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**VERONICA LAKE**  
**SUNNY TUFTS**  
 in  
**MISS SUSIE SLAGIE'S**  
 with  
**LILLIAN GISH**

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**DANNY KAYE**  
 Georgia Gibbs  
 Tip, Tap & Toe  
 Bob Chester  
 and his  
 Orchestra

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 TIMES SQUARE  
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"I CAN'T GET THE TASTE OF HER KISSES OFF MY LIPS . . . !"

Alice FAYE Dana ANDREWS  
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 Produced and Directed by OTTO PREMINGER  
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"HEARTY and HUMOROUS"—N. Y. Times  
 ARTKINO presents  
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his light cloth with the Lunts in mind, it seems only right that his skill as a tailor should win its own applause. Some of my colleagues, I note, have dismissed the script of "O Mistress Mine" as if it were non-existent. They have frowned on it, because it is jubilantly unimportant. Mr. Nathan has even spanked the Lunts for appearing in so trivial a comedy. As I see it, however, its unimportance is the point of Mr. Rattigan's play, and one of the sources of its pleasures. I should think it would have to be judged in terms of the opportunities with which it provides the Lunts, and the laughs it supplies the audience, rather than in terms of what it does not pretend to say.

For the past two years the Lunts have done a fine, arduous, and brave

job overseas in bombed London, and on the Continent with our troops. If "O Mistress Mine" finds them taking a holiday, it must be said of it that it invites playgoers to go on one, too.

One thing is certain. The Lunts never permit their skill to have a vacation. In a charming curtain speech on the opening night, Mr. Lunt said that Miss Fontanne and he would feel justified if they could contribute any laughter to "an angry and suspicious world." As the responses of their audiences reach them across the footlights at the Empire, they must feel more than justified. So must Mr. Rattigan. They must be as happy as for a few hours at each performance they make others.

JOHN MASON BROWN.

## A Guilty Love

*MOTHER AND SON.* By Clarkson Craine. New York: Harcourt, Brace & Co. 1946. 244 pp. \$2.50.

Reviewed by GRACE FRANK

**T**HIS novel is oddly misnamed. The title refers to a story which the author has not told except by way of prologue to his book, a prologue that would obviously have been either an epilogue or, to judge by his title, the theme of the whole volume. For the novel itself does not concern the relations between a mother and her son, but that mother's guilty passion for one of the three men who wish to marry her. The son's role is distinctly subordinate.

As a study of the fears and ecstasies, the revulsions and jealousies of a conventional woman entangled in an illicit love affair, the book has its compelling moments. The physical

craving and self-loathing, the fevers of happiness and despair, the inability of this young widow to keep away from her lover or to satisfy her need for him even when she lies in his arms, all these are convincingly indicated.

But for some reason the author wanted to connect this central theme with another, namely the conception of maternal love as a possessive and destructive force, capable of undermining a son's stamina, capable also of pervading even the relation between a mistress and her lover. This second theme, awkwardly adumbrated here and there in the tale—almost as an afterthought, it would seem—emerges openly only in the prologue-epilogue. However, it actually belongs in another novel, and the effort to bring it into this one is a failure.

Indeed the whole story lacks focus and integration. Helen Wheeler's infatuation for Henry Moore gives the reader little reason to be interested in the other two men who court her, and the many pages allotted to their histories lack point and flavor despite the fact that one of these men is supposedly dominated by his mother. Similarly, although we are occasionally told that Helen wishes to devote herself entirely to her son and although the prologue-epilogue shows her eventually doing this with disastrous results, the novel itself provides scant evidence of the overweening mother-love which is presumed to have wrecked the boy's character in later days. In short, the marriage of the two problems treated in this novel has not been consummated and the second, potentially of great interest, remains a problem in name only.



# *I Will Be Good*



Every now and then a writer unbuttons his vest and loosens his necktie, or maybe she takes down her back hair and kicks off her slippers and sets out to write a story with no motive in the world but to tell a story. It is really a rare thing for a good writer to type for the joy of writing and for a good story teller to run on for the mere sensuous pleasure of telling a wonderful story. But that is what happened in the writing of *I WILL BE GOOD*.

Hester Chapman the author uses all the tricks of her unscrupulous trade. If she needs a pomegranate lip she simply turns to the pigeonhole marked Lips — Pomegranate, and there it is on her page. She can summon up a clap of thunder in half the time it would take Zeus to scratch his head. If she needs a haunted medieval castle, she doesn't even have to rub a lamp to get it. These are the old stage properties of melodrama, but they are used with an intimate knowledge and virtuosity which would make the castle of Otranto look like the little red school house.

And everywhere beneath the diamonds and the flounces and the ruffles, within the milk-white flesh and granite muscles, there is the sharp poisonous disquieting thorn of a life that is all too real. Such is Hester Chapman's *I WILL BE GOOD*.

