



conciliatory, and his wife Caroline, who is aggressive, direct, and domineering, provides the mainspring of the story. How can these two who love each other despite their temperamental incompatibility be brought together? But there's more than that: there are the problems of land speculation and the linking up of the territory with the rest of the country by railroads; and there are some pretty suspicious activities involving the slippery Art Winters and the drink-crazed Indian Skookum Jack. Along about the middle, things get a little thick for even Mrs. Ross's persuasive pen. Melodrama, coincidence, misunderstandings, and abrupt changes of character are required to straighten everything out. But straightened out things are, even though an earthquake, a murder, a near lynching, and quite a lot of soul-searching are required to get the railroad into Tacoma and Caroline into the arms of Raleigh.

—E. J. F.

LOWDOWN ON A GREAT LOVER: Vitaliano Brancati is an Italian writer with genuine narrative skill whose work is new to English-speaking readers.

FRASER YOUNG'S LITERARY CRYPT No. 482

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 482 will be found in the next issue.

Z YXWZV TZSR QWPQKW

VONSM VOWR ZXW

VONSMNSY LOWS VOWR

ZXW TWXWKR

XWZXXZSYNSY VOWNX

QXWAHBNGWC. LNKKNZT

AZTWC

Answer to Literary Crypt No. 481

The artistic temperament is a disease that afflicts amateurs.

—G. K. CHESTERTON

His attempt to fuse social satire, some ribald sex comedy, and a few thoughts on Fascism and anti-Fascism into a persuasive whole in "Antonio, the Great Lover" (Roy, \$3) is not altogether successful. The central situation is nicely conceived. Antonio is that legendary character, the Great Lover. Women have but to see him to long to pop into his bed. His reputation extends not only through his native Sicily but into Rome and the highest circles of the government. This way with women naturally is not the envy of all men but it brings Antonio political preferment. When an unsuccessful marriage reveals that not only is Antonio no great lover but he is—and has been—impotent, the repercussions are tremendous. Viewed as a comic situation this has obvious possibilities for Latin humor, and Mr. Brancati has used every possibility. He has also used a few more. In fact he has milked the situation so thoroughly that even his amiable style, his flashes of incisive wit, and his genuine comic inventiveness cannot sustain interest for the full length of his entertainment. The thoughts on Fascism are fuzzy.

—E. J. F.

VILLAINY IN THE DARK: For a while I was afraid that Mark Derby's second novel, "Element of Risk" (Viking, \$3), was going to turn out to be one of those amnesia numbers. Actor John Wrax is having quite a bit of trouble with his memory when the story opens. So he gives up the fine role which would have made him the rival of Laurence Olivier and retires to a lonely cottage in Somerset. But don't think it stays lonely. Before you know it he's up to his elbows in a mysterious murder case involving the beautiful dipsomaniac Shell and any number of sinister gents, most of whom turn out to be spies. There's quite a lot of running around the countryside and the darker streets of London, all in a tradition that's supposed to be like John Buchan's. And there's a pretty gruesome episode when it looks like our hero is going to be buried alive in a damp mine full of rats and unpleasant villains. He not only escapes this horrid fate but he thwarts all the villains, recovers his memory, sets London by its ears with a brilliant performance, and marries the dipsomaniac.

The plotting of all this is loose and frantic and occasionally you get the feeling that you're caught on a roller-coaster that has gone berserk. If you'll just settle for action and forget logic, however, you have an all right time. Don't believe those comparisons with Buchan and Greene, however. Not for this number.

—E. J. F.

FLOODS INTO IOWA

(Continued from page 16)

pus, university extension, TV, state, town, and country government, the people, and the press. Iowans on the air met and wrestled not with social, political and economic abstractions over which they have small control, but with such specific, manageable town and county issues as school district reorganization, municipal water-systems, rebuilding county court-houses, teen-age recreation centers, etc. They proved that given the opportunity (which in this instance TV provided) they can speak up, dissent, vote, clarify the public mind, and move or not move as they see fit. And they did it with integrity, intelligence, authentic American forensic and—networks please note—sophistication and wit.

Were it not for grants from the Ford Foundation, the Joint Committee on Educational TV would not have been set up and adequately financed to spearhead the campaign which resulted in the Federal Communications Commission's setting aside of channels for future non-commercial license applicants. And now the JCET, with further grants, is working to help educators employ those reserved channels usefully.

