

pare with the authentic footage in "Strategic." Although the film has been skilfully edited, a sharp-eyed chap who knows about such things will observe that during carrier landing training in California the jet plane which crashes on the runway carries a tail designation from Naval Air Base in Patuxent, a bare 2,400 miles away. Again, when Hoskins establishes himself at Philadelphia Navy Yard so that he can watch the building of the new carrier *Princeton* from his sick-bed the pictures of the ship ready for launching show no progress from the days when her hull work was in its laborious beginning.

As a dramatic work, "The Eternal Sea" suffers from straight-line development. A man is determined to

get his way. Despite any obstacles he gets it. A loyal wife falters for a moment, but decides in the end to stay by the side of her man. There is a certain amount of uplift here, but little excitement.

Sterling Hayden and Alexis Smith play Hoskins and Mrs., and they are well matched. Hayden is especially effective as the grim, relentless officer who climbed to a carrier bridge on a wooden leg. There's one touching moment when Hoskins makes rear admiral and his wife hands him the coat with the broad gold stripe on the sleeve. In "Strategic Air Command" Stewart gets to be a full colonel. Both inspiring films, yet I could not help wondering what the enlisted men were thinking all this time.

—LEE ROGOW.

The Criminal Record

The Saturday Review's Guide to Detective Fact and Fiction

Title and Author	Crime, Place, and Sleuth	Summing Up	Verdict
DEAD, SHE WAS BEAUTIFUL <i>Whit Masterson</i> (Dodd, Mead: \$2.75)	Toxophilite pinks So. Cal. beauty; Op. Mort Hagen (her ex) tangles with cops, snags culprit.	Humdinger opening, but pace uneven; dénouement telegraphed; nice handling otherwise.	Agreeable, mainly.
THE BLACK BLACK HEARSE <i>Frederick Freyer</i> (St. Martin's: \$2.75)	US movie producer shooting pix in France runs into international plot (non-Commie); defenestration follows.	Pleasant travelogue takes in Paris, Carcassone, Andorra, also Manhattan; pace medium-good.	Plus mark.
LIVE AND LET DIE <i>Ian Fleming</i> (Macmillan: \$3)	British agent tours Harlem, Florida, Jamaica, trailing large dough and large mean villain.	CIA, FBI, NY cops also involved; pace hot, scenery excellent.	Boozy, brawly, amorous.
DISHONOURER BONES <i>John Trench</i> (Macmillan: \$2.75)	Too-new corpse turns up as British archeologists ply picks; calm Mr. Cotterell tours quarries.	Population superabundant for small area, but pace is fast, humor general, writing good.	Involved but gets over.
MAIGRET IN NEW YORK'S UNDERWORLD <i>Georges Simenon</i> (Crime Club: \$2.75)	Sûreté ex, taking life easy as <i>campagnard</i> , gets call to Manhattan for private-eye chase.	Hero's acclimatization nicely handled; yarn's roots are in far past.	Holds up.
THE ESTATE OF THE BECKONING LADY <i>Margery Allingham</i> (Doubleday: \$3.50)	Corpse disrupts English garden party; Albert Campion and Chief Inspector Luke to rescue.	Atmosphere all over the place, people likewise, also mannerisms.	Fuzzy at edges.
THE ASSASSINS <i>Hugh Pentecost</i> (Dodd, Mead: \$2.75)	NY draft riots of '63 background for plot to take over US, end war.	Four killings in eleven lines provide payoff for criss-cross yarn.	Lurid period piece.
MURDER MAKES AN ENTRANCE <i>Clarence Budington Kelland</i> (Harper: \$2.75)	Young TV scriptwriter finds Hollywood path beset with lugs and lasses; people and horse die.	Intricate plotting kept at boil by skilful pacing (this is veteran pro's 40th).	A smoothie.
CALL ME DUKE <i>Harry Grey</i> (Crown: \$3)	Spanish Harlem scene of wild goings-on; hoods, shysters, divorce eyes plentiful.	Picaresque yarn studded with anachronisms; not for tots.	They don't come tougher.
RING AROUND ROSA <i>William Campbell Gault</i> (Dutton: \$2.75)	Footballing Pvt. Eye Callahan gets first case as So. Cal. stripper vanishes; scores touchdown.	Real cops tough but plausible; dialogue snappy; pace fast; highly satisfactory number.	His best yet.

—SERGEANT CUFF.

NEW YORK ART THEATRES

It's gay in the "Genevieve" way!
DOCTOR IN THE HOUSE
TRANS-LUX 52nd on Lexington



PREMIERE NOW

HECHT-LANCASTER presents

MARTY

Story and Screenplay by PADDY CHAYEFSKY
Directed by DELBERT MANN
Produced by HAROLD HECHT

SUTTON East 57th St. Plaza 9-1411

"2 ACADEMY AWARDS!"
GATE of HELL IN COLOR
Guild 50th 33 W. 50th St. at Rock Pl. PL 7-2406-7

UNCHANGED! UNCHALLENGED!

Samuel Goldwyn presents

WUTHERING HEIGHTS

Co-starring Laurence Olivier
Merle Oberon and David Niven

PLAZA 58 STREET Nr. MADISON AVENUE
At 12, 2, 4, 6, 8 and 10 P.M.

IF YOU WRITE

A publisher with standards invites your attention. No condescending, misleading promises, no high-pressure sales devices—such as you may already have experienced. Just honest, careful subsidy publishing, by book people—which is rare enough!

