



Books About the Caribbean

This list of books which concern the peoples and lands of the Caribbean Sea was originally intended for inclusion in SR's Caribbean Closeup (October 18), but was dropped because of space limitations and is printed now as a supplement to our Caribbean coverage.

ALL THE BEST IN CUBA. By Sydney A. Clark. New York: Dodd, Mead & Co. \$3. A travel book giving first-hand impressions and notes on the country's history.

ALL THE BEST IN THE CARIBBEAN. By Sydney A. Clark. New York: Dodd, Mead & Co. \$3.50. A combination of historical background and personal experience.

AMERICAN INTEREST IN CUBA: 1848-1855. By Basil Rauch. New York: Columbia University Press. \$4.25. A scholarly study.

BEHOLD THE WEST INDIES. By Amy Oakley. New York: Longmans, Green & Co. \$4. A travel book.

BLACK MAJESTY. The Life of Christophe King of Haiti. By John W. Vandercook. New York: Harper & Bros. \$2.75.

CARIBBEAN. Sea of the New World. By Germán Arciniegas. Translated by Harriet de Onís, New York: Alfred A. Knopf. \$5. A colorful history of the Caribbean from the earliest times to the present.

THE CARIBBEAN AT MID-CENTURY. Edited by Alva Curtis Wilgus. Miami: University of Florida Press. \$3.50. A collection of scholarly papers by United States and Latin American contributors dealing with a wide range of Caribbean cultural and scientific subject matter.

CARIBBEAN CARAVEL. By Ruth Bryan Owen. New York: Dodd, Mead & Co. \$2.75. Travel book.

COMPLETE HANDBOOK OF THE VIRGIN ISLANDS. By Stuart Murray. New York: Duell, Sloan & Pearce. \$2.75.

CUBA. By Erna Fergusson. New York: Alfred A. Knopf. \$3.75. Assorted, useful information about land and people.

CUBAN COUNTERPOINT. Tobacco and Sugar. By Fernando Fernández Ortiz. Translated by Harriet de Onís. New York: Alfred A. Knopf. \$4. Cuban society, economics, politics, and folklore as affected by the tobacco and sugar crops.

DEMOCRACY AND EMPIRE IN THE CARIBBEAN. By Paul Blanshard. New York: The Macmillan Co. \$5.

THE EPIC OF LATIN AMERICA. By John A. Crow. New York: Doubleday. \$6. A complete history from the Mayas to the present inhabitants.

FREEDOM AND WELFARE IN THE CARIBBEAN. A Colonial Dilemma. By Annette Fox. New York: Harcourt, Brace Co. \$3.50. Problems that confront the Caribbean dependencies today.

THE GREAT DAYS OF PIRACY IN THE WEST INDIES. By George Woodbury. New York: W.W. Norton Co. \$3.

HIGHWAY ACROSS THE WEST INDIES. By Herbert C. Lanks. New York: Appleton-Century-Crofts. \$2.49.

HOLIDAY IN HAITI. By Hugh B. Cave. New York: Henry Holt & Co. \$5.

ISLANDS TO THE WINDWARD. Cruising the Caribbees. By Carleton Mitchell. New York: D. Van Nostrand Co. \$12.50. Life and custom in the West Indies with full color and numerous black-and-white illustrations.

THE LAND COLUMBUS LOVED. The Dominican Republic. By Bertita Leonarz Harding. New York: Coward-McCann. \$3.75.

LOVE JUNK. By Jeanne Perkins Harman. New York: Appleton-Century-Crofts. \$3. A young couple's life on a remodelled barge in a Virgin Islands' harbor.

MAGIC ISLAND. By W.B. Seabrook. New York: Harcourt, Brace & Co. \$3.50. Adventures in Haiti through Voodooism and black magic.

THE PENCIL OF GOD. By Pierre and Philippe Thody-Marcelin. Boston: Houghton Mifflin Co. \$2.50. A novel of Haiti.

PUERTO RICAN PARADOX. By Vincenzo Petruccio. Philadelphia: University of Pennsylvania Press. \$3. A solid and extremely readable first-hand account of social, economic, and political conditions in Puerto Rico.

PUERTO RICO. Where Americans Meet. By John W. Thompson. New York: Hastings House. \$1.75. Travel book.

PUERTO RICO'S ECONOMIC FUTURE. By Harvey S. Perloff. Chicago: University of Chicago Press. \$6. A study in planning and development.

RENAISSANCE IN HAITI. By Selden Rodman. New York: Pellegrini & Cudahy. \$4.50. A history of Haiti's sudden upsurge in African art.

REPORT ON CUBA. Prepared by the International Bank for Reconstruction and Development. Baltimore: Johns Hopkins Press. \$7.50.

