

# In Paper Covers

*The Saturday Review's Guide to the Best New Reprints*

<i>Title and Author</i>	<i>Subject</i>	<i>Critics' Consensus</i>
<b>THE AZTECS OF MEXICO</b> <i>George C. Vaillant</i> (Penguin: 85c)	The art, religion, government, and social customs of the Aztecs from ancient times to the Spanish conquest, described by the outstanding authority of the field. Handsome illustrations.	One of the best recent popularizations of science.
<b>THE BIG SKY</b> <i>A. B. Guthrie, Jr.</i> (Pocket: 35c)	Pioneer life in the American West of the 1830's, as seen by Boone Caudill, a Kentucky boy who ran away from home.	A poetic, genuinely tragic story, hard and brutal, but faithful to the facts. One of the finest historical novels of our time, by a Pulitzer Prize winner.
<b>THE CONFESSIONS OF ST. AUGUSTINE</b> (Pocket: 35c)	The record of the spiritual struggles of a young man of the fourth century who later became a great Catholic bishop and saint. Among the questions he faced was: How can sin and evil exist if a just God is Master of the universe? Translation by Edward D. Pusey, D.D., introduction by Harold C. Gardiner, S.J.	A great classic in an attractive format deserving a place in Everyman's personal library.
<b>CONJUGAL LOVE</b> <i>Alberto Moravia</i> (Signet: 25c)	A wealthy, middle-aged novelist dramatically discovers his own inadequacies as an artist and the infidelity of his young wife, but ultimately works out a satisfactory way of life. Translated by Angus Davidson.	Rich and subtle fare by one of Italy's ablest writers.
<b>THE DREAM MERCHANTS</b> <i>Harold Robbins</i> (Bantam: 35c)	The economic and romantic vicissitudes of two families who rose from nickelodeon operators to Hollywood magnates.	A long, absorbing, generally accurate chronicle of the film industry, marred by too much melodrama and sex.
<b>GOD HAS A LONG FACE</b> <i>Robert Wilder</i> (Bantam: 35c)	Blustering Basil Wallis Burgoyne, leaving a checkered career behind him in the North, establishes a family and a swashbuckling tradition on Florida's east coast between Reconstruction days and the post-World War I land boom.	A winning character and situation presented in a rousing readable yarn that, with a little more restraint, might have become a memorable saga of the Florida frontier.
<b>OPERATION CICERO</b> <i>L. C. Moyzisch</i> (Bantam: 25c)	An account of the sale of military secrets to the Nazis by the valet of the British ambassador to Turkey during World War II, narrated by an attache of the German embassy. This book served as the basis of the current film "5 Fingers."	An extraordinary and fascinating spy story lacking the literary style of a Greene or Ambler, but—probably—true in the main.
<b>RENEE</b> <i>H.-R. Lenormand</i> (Signet: 25c)	A Parisian prostitute temporarily deserts her normal way of life during the German Occupation for an idyl with an artist released from a prison camp. Translated by Frances Frenaye.	The first (and last) novel by one of the foremost French playwrights of the recent past has all the virtues of good drama: brevity, good characterization, excellent dialogue, exciting scenes.
<b>THE SILVER HOOK</b> <i>John Mortimer</i> (Bantam: 25c)	An English barrister, whose practice is largely in the divorce courts, falls in love with one of his clients, a young woman who is seeking a divorce from a sadistic husband.	Defly handled study of contemporary mores, notable for its glints of humor, well-observed characters, and neat caricatures.
<b>THE UNIVERSE AND DR. EINSTEIN</b> <i>Lincoln Barnett</i> (Mentor: 35c)	An explanation for laymen of the theories physicists have evolved in their attempts to explain the workings of the universe, with emphasis on Einstein's theory of relativity.	Excellent scientific writing—clear, logical, unsensational yet engrossing.
<b>A WORLD I NEVER MADE</b> <i>James T. Farrell</i> (Signet: 50c)	When young Danny O'Neill goes to live with his grandmother and starts school in pre-World War I Chicago, he finds himself a stranger in a world he never made.	One of the best works of one of America's most important living novelists.

—RAYMOND WALTERS, JR.

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## FICTION

(Continued from page 19)

huge Gothic castle, complete with drafty halls and secret passages, has reason to resent his return alive. The half-brother hoped to inherit, his formidably unpleasant mother wants him to, while even the pleasant-seeming cousin, Theo, knows he would inherit if the other three were dead. But the quiet, soft-spoken dandy quickly reveals himself as a combination of the best of Beau Brummell and Hercule Poirot. Surviving countless attempts on his life and winning all but one heart by his skill at everything from dueling to conversation, he eventually uncovers his would-be murderer and marries the girl one does not expect him to.

Historical novel addicts, particularly those who read "Arabella" and "The Grand Sophy," and those who love a mystery may find Miss Heyer's blending of the two forms as good as a sedative. There are plenty of not-to-be-taken-too-seriously shivers, period descriptions of clothing, hunting, castles, and love of the most unimpeachable kind (sex stops with hand kissing and men only look at hands and faces). Some of its readers may doubt, however, that it quite gives the "fine combination of the best of both Dickens and Jane Austen" one reviewer found in "Arabella." I find myself unable to do more than praise it with faint damns.