In radio, Ford money has enabled the National Association of Educational Broadcasters to organize, extend, and promote their tape network sharing BBC, CBC, Australian, and some American exchange features. Beginning this month, the first series of NAEB-produced shows, Ford-financed, hits some forty of the network's stations. "The Jeffersonian Heritage," starring Claude Rains, is to be based on the research, writing, and advice of Professor Dumas Malone of the Department of History of Columbia University. Its goal is to "reflect the American ideology as Jefferson saw it . . . [that] human considerations come first and the sanctity of the personality and freedom of the mind are the most precious of human possessions."

Soon, probably in October, "Ways of Mankind," a series of anthropology broadcasts, will be released; it is being produced for the NAEB by the Canadian Broadcasting Corporation. November is the starting date for yet another ambitious undertaking, "People Under Communism," full-hour broadcasts "based on documented evidence and expert knowledge about the power and intentions of the Soviet Union." This series is produced "in consultation with scholars from the

Russian Institute of Columbia University, the Russian Research Center at Harvard University, and the Hoover Institute and Library at Stanford University."

I have listened to representative programs in the three radio series and read some scripts. Milton Geiger, who alternates with Morton Wishengrad in writing the Jefferson programs, has written a bright, fanciful, and provocative piece, "The Democrat and the Commissar," in which Jefferson, assisted by Benjamin Franklin, faces a Communist investigator of a "Post-humous Committee for Revolutionary Activities," and spells out the differences between Jeffersonian and Soviet notions of revolution.

The two examples of "People Under Communism" were disappointingly conventional in their drama devices and style but distinguished by their scholarship. The Canadian "Ways of Mankind" broadcast—devoted to recitals of the Lord's Prayer in English before and after the Norman conquest—broke no new ground but had several passages of interest and taste. The NAEB productions, naturally, will vary in quality, but at last we have in America the beginnings of broadcast production permanently free from the debilitating exigencies which hound the networks' torturous struggle with culture. We are no longer transcription colonies of the BBC; the time has come to show what we can do.

Obviously, space does not permit a detailed evaluation of the full range of the role of the foundation in radio-TV. The commercial network end of the Ford Foundation's activity, the TV-Radio Workshop, under Robert Sauder's direction, has largely been marking time while wrestling with that most difficult assignment—how to

be class and mass at the same pulse. Early in November, however, it will unwrap its solution, "Omnibus," a weekly ninety-minute series with Alistair Cooke as master of ceremonies.

Under William Hodapp's direction, the Alfred P. Sloan Foundation's "American Inventory" series (NBC-TV) has been undergoing some welcome experimentation and search for new capital in ideas, and the coming season will observe the change. The Twentieth Century Fund has allocated small sums for educational TV packages on economics.

On the record to date it is Ford, however, that has made the big push in adult education via radio and TV. And of that push, the exploration, the willingness to speak, as the NAEB puts it, to "thinking Americans," has been in the educational field. Much could be said about some of the weaknesses of the foundation's approach to radio and TV, its still fragmentary nature, its apparent lack of a total, courageous vision of the possibilities of the media. There has been internecine strife between the commercial and educational arms; and open to strong dissent is the foundation's avowed policy of "seeking out, encouraging, and extending suitable existing activities wherever possible and bringing into being new activities only where necessary." Existing activities are often more suitable to their own interests and ambitions rather than to long-range educational aims.

In this respect, the record is unequivocally clear: remove the Fund for Adult Education from the present radio-TV structure, and with one blow you remove the only current, affirmative hope for improving the cultural tone of this widely influential American medium.

Take Dawn

By Hannah Kahn

TAKE night in your hands like a bowl
feel it round and smooth to your touch
though dark and thick to your sight . . .
better take light.

Take day in your hands like a scarf
feel it flow with the wind . . . let the sun
mute the colors until they are gone . . .
better take dawn.

Take dawn in your mind like a glass
feel it turn showing sparkle and shade
diminishing what had been dark
and made you afraid.

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By JOHN SYMONDS, with drawings by ANDRE FRANCOIS. A sparkling picture-story about a mischievous small boy named Pierre, who led 27½ policemen on a merry chase across Paris. Wonderful for reading aloud!
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