By **HESTER CHAPMAN**

At all bookstores. \$2.50



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# A Matter of Life and Death

**THE FOUR CORNERSTONES OF PEACE.** By Vera Micheles Dean. New York: Whittlesey House. 1946. 267 pp. \$2.50.

Reviewed by HANS W. WEIGERT

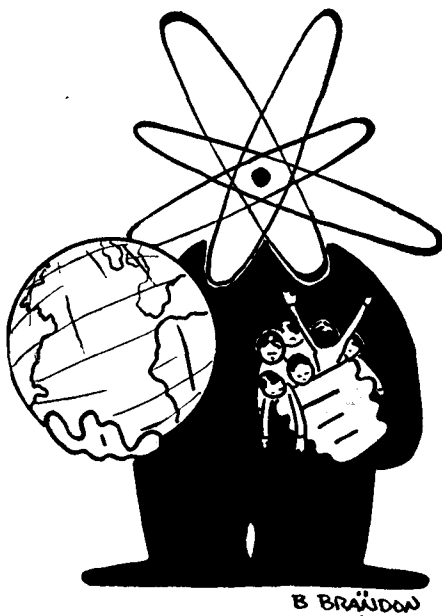
**V**ERA MICHELES DEAN holds a ranking position among those who have distinguished themselves in the task of preparing the American voter, and the future voter who is now in the classroom, for the vital battle of the peace which we are in such great danger of losing. As research director of the Foreign Policy Association, she has been a devoted worker for peace through education. It is impossible to appraise accurately the effect which the spreading of unbiased information on international affairs by the F.P.A. has had in moulding public opinion, especially in the younger generation. I have found many a proof of the success of this kind of education for peace in conversations with students; the name of Miss Dean, both as writer and speaker, is closely linked with this achievement.

The "four cornerstones of peace" are the four conferences of Dumbarton Oaks, Yalta, Mexico City, and San Francisco. Although the cornerstones have been laid, the structure of a world organization which will prevent war remains to be built. Miss Dean has set herself a modest task by limiting herself to the writing of a primer of these conferences. To compress such a primer into 140 pages is an act of self-sacrifice on the part of the author. It would have been easier and more gratifying for her to write a more personal and controversial book which, because of these qualities, might have had a greater sales appeal. I admire her for this self-sacrifice. It is easy to talk glibly about the atomic age without remembering the basic facts of the first victories in the battle of the peace, victories which must turn into defeat if the American public neglects and forgets them.

We need this book badly. It does not try to answer all our questions or to lift the veil of the future. But it provides an objective interpretation of the international agreements upon which the feeble edifice of peace rests today. It asks the questions which loom so threateningly between the lines of the documents and it answers them with clarity, so far as the turmoil of our day permits final answers.

It does not matter whether the reviewer or the reader is ready to accept all of these answers. Reading, for instance, that the United

States "has no extensive territorial ambitions," one might sadly question this statement in the light of the



President's declaration, at his press conference of January 14, that we

shall demand from the United Nations Organization an "exclusive trusteeship" over certain bases overseas. Such questions do not in the least reduce the intrinsic value of the book, for to kindle inquiry about the course of our foreign policy is one of its main objectives. An annex (115 pp.) containing the texts of the documents referred to in the text increases the usefulness of the "Four Cornerstones."

"Now we have all discovered," writes Miss Dean, "that foreign affairs are a matter of life and death for everyone of us. They should remain a matter of life and death even when the war is over. If we fail to see this, we shall be betraying by default the privileges of citizenship in a democratic society for which millions of people, including our own, have died in two wars." There is no way of answering the anxious question whether our generation, again, will fail to see this. Miss Dean is no stargazing dreamer and knows the danger-signs which make a cautious course mandatory. As Bacon said, "If we begin with certainties, we shall end in doubts; but if we begin with doubts, and are patient in them, we shall end in certainties."

## Your Literary I. Q.

By Howard Collins

### OBSCURE WORKS OF FAMOUS WRITERS

This week we list the lesser-known works of ten famous writers, each of whom has written one or two famous books. Can you name the writer and the book for which he is known? Allowing 10 for each correct answer, 60 is par, 70 good, 80 or better excellent. Answers are on page 57.

1. "Cradock Nowell," "Alice Lorraine," "The Maid of Sker," "Clara Vaughan," "Cripps, the Carrier," "Epullia," "Christowell," "Perlycross," "Dariel," and "Tales from the Telling House."
2. "Falkland," "Pelham," "The Disowned," "Devereux," "Paul Clifford," "Eugene Aram," "Godolphin," "Rienzi," "Ernest Maltravers," "The Last of the Barons," "A Strange Story," and "Lucretia."
3. "Grace Abounding to the Chief of Sinners," "The Life and Death of Mr. Badman," "Defense of Justification by Faith," and "Holy War."
4. "That Lass o' Lowrie's," "A Lady of Quality," "Editha's Burglar," "A Fair Barbarian," "The Making of a Marchioness," "The Shuttle," "Esmeralda," "Sara Crewe," and "The White People."
5. "Antonina," "Armada," "Man and Wife," "No Name," "Basil," "Hide and Seek," "After Dark," "The Dead Secret," and "The New Magdalen."
6. "The Great Shadow," "Micah Clarke," "Sir Nigel," "Rodney Stone," "Exploits of Brigadier Gerard," "The Surgeon of Gaster Fell," "The Fires of Fate," and "The House of Temperly."
7. "Omoo," "Typee," "Pierre," "Redburn," "Mardi," "White Jacket," "Israel Potter," "The Confidence Man," "Billy Budd," "Clarel," "John Marr," "Timoleon," and "The Apple-Tree Table."
8. "The Mayflower," "Dred, a Tale of the Dismal Swamp," "The Minister's Wooing," "Oldtown Folks," "Agnes of Sorrento," "The Pearl of Orr's Island," "Poganuc People," and "Pink and White Tyranny."
9. "The Warden," "Orley Farm," "Can You Forgive Her?," "The Small House at Allington," "He Knew He Was Right," "The Claverings," "The Duke's Children," "Doctor Thorne," "Phineas Finn," "The Prime Minister," "Framley Parsonage," "The Bertrams," "Castle Richmond," etc., etc.
10. "The Fair God," "The Prince of India," "The Boyhood of Christ," "The Wooing of Malkatoon," and "Commodus."