—HARVEY CURTIS WEBSTER.

**AIR BRIDGE.** By Hammond Innes. Knopf. \$3.50. An RAF veteran takes over a revolutionary German engine (more miles to the gallon) and, dedicating himself to the cause of a world air-freight service, determines to let nothing stand in his way. Four peo-

ple do (two men and two women), and Mr. Ruthless (whose real name is Saeton) mows 'em down, or tries to.

The plot involves the theft of a cargo plane—an affair which is deftly and secretly managed. The scene is laid partly in England, partly along the route of the late airlift, with some exciting moments in the Russian zone of occupation. Saeton himself is a plausible villain, and the remaining principals (two other RAF veterans, the American wife of one, and the German girl whose father perfected the appropriated engine) are endowed with an equal degree of actuality. The plot is ingenious and logical, and excitingly carried out. The narrator, who is the chief anti-Saetonite, gets into one of those jams in which nobody will believe a word he says, and such situations frequently impose a considerable strain on the reader's credulity. Whether, in this instance, that strain is justified will depend on individual reaction. The gamble is certainly worth taking, for the story is always interesting, always lively, and occasionally breathtaking. Mr. Innes's handling of the technical problems involved (which need not worry the non-engineering mind) has a smoothness that may be born of experience or of diligent study, but, whatever its source, it is well managed and effective, and sharpens the edge of reality that gives the story its grip and tenseness.

—ANTHONY RICHARDSON.

**JUMPING JUPITER.** By Ernestine Gilbreth Carey. Crowell. \$3. Ernestine Gilbreth Carey, the established co-author of "Cheaper by the Dozen," etc., has at last struck out on her own. Without any assist from her brother, Frank, she has written single-handedly what is described in dust-jacket parlance as "a breezy novel" about a department store. It's called "breezy," I guess, because Thomas Y. Crowell doesn't want you coming around complaining after you've laid out three dollars that you didn't find the book profound or serious or anything like that.

Well, let's begin with p. 1. Kay Linsey, a twenty-five-year-old buyer for a Fifth Avenue establishment, is upset. Seems she has just arrived at her office "a half hour late"; she must find a gimmick to get her own department out of the post-Christmas sales doldrums of 1937, or else; her father is dying in a sanitarium; her sister, at Vassar, needs "a new evening dress in the worst possible way"; her immediate boss, a sort of Harold Stassen of store politics, irritates her so deeply that by p. 180 she is saying to herself, "I'd like to kick him hard where it



—Jacket design for "Angle of Attack."

hurts"; and she doesn't know until p. 235, two pages before it's all over, whether she is in love with Hank Hughes, of Grand Rapids, who after all has "a nice voice, so deep and booming."

Still, Mrs. Carey, always light-hearted, occasionally satirical but never forgetful she is writing a "breezy" novel, keeps Kay's head above water, mainly by tossing her a lifeline of Jumping Jupiters—toy goats along the lines of hobby-horses. Jupiter, of course, becomes an instantaneous fad; Kay, of course, becomes a success; and the problems of tardiness, father, sister, boss, and Hank are disposed of, too. If Hollywood can decide who'll play Jupiter, it should make a wonderful movie.

—BERNARD KALB.

**ANGLE OF ATTACK.** By Joseph Landon. Doubleday. \$2.75. Dangerous air fighting by a bomber's crew in World War II provides the exciting action-background for this latest war novel which tackles the problem of a man's personal struggle to achieve identification with his group, self-realization, and a sense of purpose. Lieut. Win Helman, navigator of a bombing crew, is the man in Joseph Landon's book. Win and his crew had already been on more than thirty bombing missions and were the oldest crew operating from their particular base in Italy. Their problems started when, captured in the air by a German fighter plane, they violated their pledge of surrender to shoot down their captors. Thereafter through scenes of mounting tension we watch their disintegration as a team. We see also Win's struggle to come to terms with himself, as he strives to understand what he has done, what he personally believes

## LITERARY I.Q. ANSWERS

1. "Juno and the Peacock," by Sean O'Casey. 2. "Outward Bound," by Sutton Vane. 3. "The Corn Is Green," by Emlyn Williams. 4. "The Sea-Gull," by Anton Chekov. 5. "Winter-set," by Maxwell Anderson. 6. "The Glass Menagerie," by Tennessee Williams. 7. "Of Mice and Men," by John Steinbeck. 8. "The Hasty Heart," by John Patrick. 9. "Victoria Regina," by Laurence Housman. 10. "The Barretts of Wimpole Street," by Rudolf Besier. 11. "Life with Father," by Clarence Day. 12. "Death of a Salesman," by Arthur Miller. 13. "Mourning Becomes Electra," by Eugene O'Neill. 14. "Anna Christie," by Eugene O'Neill. 15. "You Can't Take It with You," by Moss Hart and George Kaufman. 16. "The Women," by Clare Boothe.