

curately be described as a novel of suspense because the reader is always fairly certain that the very worst will happen. Mr. Wagner's passionate land is a violently anti-gringo Mexico, drenched in *huele de noche* and fatality. During a period of mounting tension created by the terrorist murder of the British ambassador the novel's six principal characters move, accompanied by the reader's growing indifference, more or less to their undoing. The Mexicans include Manuel, the killer, who learns that the next assigned victim of the Pilgrims of Peace—the terrorist organization to which he belongs—is his good friend Pablo Guzman, a revolutionary muralist, a genius of enormous ugliness, heart, and sex appeal (who could this be?). Among those

ful young American, Jean Madison. Her affair with Pablo, in combination with another affair, causes her to be vengefully and brutally kidnapped and subjected to some sensational mishandling. Another American is Lee Wingate, the business partner of an Englishman, Edward Dodds, whose desire to make money from cement has led him to take a surprising part in all these disastrous doings. There is also Sheila Glyn-Davies, a wealthy young widow and beautiful party-giver who apparently has as many faience enamels, Chantilly laces, and Fabergé candlesticks as any woman alive but who is also unable to resist, for a while at least, the earthiness and blood-love of Mexico.

The author, who has translated

able skill. While he apparently knows the name—in Spanish—of the least of the country's shrubs, the odor of every stewpot, and the contents of every bottle, and while his descriptions of Mexico are often haunting enough and his knowledge of the bloodier details of its history appears sound, it must be said that the novel is almost cynically overcharged. Setting scenes in police morgues, dissecting laboratories, bullfight arenas, the lowest brothels, and in an unbelievably squalid studio, as well as in the most luxurious houses, may all have been done in the interests of verisimilitude and contrast. But the effect is such a procession of lush horrors that you will probably be very happy to escape back to your own "tiresome" daily reality. —L. V.

## Just Published



**M**ANY of the books described below, which cannot be reviewed in this issue because of limitations of space, will be given more extended treatment in forthcoming issues.

**ANNA FITZALAN.** By Marguerite Steen. New York: Doubleday & Co. \$3.75. A novel which takes place in England during the past three decades about a man whose wife is committed to an insane asylum and a woman whom he lives with as his second "wife."

**THE BOY WHO SAW TOMORROW.** By Ian Niall. New York: Appleton-Century-Crofts. \$3. The story of a boy who is clairvoyant, and who foresees the drowning of an old madman, a fire in his father's workshop, and an accident in which he loses his own life.

**CEILING UNLIMITED.** By Lloyd Morris and Kendall Smith. New York: The Macmillan Co. \$6.50. A layman's history of aviation in this country during the past half century, brought out to celebrate the fiftieth anniversary of the Wright brothers' heroic doings at Kitty Hawk.

**AN EPITAPH FOR LOVE.** By Howard Clewes. New York: Doubleday & Co. \$3.50. An Englishman living in Italy hears about the discovery of oil in the Po Valley, runs athwart a couple of Communists, and finds an old sweetheart he knew during the war in the last stages of decay.

**THE FLOWER OF MAY.** By Kate O'Brien. New York: Harper & Bros. \$3.50. A novel about the adolescence of a Catholic girl who goes to Paris with a friend, has her first infatuation there, and returns home to the sorrow of the death of her mother.

**THE HEMINGWAY READER.** Edited by Charles Poore. New York: Charles Scribner's Sons. \$5. A wide selection from Poppa's total work, including "The Sun Also Rises" (complete), many of the short stories, and fragments of "A Farewell to Arms," "Death in the Afternoon," "The Green Hills of Africa," etc.

**HITLER'S SECRET CONVERSATIONS.** By Adolf Hitler. Translated by Norman Cameron and R. H. Stevens. New York: Farrar, Straus, & Young. \$6.50. The table talk of Adolf Hitler as it was transcribed from 1941-44, with a long introduction by H. R. Trevor-Roper on "The Mind of Adolf Hitler."

**THE HONEYED PEACE.** By Martha Gellhorn. New York: Doubleday & Co. \$3.50.

A collection of shorties dealing with people caught in the backwash of war in such places as the U. S., England, Havana, Rome, Madrid, and Israel.

**INSECTS: THEIR SECRET WORLD.** By Evelyn Chessman. New York: William Sloane Assoc. \$3. A general survey of the insects of the world, ranging from the boll weevil to the spider in Hong Kong which is as big as a pizza.