THE AMERICAN PRESS

Mr. Saunders, 489 Fifth Ave., N. Y. 17

Summer courses at the famous Art Center of Ste-Adele

July 11—August 20

A unique vacation can be yours at low cost . . . 50 miles north of Montreal, in the beautiful Laurentians, the Center offers instruction in painting, singing, ballet, ceramics, weaving, wood carving, Canadian literature and conversational French. All courses bilingual. Ten courses for adults, six for children . . . average cost six to eight dollars a week. Kindergarten at \$3.00 per week; six weeks \$15.00.

The town of Ste-Adele offers every form of sport and recreation, and a wide choice of accommodations in five hotels and thirty-seven boarding houses.

For a perfect holiday, write:

PAULINE ROCHON, Director
Le Centre d'Art de Ste-Adele
Ste-Adele, P. Q., Canada



IS "TOLLEVISION" TOLLABLE?

NOW that television has yet been unable to solve the problem of how to get viewers to shell out enough money to buy sets that will receive shows in color, along comes a new gimmick—pay-as-you-go television, a device by which the viewer will have to shell out money for his TV entertainment before his set can receive it at all, color or no.

There are already three separate inventions awaiting only a nod from the FCC until they will be installed in our TV sets. They are called, rather cacophonically I think, "Phonevision," "Telemeter," and "Subscription-Vision." For which I will substitute here the more mellisonant, though not less expensive, trade-name "Tollelevision." Patent, of course, pending.

The main argument in the cause of Tollelevision is that if you pay for the show you want to see on TV the "irritating" commercials can be eliminated. It was therefore no surprise when recently one network, which makes a fairly reasonable high living out of commercials, refused to permit the Zenith Corporation to present a commercial about pay-as-you-go television on a show which Zenith sponsors. The surprise was the reason the network gave. It ruled that pay-as-you-go television was not a product but a controversial subject.

This ruling, of course, is so much hogwash. Because on that same network they bring up a pretty controversial subject two or three nights a week when they announce that if you light up a Chesterfield you'll put a smile in your smoking. It's also pretty controversial that if you bathe with Dial soap you can get rid of excess perspiration with a wet eraser. Or that Hazel Bishop outsells all other lipsticks because there are more people who prefer a lipstick they can't rub off the palms of their hands to one which rubs off quite easily.

Tollelevision presents other ramifications, more pertinent to the viewer's comfort. And more urgent.

With no commercials in an hour show when do we take time out to wash our hands?

When a three-act play is presented with no commercials between the acts does it mean we'll have to begin all over again that corny old business of intelligent discussion of the merits of the play, the intent of the playwright, the dramatic proficiency of the players?

Between rounds of a fight or innings of a ball game who will remind us to go out to the refrigerator for a bottle of beer?

When a spectacular is presented in color and my set does not receive color do I get a small rebate for watching it in black and white? (It isn't so much color and my set that are not compatible, but I've finally come to the sad conclusion that my set and Max Liebman are not compatible.)

These few points, along with the inevitable gathering of neighbors to share the cost of a \$2.00 Broadway play on Tollelevision, are indicative of a new way of life which this offshoot of our new medium will bring.

IRVING KOLODIN had a well-documented piece about the operation of Tollelevision in a recent issue here. As he explained it the TV set will be the same as it is. A small unit will be attached to the set and the viewer, if he wants to see a certain program offered by Tollelevision, inserts a card in the unit. The card will register the fee for each program. At the end of



the month he will return the card with a check and receive in return another card for another month. The viewer may receive regularly sponsored programs on his set on the standard channels. But if he tunes in on a pay channel without inserting the card he will get nothing but a scrambled signal.

"Without the unit and the card," says Mr. Kolodin, "his set would reproduce nothing intelligible."

I've got news for Mr. Kolodin. Many a night I've suspected Tollelevision is already here.

—GOODMAN ACE.

Your Literary I. Q.

Conducted by John T. Winterich

BIRTH CERTIFICATES



Here are the names of twenty American cities, towns, and villages which were the birthplaces of twenty American authors. Assign the correct birthplaces to the correct authors. You should be able to get a dozen or so and very bright little boys and girls should get nineteen or twenty. Answers on page 40.

- | | |
|---------------------------|--------------------------------------|
| 1. Albany, N. Y. | () Pearl Buck |
| 2. Colfax, Iowa | () Erskine Caldwell |
| 3. Columbia City, Ind. | () Lloyd C. Douglas |
| 4. Garnett, Kan. | () Edna Ferber |
| 5. Glencoe, Ill. | () Robert Frost |
| 6. Greensboro, N. C. | () Erle Stanley Gardner |
| 7. Hillsboro, W. Va. | () Ellen Glasgow |
| 8. Kalamazoo, Mich. | () James Norman Hall |
| 9. Litchfield, Conn. | () Bret Harte |
| 10. Malden, Mass. | () Stewart Holbrook |
| 11. Martin's Ferry, O. | () William Dean Howells |
| 12. New Brunswick, N. J. | () Joyce Kilmer |
| 13. Newport, Vt. | () Sinclair Lewis |
| 14. Reading, Pa. | () Archibald MacLeish |
| 15. Richmond, Va. | () John P. Marquand |
| 16. Rockland, Me. | () Edgar Lee Masters |
| 17. San Francisco, Calif. | () Edna St. Vincent Millay |
| 18. Sauk Center, Minn. | () William Sydney Porter (O. Henry) |
| 19. White Oak, Ga. | () Wallace Stevens |
| 20. Wilmington, Del. | () Harriet Beecher Stowe |