



—From "In Norway."

a lady rhinoceros who leaves her home at the zoo and wanders through the town, buying herself an Easter bonnet and doing various other things. This reviewer wishes that the pink ink had been omitted. Otherwise, Rosie's adventures make a satisfying book.

**PETER PAINTS THE U. S. A.** Pictures by Arnold Edwin Bare. Text by Jean Poindexter Colby and the Junior Reviewers. Boston: Houghton Mifflin Co. 1948. No paging. \$2.50.

Peter took some paints and brushes along with him when he toured the country in a car with his father and mother and his Scottie dog Jenny. The large, full-page pictures in color that he painted along the way show many parts of the country, from the Maine coast to California and Florida. The artist, who was Peter long ago, is the one who made the pictures for "Pierre Pidgeon" and "Ilenka."

**FISH IN THE AIR.** Story and pictures by Kurt Wiese. New York: The Viking Press. 1948. No paging. \$2.

In the format of "You Can Write Chinese" this tells the story of a little Chinese boy who was carried away with his kite in a strong wind. It shows vividly the "feel" of the wind as it blows over land and water in China. The line of the drawings is sometimes obscured by the color. The book would be more effective if black and white had predominated.

**TINY ANIMAL STORIES.** By Dorothy Kunhardt. Pictures by Garth Williams. 12 vols. New York: Simon & Schuster. 1948. 24 pp. ea. \$1.

Here is a cleverly designed little bookcase decorated in color. In it are twelve tiny books, three inches long and two inches wide. Each book tells the story of a baby animal: a kangaroo, a giraffe, a hippopotamus, a camel, a bear, a lion, a whale, a gor-

illa, a rhinoceros, a tiger, a leopard, and an elephant. Each book is well-bound, well-printed, and has attractive end-papers in color. The paintings that Garth Williams has made for them are remarkably well reproduced. They show the animals against their natural background with humor and fidelity. The stories are slight. Children will probably not remember them very long, but they will long remember the format and the pictures.

**IN NORWAY.** By Gudrun Thorne-Thomsen. Illustrated by Eyvind Earle. New York: The Viking Press. 1948. 159 pp. \$3.

This is the story of the Norse people and their country. The sequence runs from the Vikings to the men and women who called upon their native humor and courage during the years of the Second World War. It is a record, too, of the land itself; of the forests and the farm lands, of the rivers and waterfalls, of the clean, well-planned cities and the seaports. Gudrun Thorne-Thomsen is best known for her translations and her telling of the

Norse folktales and legends. They are here, too, skilfully woven into the history. The last chapter tells of the German occupation, and of the destruction that the Germans left behind them. The book is illustrated with strong black-and-white drawings that express Norway's spirit and background. From the rocky coast line and the towering trees to the exquisite outline of a little white birch against a summer sky they show a country that is strong and beautiful and free.

**THE PICTURE STORY OF THE PHILIPPINES.** By Hester O'Neill. Pictures by Ursula Koering. Philadelphia: David McKay. 1948. No paging. \$2.50.

The illustrations for this informal and interesting story of the Philippines are printed in brown, green, and red, creating an atmosphere that is authentic and enticing. It would be a fascinating adventure to go to Manila with this book as a guide. On every page the story, printed in brown ink, is supplemented with many small drawings that show the people in action—gay, vigorous children, men and women carrying on their work of fishing and farming, buying and selling. They show, too, the native festivals, especially on the Fourth of July, which is their Independence Day. Little children will claim this as a picture book. Older boys and girls will find it informing and stimulating.

**JUDITH OF FRANCE.** By Margaret Leighton. Illustrated by Henry Pitz. Boston: Houghton Mifflin Co. 1948. 231 pp. \$2.50.