**INTRODUCING ASIA.** By Lawrence H. Battistini. New York: John Day Co. \$3.75. An introductory guide to the Asian continent.

**THE LAST RACE.** By Jon Manchip White. New York: M. S. Mill. \$3. Novels about automobile racers are getting as plentiful as summer's blue skies. This one takes place at a track in Zurich, and involves the last race an aging driver enters—one in which he must be victorious to appease soul, self, and wife.

**LUCIFER'S DREAM.** By Jean-Louis Curtis. Translated by Robin Chancellor. New York: G. P. Putnam's Sons. \$3. A novel about a French orphan boy who becomes a locksmith, a gigolo, a collaborationist in the making of pornographic pictures, and finally a murderer and gallowbird.

**MAUGHAM'S CHOICE OF KIPLING'S BEST.** New York: Doubleday & Co. \$3.95. In order to break this year's statement by Mr. Maugham that he is through with books and writing forever, here is a collection of sixteen of Kipling's stories complete with an introductory essay.

**NOTHING IS QUITE ENOUGH.** By Gary MacEoin. New York: Henry Holt & Co. \$3.50. A first-person account by a man who, having gone through seven years of training for the priesthood in Ireland, was refused ordainment with no reason given, and of how he managed to readjust himself to the outside world.

**THE POET'S TESTAMENT.** By George Santayana. New York: Charles Scribner's Sons. \$3.50. A collection of the poetry the late philosopher wrote during his life, including some translations from French and Spanish of classical verse, a couple of poetical dramas—written in 1896 and 1897, but rewritten later—and a dialogue which supposedly took place at the court of Dionysius, the ruler of Syracuse.

**QUEEN JEZEBEL.** By Jean Plaidy. New York: Appleton-Century-Crofts. \$3. The author began her story of Catherine de' Medici with "Madame Serpent" (1951),

and she here completes it, leaving the canny old Catherine on her death bed.

**SHADES OF SCOTLAND YARD.** By Theodore S. Felstaed. New York: Roy Publishers. \$4. A recapitulation of cases taken from the files of those infallibles, Scotland Yard.

**THE TERROR MACHINE.** By Gregory Klimov. New York: Frederick A. Praeger. \$4. The experiences of an expatriate Russian who is now living in the West.

**THOMAS LOVE PEACOCK.** By Olwen Campbell. New York: Roy Publishers. \$2. A short critical biography, which is the newest addition to the English Novelist Series, about the nineteenth-century English poet, novelist, and friend of Shelley and Byron.

**UNDER STRANGE SKIES.** By Harry Simonhoff. New York: Philosophical Library. \$3.50. A survey of the present condition of the Jews throughout the world. In these lights, the author takes the reader to England, France, Italy, Germany, South America, India, and Miami Beach, U. S. A.

**THE STREAK.** By Paul Darcy Boles. New York: The Macmillan Co. \$3. Another novel about automobile racing. This one concerns a man who loves his car, and his girl; she triumphs and he is destroyed, because of her, in an accident on the track.

**TRUTH AND CONSEQUENCE.** By Mary Stolz. New York: Harper & Bros. \$2.50. A novel for the ladies about the everyday problems of the residents of a quiet suburban street.

**311 CONGRESS COURT.** By Richard Sullivan. New York: Henry Holt & Co. \$3. 311 Congress Court is the address of a big old house in a small town, and this novel has to do with its tenants—the Webber family—and a capricious landlord named McClay.

**UKRAINE UNDER THE SOVIETS.** By Clarence A. Manning. New York: Bookman Assoc. \$3.50. An analysis, based on first-person accounts, of the Russian-enslaved peoples of the Ukraine, written by a professor in Columbia's Slavic Department.

**WESTWARD THE BRITON.** By Robert G. Athearn. New York: Charles Scribner's Sons. \$4.50. A collection of pieces about the woolly American West of 1865-1900, written by various Englishmen who were living or traveling through there during those years. —W.B.

casting only, and not cultural effects, it should be noted that the significance of this entire episode lies not in the fact that the music was good and serious, but that the broadcasters offered all kinds of music, widening the area of choice; if the prevalent mode had been classical and the broadcasters had created an audience for hot music, the moral would still be the same: audiences are created by programs.

