We Do with  
Germany?"

June 5—Guide to University  
Press Books

July 24—Poetry Number

Aug. 7—Guide to Reference  
Books

Aug. 21—Guide to Military and  
Technical Books

Sept. 18—Educational Number

Oct. 30—California Regional  
Number

## 1944

Jan. 22—1944 Guide to Books  
on Music

Feb. 5—"The Enemy and His  
Future"—Review of four  
new books dealing with  
Germany.

Feb. 12—"What Would Lincoln  
Do?"—A Symposium

Feb. 26—A 10-Year Box Score  
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Fletcher Pratt, is one of the most in-  
formed and informative analyses of  
America's war in the Pacific to have  
appeared. . . . The late Stephen Vincent  
Benét left completed at his death the  
manuscript of an excellent brief his-  
tory of the United States, intended for  
use as a "bullet" for our own and other  
lands, which is now issued under the  
title "America" (Farrar & Rinehart).

"Lincoln's Daughters of Mercy"  
(Putnams), by Marjorie Barstow  
Greenbie. "No Mortal Fire" (Simon &  
Schuster), by Elsa Valentine. "Lieut-  
enant Bertram" (Simon & Schuster),  
by Bodo Uhse. "When Johnny Comes  
Marching Home" (Houghton Mifflin),  
by Dixon Wecter (an exceedingly in-  
teresting and timely consideration of  
the problem of demobilization as man-  
ifested after the Revolution, the Civil  
War, and the First World War). "And  
Pass the Ammunition" (Appleton-Cen-  
tury), by Chaplain Howell M. Forgy.

## June 5

The second in the series of the Lakes  
series which Bobbs-Merrill is bringing  
out makes its appearance in Grace  
Lee Nute's "Lake Superior." . . . Read-  
ers of *The New Yorker* and lovers of  
a wry sort of humor in general will  
welcome S. J. Perelman's "Crazy Like  
a Fox" (Random). . . . Captain Edgar  
J. Wynn, who has served in both the  
Canadian and American air forces,  
and in several oceans, writes of the

Ferry Command and its gruelling ser-  
vice with modesty and knowledge in  
"Bombers Across" (Dutton).

## June 7

"Trumpet to Arms" (Little, Brown),  
by Bruce Lancaster, is a tale of the  
Revolution with the plot moving from  
Lexington and Concord to Ticonder-  
oga, Long Island, Westchester, and  
New Jersey.

## June 12

Gunnar Pihl, a Swedish correspondent  
who, since his country was technical-  
ly at peace with Germany, was per-  
mitted to remain in that country after  
our own correspondents left, sets down  
an account of conditions and people in  
the Reich during the past two years  
in "Germany: The Last Phase"  
(Knopf).

## June 14

"The Miracle of America" (Harpers)  
proves André Maurois as skilful in  
writing of the history of our country  
as he is in dealing with more literary  
matters.

?

"They Lived There" (Putnams), by  
Kurt Riess. "The Six Weeks' War"  
(Viking), by Theodore Draper. "Faith,  
Reason and Civilization (Viking), by  
Harold J. Laski. "Presidential Agent"  
(Viking), by Upton Sinclair (another  
Lanny Budd story).

## American Nurse in Africa

HELMETS AND LIPSTICKS. By Lt.  
Ruth G. Haskell. New York: G. P.  
Putnam's Sons. 1944. 207 pp. \$2.75.

Reviewed by MABEL S. ULRICH

THIS is the first published ac-  
count of a nurse in action and  
under fire. Ruth Haskell was  
one of a group of Army nurses who  
landed in North Africa November 7,  
1942. She begins her story with the  
call that summoned her to New York  
from Camp Forrest in Tennessee, de-  
scribes the embarkation and the lively  
crossing to Scotland, the visit to Eng-  
land, and the transport loaded for the  
African coast. With landing came dan-  
ger, and the nurses were plunged at  
once into the novel experience of being  
shot at as they scampered across the  
beach through flying bullets to a shel-  
ter from which five dead Arabs had  
just been removed. But almost before  
they had time to realize that they  
were afraid the work with the wound-  
ed began. Miss Haskell cannot say too  
much of the splendid courage of the  
boys and the doctors encountered here  
and later in the field and tent hospi-  
tals, and in the long painful treks

across the desert sands. The nurses  
were kept almost constantly on the  
move, their equipment and sleeping ar-  
rangements were often of the sketch-  
iest, the physical discomforts and the  
emotional crises must have been al-  
most unbearable. But like the soldiers  
they cared for, they took it all in their  
stride, hiding their stoicism behind  
wise-cracking and not too funny jokes.  
At last Miss Haskell after struggling  
valiantly against the pain resulting  
from a fall on her back, surrendered  
and she was flown back to America.  
Here we leave her, completely recov-  
ered from an operation that has left  
her wholly cured and with a renewed  
eagerness to go across again.

Miss Haskell tells the story of these  
momentous months simply and unaf-  
fectedly. Unfortunately she has not  
the gift of vivid writing. She hasn't  
made half enough of its excitement  
and drama. She has overburdened her  
account with trivial conversations and  
equally trivial anecdotes, while in her  
desire to make it informal she has de-  
pended too largely on a sort of flip  
slanginess. But she is obviously a wo-  
man of courage and selfless devotion.