This is the story of the Princess Judith of France, the grandniece of Charlemagne. It tells of her love for the French warrior Bras de Fer, of her forced marriage to the old Saxon King of England and her defense

## The Criminal Record

*The Saturday Review's Guide to Detective Fiction*

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
<b>SHE WALKS ALONE</b> Helen McCloy (Random: \$2.50)	Girl carrying coveted 100-grand center of 'board-ship slayings involving deadly snake, deadlier humans, and Police Capt. Miguel Urizar.	Caribbean-N. Y. voyage stage for highly suspenseful tale played by interesting people through supersinuous situations to ending few will guess.	Top-brackets
<b>HOPE TO DIE</b> Hillary Waugh (Coward-McCann: \$2)	Well-heeled N. Y. private op. Wesley takes skip-tracing job that breaks up band of jewel crooks after half-dozen homicides.	Sutton Place apts., 2nd Ave. dives, and other dainty spots for devilry are backgrounds for capably plotted, quick-triggered tale.	Speedy

against the hostile Saxons after his death, of her final reunion with Bras de Fer. The background of medieval France and England is convincing and rich in detail. It is a dramatic story with an appealing heroine.

**THE BEAVER ROAD.** By Isabel Couper McLelland. Illustrated by Mary Stevens. New York: Henry Holt & Co. 1948. 152 pp. \$2.50.

This is a jolly, friendly story of the McTavish family—father, mother, Christine, Jonathan, and Wee Jean—who came from Scotland to Oregon in the early years of the twentieth century. They rather planned to go back to Scotland, but the bank of the little new city of Bayside closed its doors, the money for return tickets was tied up, and the McTavish family decided to stay on and become American citizens. Coming over on the liner they met an old Irish woman who made a prophecy for them. There in Oregon the prophecy was fulfilled. The McTavish family made good friends, trouble came to their door on horseback, and “they rubbed elbows with fear,” but in the end “hope and happiness lighted their steps.”

**DAUGHTER OF THE MOUNTAINS.** By Louise Rankin. Illustrated by Kurt Wiese. New York: The Viking Press. 1948. 191 pp. \$2.50.

This is a story of Tibet and of a journey to the plains of India that was taken by Momo in search of her little dog, Pempa. The background and atmosphere are remote and strange, but Momo herself is a girl whom boys and girls everywhere can understand and approve. The story of her adventure flows along easily and with mounting suspense. It is dominated by the mountains, the swift-flowing rivers, the almost incredible physical hardships.

Momo's story is a dramatic one. It is convincing in its atmosphere, and the characters are varied and well drawn. It is the story of a remote and backward people living in a country that we know too little about.

**BLUE SPRING FARM.** By Claire Huchet Bishop. New York: The Viking Press. 1948. 183 pp. \$2.

Blue Spring Farm in the Pennsylvania hills was a summer music school where children and grown-ups lived together and learned to play on the piano. The head of the school, Mr. T., was a famous pianist who understood people and knew how to bring out the best in them. That summer there were seven grown-ups and twelve children at Blue Spring Farm. There were also Mr. and Mrs. T. and

Buttercup, the maid, who helped Mrs. T. cook the marvelous French food. There was a swimming pool and acres of land and miles of wood. So the children decided to buy a tractor and plant six acres of sugar beets, the tractor to be paid for when the beets were harvested. Through it all they played on the piano, some fairly well and some very well indeed. Their love of music was a bond, tying them all together although they were as different as twelve people can be.

It will be interesting to see what boys and girls will make of this story. Perhaps only the natural music lovers will completely understand its underlying theme.

**CANADIAN SUMMER.** Written and illustrated by Hilda van Stockum. New York: The Viking Press. 1948. 191 pp. \$2.50.

We have here a new chronicle of the irrepressible Mitchell family and of their summer in a Canadian forest not far from Montreal. Mr. Mitchell had accepted a position in Montreal and the only house that he could find for Mrs. Mitchell, the six children, the grandmother, the dog, and Mr. Jenkins, the parrot, was an abandoned ski-hut deep in the woods. There was a very nice French family with seven children nearby and the Mitchells managed somehow to get the necessary food. Clothes did not matter. The woods and the lake furnished endless delights.

It is fun to read a book like this about attractive people who do the most unexpected things. Graceful drawings serve as chapter headings and full-page illustrations.

They only looked like pebbles . . . but they proved to be couriers of death in this new novel of a murder and a phony enchantress whose middle name spelled kaput.