There is a more significant but less spectacular case in which the broadcasters acted in the public interest far ahead of public demand. They began to supply international news and commentary of a high order in the 1930's, at a time when the people at large preferred not to be troubled by such matters, a period of marked self-absorption in domestic affairs and strong isolationism. These programs were unsponsored for many years and almost without exception they demanded real mental activity on the part of the listener to match the alert intelligence of the correspondents abroad. These broadcasts were a specific case of giving the public what the public ought to have—and no damned nonsense about what the public wants; and I believe that the high level of emotional stability of the American people after Pearl Harbor is largely due to the creation of an audience, of substantial size, aware of the international situation. This is one of the most honorable services radio has rendered to our country, and I think the industry ought to be proud of it, without reservation.

**B**UT the industry does make a reservation, in principle. It cannot accept the Paley principle of creative broadcasting because of the responsibility that principle implies. For you cannot logically say, "We created the audience for great music and for the discussion of public affairs, but in the case of neurotic daytime serials and sadistic murder playlets we weren't

creative at all, we were merely satisfying a demand that already existed." Demand is generalized and diffuse—for entertainment, for thrills, for vicarious sadness, for laughs; it can be satisfied by programs of different types and different qualities; and only after these programs have been offered is there any demand for them. Supply comes first in this business and creates its own demand.

A few months ago *Time* published a letter from a reader in Nigeria which gives a perfect, though extreme, instance of this principle. The writer said: "In the Gold Coast one movie owner possesses only two features, 'King Kong' and 'The Mark of Zorro.' . . . On Mondays, Tuesdays, and Fridays he has packed them in for years with the former; [the other three weekdays he shows the latter] . . . On Sunday there is always a surefire double feature—'King Kong' and 'The Mark of Zorro'." I submit that this enterprising exhibitor began by satisfying an unspecific demand for entertainment, then created an audience for a specific kind of entertainment, and finally prevented an audience for

coming into existence.

Our mass media, the movies as well as radio and television, offer a greater variety of entertainments, but they are for the most part aimed at the same intellectual level and call for the same emotional responses, the level and the responses being relatively low. The challenge to the mind comes infrequently, and we are being conditioned to make frequent emotional responses of low intensity—the quick nervous reaction to melodrama and the quick laugh at everything else. If material cannot be adapted to give the thrill or the laugh, it is thrown out. A spectacular instance of this occurred recently in the Ford anniversary show, where the entire story of life in the United States in the past half century was reduced to vaudeville, the violent strikes of the 1920's being presented as part of a jocular newsreel, the Depression in a ballet, and the revolution of the New Deal, being intractable, omitted entirely. It was a very successful program, and its success is part of the conditioning process which I call creative, by which the audience is persuaded that it is getting all it can ever want.

Statistical evidence exists that actually the audience—the public, to be

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## LITERARY I.Q. ANSWERS

1. R.V.C. Bodley. 2. G. D. H. Cole. 3. W. E. B. Du Bois. 4. H. A. L. Fishger. 5. M. F. K. Fisher. 6. G. E. R. Gedye. 7. J. B. S. Haldane. 8. A. S. M. Hutchinson. 9. C. E. M. Joad. 10. E. B. C. Jones. 11. E. C. R. Lorac. 12. S. P. B. Mais. 13. S. L. A. Marshall. 14. A. E. W. Mason. 15. F. S. C. Northrop. 16. H. F. M. Prescott. 17. L. A. G. Strong. 18. A. J. A. Symonds. 19. C. V. R. Thompson. 20. I. A. R. Yulie.

more accurate—wants more. I place few bets on the automatic answer given to researchers, "Yes, we would like more serious programs on the air," because, for one thing, some of the respondents call quiz shows educational and because this "want" is a pious aspiration as diffused and uncertain as what the broadcasters say they get from the public. Yet it is noteworthy that *all* the researches point in the same direction: people at every level of education, in significant numbers, do imply some dissatisfaction with the programs they are getting, and among these there are ten million people, not habitual book readers, not college graduates, who consistently ask for programs of a higher intellectual content. (Book readers and college graduates make the same request twice as often, but they are numerically less important. All these figures come from studies made for the industry.)