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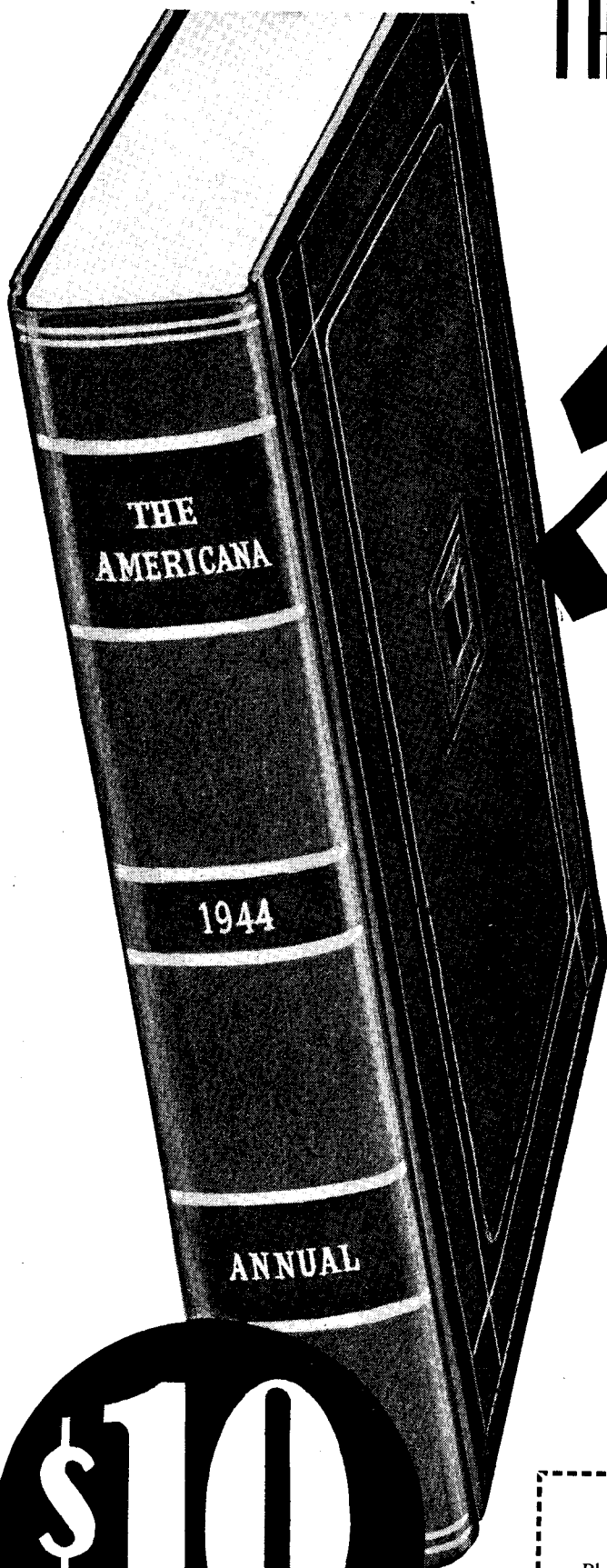
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**YALE UNIVERSITY PRESS • NEW HAVEN 7, CONN.** ★**In the Right Key**

*THE CONCERTO.* By Abraham Veinus. New York: Doubleday, Doran & Co. 1944. 312 pp. \$3.50.

Reviewed by PAUL HENRY LANG

THE melancholy stream of inconsequential books on music that appear with unfailing regularity makes the reviewer's life dull and dreary. How he envies his colleagues who discuss the other arts and letters! We are happy if one good book appears per annum while they have to keep on their toes to cope with the plenitude of interesting publications. Well, it is only April and the good book of the year is here. Maybe this is a good omen for they are usually held for the Christmas trade.

Mr. Veinus's "The Concerto" is refreshing indeed. It deals with one of the important and much admired types of music which for over two hundred years has attracted musicians and public alike. A vehicle both for the most intimate utterances of our greatest composers and for the fatuous display of empty pyrotechnics by long-haired virtuosi, the concerto is yet to be appreciated even by musicians as a vital principle of musical composition that well-nigh dominated the better part of the Baroque era and later, merging with the rising symphony, furnished one of the most important stylistic ingredients of the so-called classic style. Having reached its ultimate limits in Beethoven's works, the concerto—in this instance considered as a type or "form," not only a principle—began to decline. Everyone can witness the heroic struggle waged by Brahms to perpetuate the species, but his piano concertos are in reality symphonies with obbligate piano. Recognizing the merger of concerto and symphony in Beethoven's last works of this genre Liszt staged a brilliant last stand with his two piano concertos, which Mr. Veinus rightfully calls tone poems for piano and orchestra.

On the whole, however, the romantic concerto was no longer an affair of the heart with the composer. It became customary for the latter to consult expert practitioners to deck the solo part with the appropriate display material or to check the fireworks as to their feasibility. In more recent times—Prokofieff, Berg, Bartok, to mention a few—the concerto is again coming into its own; the empty sallies of Rubinstein and Paderewski, and the plushy splendor of Saint-Saens and Rachmaninoff are giving way to organic works in which virtuosity is taken for granted but is not the sole aim.

Mr. Veinus proves to be an excel-

*The Saturday Review*