RURAL CUBA. By Lowry Nelson. Minneapolis: University of Minnesota Press. \$3.50.

SOUTHERN AMERICAS. By Abel Plenn. New York: Farrar, Straus & Young. \$4.

THE SUGAR ISLANDS. A Caribbean Travelogue. By Alec Waugh. New York: Farrar, Straus & Young. \$3.

TRAVELLER'S TREE. A Journey Through the Caribbean Islands. By Patrick Leigh Fermor. New York: Harper & Bros. \$5.

TRINIDAD VILLAGE. By Melville Jean and Frances Herskovits. New York: Alfred A. Knopf. \$4.75. A noted anthropologist views Trinidad's society and culture.

THE UNITED STATES AND THE CARIBBEAN. By Dexter Perkins. Cambridge: Harvard University Press. \$3.50. A study of American foreign policy.

VIRGIN ISLANDS. By Fritz Henle. New York: Hastings House. \$3.50.

their own package tours, top-notch hotels like the Palace in St. Moritz, Niederer said, were still charging \$12 a day with meals in summer, and two francs more than that—heating charges—in winter.

AN eye-opener to foreigners and Americans alike, forced to commute back and forth between Miami and Miami Beach like fugitives from a bill collector, is the sudden emergence of the car-hire business as a formidable industry. Over 300 cars were in the somewhat unsteady hands of the delegates who had learned their driving in such diverse corners as Trinidad, Jordan, Denmark, Israel, Luxembourg, India, and Paris. They figured to rack up 150,000 miles in five days, or more than all the rental cars in New York State run up in a normal forty-five day period. Of the nation's 23,800 rental cars, 6,100 of them are in South Florida, and 4,460 of these are clustered in Dade County, which takes in the Greater Miami area. It used to cost \$75 a week to hire a drive-yourself car, but the price has dropped as low as \$31.50 a week. Car rental executives deal almost exclusively in new cars, figure the life of a vehicle is eight months before it is sent to the used car lot. They also figure that the amount of mileage put on a rented car for about \$40 in charges for a week's use would cost about \$125 in cab fares. Mobile units roam the beach hotels now, servicing and gassing rented cars, and the visitor can even drive his hired hack to the airport, leave the keys at the company's booth, and fly home.

Aside from discoursing on the pleasures and the economics of travel, the delegates also took time to take a cut at U.S. legislation that tended to restrict visas of foreigners seeking to visit America. A vote of sentiment was in the works to empower ASTA's executive committee to dispatch a note of protest where it would do the most good. Although no specific mention was made of the works of the humanitarian from Nevada, there was no doubt that the McCarran Act was a mighty unpopular piece of business among men who believe they can aid the cause of peace through intermingling the world's citizens.

Before the travel men packed their bags for Pakistan, for Belgium, for Japan, for Cyprus, and Holland they lay back on the sands to contemplate an invitation to hold next year's session in Rio de Janeiro. The Brazilians were in Miami with a formidable lobby. Said Adolfo Neves, consul general in Miami, "We extend to you a welcome and open the doors to you in a democratic just like you like it." Jose Tjuras of the Brazilian

Hotelmen's Association, remembering ASTA's 1951 convention in Paris, lamented the fact that Brazil could offer no French girls. "But we do have Bahianas," he said, "Very hot." And he made a circle with his index finger and thumb and manufactured a big wink. It seems to be an expression that's understood from TV to Tierra del Fuego.

—HORACE SUTTON.

Underseas

By Louis Ginsberg

THE drizzle and the mist
at night
Sink streets beneath a
spectral light
Of tropic underseas . . . like
gauze;
Absolved are all the usual
laws.
Each curious step is an event
Within a fabulous element.
The wavering pavements are
lagoons,
Where street-globes swim like
nebulous moons;
Or where the storefront, darting
signs,
Colored like rubies or like
wines,
Toss salamanders that will
leap
And wriggle in the tropic
deep.
Eerie and phosphorescent,
swish
Autos, like schools of jelly-
fish.
Or, a big truck, a kraken,
shakes;
Or trailer, like sea-dragon,
flakes
Its scales and fiery ringlets
out
To smolder and to blaze about.
There a gas-station's neons
burn,
As if a genie spilled his urn
Of gorgeous, crimson dreams
that spatter
And in the asphalt-waters scatter.
Then all the lights within this sea
Meander also into me
And in the ocean of my mind
Strange deeps in my unconscious
find,
Where sunken dreams and
eerie creatures
Flash by with long-forgotten
features;
Where secret krakens hide in
caves;
Where many a symbolism waves;
Thus, vivid colors all explore
Mysterious deeps unguessed
before.