**D**IRECT corroborative evidence comes from the report of the FM stations; the Lowell Institute station in Boston, wholly educational, has a constantly increasing audience of unswerving loyalty; and the University of Michigan, broadcasting at unfavorable hours, within a small area, has an audience for its TV programs large enough to indicate that the same programs transmitted at good hours over a national network would attract a sponsorable audience.

The evidence favorable to the broadcasters (in music, for instance) and the unfavorable evidence (the prevalence of third-rate crime programs, let us say) come together at this point. If the broadcasters accept their social responsibility, they can continue to pile up huge profits without corrupting the taste and undermining the mental activity of the audience. Sponsors, agencies, packagers, stations, and networks taken together have created the kinds of wants they could satisfy, and while broadcasting has not lost audiences—as the movies have—by repeating the sure thing over and over again, there have always been vast untouched segments of the public. (At the time the two major networks were offering daytime serials all day long and protesting that women wouldn't listen to anything else 76 per cent of all women who had radios in such a city as Boston were simply not listening; within a few years it was discovered that women would listen to many other kinds of programs.) It takes time, intelligence, and conviction to face the simple mathematical fact that 1 is not the only common denominator of 4 and 8 and 16 and 64. The broadcasters have ratings which prove

to their satisfaction that a sufficient number of separate individuals watch each of the 100 or more programs of violence on television every week, but that is no proof of public demand for so many of these programs and it certainly is not proof that other kinds of programs would not build up equally satisfactory audiences.

The huge costs of television production have introduced a new element. The pure sustaining program of radio, experimental and not intended for sale, has disappeared, and the status

of television may now be described as "commercialism mitigated by Foundations." "American Inventory" (Sloan) and "Omnibus" (Ford) are essentially comparable to network sustaining programs in radio, and all the networks and many stations are bringing in inexpensive programs from museums and universities with or without special endowments or other funds for broadcasting. Broadcasters have been glad to shift the burden of costs for such programs. Provided a sufficient number of them continue

## Of Time and Space

The Saturday Review's Guide to Science Fantasy Fiction

Book	Theme	Handling	Rating
THE TRANSCENDENT MAN <i>Jerry Sohl</i> (Rinehart: \$2.50)	Thrilling development of the "we are property" theme; what if you fall in love with a slave?	Nice work on characterization saves a fundamentally weak structure.	Jerry Sohl can certainly keep things moving.
THE DEMOLISHED MAN <i>Alfred Bester</i> (Shasta: \$3)	A world in which mind-reading ESP experts run the police force.	Science fiction seldom more logically worked out from acceptable premises.	Rather weak climax mars otherwise excellent story.
ICEWORLD <i>Hal Clement</i> (Gnome: \$2.50)	Visit to earth by race that lives at above 300°, has platinum to spare, and finds tobacco an addiction drug.	Smoothly and logically worked out tale of effort to establish communications.	Nice workmanship makes easy reading.
THE SPACE MERCHANTS <i>Frederik Pohl &amp; C. M. Kornbluth</i> (Ballantine: 35¢ and \$1.50)	World run by Senators for Coca-cola and advertising agencies with private armies.	Good beginning goes hectic and becomes hard to follow.	Lacks the humor it should have for such a plot.
TO THE END OF TIME <i>Olaf Stapledon; ed. by Basil Davenport</i> (Funk & Wagnalls: \$5)	Five novels presenting as many interesting views of the cosmos.	Stapledon not the best writer in the world, but has one of the most seeing eyes.	Inescapable classics of their kind.
RING AROUND THE SUN <i>Clifford D. Simak</i> (Simon & Schuster: \$2.75)	There is another earth, not quite duplicating ours; intercommunication is developed.	Premises hard to take because of method of introduction.	Fast moving yarn
FLIGHT INTO YESTERDAY <i>Charles L. Harness</i> (Bourey & Curl: \$2.75)	Brotherhood of man achieved through fantastic adventures in space and time.	So fast paced that it's often incomprehensible.	Lacks Harness's usual delicate touch
WORLD OUT OF MIND <i>J. T. McIntosh</i> (Doubleday: \$2.75)	We're invaded by a superior race, with a fatal flaw.	It's hard to believe the invaders are special.	Not too bad
THE ROBOT AND THE MAN <i>Martin Greenberg, Editor</i> (Gnome Press: \$2.95)	Stories about robots, arranged to give a kind of history of robotics.	Ingenious idea, but good robot stories are running short.	Dis-jointed

—FLETCHER PRATT.