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## The New Recordings

COMPOSITION, PERFORMER, ALBUM NUMBER, NUMBER OF RECORDS	ENGINEERING		PERFORMANCE AND CONTENT
	Recording Technique	Surface	
BEETHOVEN, SYMPHONY #9. Koussevitzky, Boston Symphony, Berkshire Festival Chorus (Shaw), soloists. Victor DM 1190 (8)	Apparently made in empty "music shed"—muffling sort of echo puts performers at a distance, muddies music. Soft passages very low-level.	B to B—	Weingartner—over 15 yrs. old—wins, all counts. Musically the Kouss. version is heavy-handed, solid, impeded by poor acoustics. Ormandy's is lighter; good but not excellent. Weingartner is both more lyric, more exciting than either new set. His music is most alive, his old recording has best acoustics, most natural sound.
<i>Comparisons:</i> (SAME) Ormandy, Phila. Orch. Westminster Choir. Columbia MM 591 (8)	This version on the dead side acoustically. Widest tonal range, though not to much advantage. Best technically.	A	
(SAME) Weingartner, Vienna Philharmonic State Opera Chorus, solos.	In spite of age this is brighter, warmer, more clear than Boston version on par with Ormandy. But loud choral parts suffer, notably ending.	A	
SCHUMANN, SYMPHONY #3 ("RHENISH"). Mitropoulos, Minneapolis Symphony. Victor DM 1184 (4)	Recording has brilliance, natural liveliness, good concert hall sound, though not wide range.	A—	Though the new Victor version is technically improved, Bruno Walter's performance is so immeasurably superior that even recording itself seems better! M. is good enough, Walter is superb. An outstanding interpretation.
<i>Comparison:</i> (SAME) Bruno Walter, N. Y. Philharmonic. Columbia MM 464 (4)	A Columbia prewar, and far from present C. quality, though music comes through. (See comments right.)	A—	
OPERATIC ARIAS. (Verdi, Donizetti, Meyerbeer, Cilea). Tagliavini, RCA Victor Orch. Dorati. Victor VO 13 (2 plastic)	On this fine plastic Victor might give more than rudimentary high tones! Seems more muffled than most V. shellacs.	AA	The early acoustical records, with vestigial accept. did wonders for the voice itself; the new Tagliavini vocal recording is not enormously better. Compare these—old and new—and note remarkable change in vocal standards. T.'s pleasant voice is more Irish than Italian, a mere shadow of brass-gold Caruso and De Lucia powerhouses. But a nice musical personality, nevertheless.
"HERITAGE" SERIES. Homer and Caruso sing from "Aida," Act IV. (1910) Victor EM 26 (1 plastic)	These plastic repressings are remarkable improvement—background hiss almost eliminated, much hidden music revealed. No highs, no lows: play with filters if you can.	AA	
Fernando de Lucia sings from "Traviata," Act II, "Mignon," Act II. Victor EM 25 (1 plastic)		AA	
MOZART, SONATA #14 IN A MAJOR, K. 310. HINDEMITH, SONATA #2. Jacques Abrams, pianist. Musicaft 89 (3)	A very satisfactory type of piano recording, as good as anything now being done. Poor surfaces.	B+	"Classicism to Neo-Cl.," says label; but a better ill. of continuity in Austrian-German tradition. Solid, serious Mozart playing, non-elfin. Hindemith is even better, both most attractive listening.

### SOMETIMES THE OLD OUTDOES THE NEW

THE comparisons above may be taken as a mild reproof to current publicity of the ever-better-and-better sort. As a tireless exponent of all that is new in recording, I think I can afford to remind you that in the heat of the moment's publicity it is easy to lose perspective. Large numbers of older records still outperform their newer counterparts

on various scores, even including the technical. Direct and immediate comparison will yield many surprises—as witness the ancient Weingartner 9th, above, which is still well ahead on all the counts that matter. Recording is always a challenge to ingenuity—and perhaps luck. Keep those fingers crossed!

EDWARD TATNALL CANBY.