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Ideas on Film

Eyewitnessing the World of the 16mm Motion Picture

FAITH ON FILM

A NOT inconsiderable percentage of 16mm production and use today is in the hands of religious organizations. Purposes and achievements differ widely from film to film. In some instances the aim is merely to augment a sectarian program for a pre-determined "member" audience already inclined to support the ideas expressed. In other cases the films reach out beyond the limits of sectarianism to involve the general public in a story or issue for which the sponsoring organization has broadly based concern.

Quite obviously it is not the business of this department to investigate sectarian films—since presentation and subject matter are so closely interwoven that a criticism of the first element seems inevitably to imply a criticism of the second. Therefore the attempt has been made to locate films which carry religious themes into the world beyond church and doctrine.

In past consideration of religious films, this department has expressed great disappointment in the cinematic quality of attempts to convey ideas which are among the most inspired and inspiring that mankind has known. Mediocrity in any film is usually at least partly the result of insufficient funds. But more important, it is the result of mass-production thinking whereby films are turned out in great numbers, in long series, in monthly output, to fill a catalogue or a television schedule without sufficient regard to the kind of attention they will command or the obligation to their subject and audience. Time and again it has been shown that one really good film achieves ten times the results of ten mediocre ones. It does require more time, money, talent, and devotion to make a good film, but in my opinion such a film could find the largest audience ever achieved by a 16mm film.

Meanwhile there are bits and pieces—some quite effective in their simplicity (like "Jordan Valley"), some quite dismal (like "Your Neighbor Celebrates"), some superficial in their investigation of human problems (like "Honor Thy Family"), some thoroughgoing and direct (like "We Hold These Truths"). All, quite obviously, would like to do an important job well. Per-

haps through this trial-and-error approach they will manage to discover a way.

JORDAN VALLEY. Produced by Associated British Pathé. Distributed by the International Film Bureau, 57 E. Jackson Blvd., Chicago 4, Ill. (19 min.) What might be merely a commonplace teaching film in England turns out here to be an exceptionally fine classroom film. This one shows the present landscape and people of the Jordan Valley, from the Sea of Galilee down to the Dead Sea—about sixty-five miles in actual distance, but over 200 miles of incredibly twisted river. The black-and-white photography is sharp and well composed; the narration makes appropriate references to the Old and New Testaments; maps are used amply and intelligently. Highly recommended for all kinds of adult and youth church groups—as well as for various history classes.

MOSES IN EGYPT. Produced by the Broadcasting and Film Commission of the National Council of Churches. Distributed by Religious Film Association, 220 Fifth Ave., New York 1, N. Y. (15 min., color or black-and-white.) This is one of a series of Bible stories made especially for children and using really exceptional marionettes. The costumes alone present as

lavish a spectacle as a Cecil B. DeMille epic. Still and all, this seems a reasonably appropriate way for the twentieth century to personify Bible figures for its younger generation. The marionettes and settings are the work of Mabel and Leslie Beaton. Scripts are by Nina Millen. Three series of these Bible story films have been released thus far, telling four New Testament parables, the story of Moses (in three films), and the story of Joseph (in two).

PSALMODY. Produced and distributed by Square Deal Pictures, Pines Bridge Road, Ossining, N. Y. (11 min., color or black-and-white.) Using the pictorial splendor of the world of nature, the film provides an accompanying devotional quietly and movingly read by Dr. Jesse W. Stitt. This is the sort of uncomplicated film that can be successfully used in almost any kind of church-sponsored program.

YOUR NEIGHBOR CELEBRATES. Produced by John Ott Pictures under the auspices of the Anti-Defamation League of the B'nai B'rith. Distributed by Religious Film Association, 220 Fifth Ave., New York 1, N. Y. (27 min., color or black-and-white.) As a rabbi addresses a high-school group and describes the principal Jewish holidays, ceremonies are re-enacted in synagogues and temples as they normally occur in regular religious services. Rosh Hashona, Yom Kippur, Succoth, Pesach, and Shevuoth rituals are presented, but with only the barest style and spirit.

DUST OR DESTINY and GOD OF CREATION. Produced by Irwin A. Moon at the Moody Institute of Science. Distributed by the Moody Bible Institute, 820 N. La Salle St., Chicago 10, Ill. (Each about 40 min., color.) These are two of a series of films generally entitled "Sermons from Science" which draw upon the wonders of nature to inquire whether such diverse marvels as the human eye, the migrations of birds, the radar-like signals of bats, etc., could exist without the controlling power of a divine planner. Most of the scientific material is presented pictorially on an elementary level; the pace is at times too slow for comfort; but the information is essentially fascinating. Short questioning sermons at the end of each film direct them rather conclusively to church and other religious groups.

CHRISTIANITY THROUGH THE EYES OF THE MASTERS. A series of six color films produced by Samuel Bronston and available, for rental only, from Eternal Film Corp., 2 West 46th St., New York 36, N. Y. Six films.

