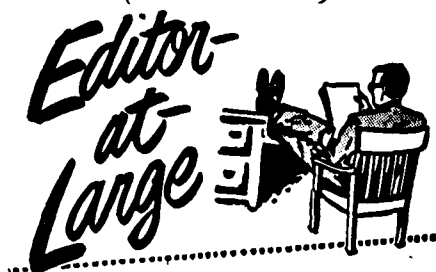


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In meetings, editors often sit around with ideas in search of an author. Frequently, the need is for someone who answers this description: "Must be good writer, good digger (researcher), balanced, honest, able to think through and analyze clearly, and come up with something." The coming-up-with-something is where many candidates are washed out.

Who fills such a bill? Very few authors. John Bartlow Martin, for one. Martin Mayer for another. And a new name enters the lists more and more these days—Richard Carter. His latest book, "The Gentle Legions," is an excellent reason why.

In it, Carter reveals what goes on in the national voluntary health organizations—the groups organized to fight cancer, tuberculosis, heart disease, and other afflictions. It is absorbing reading. I liked the section on the impeccable, tough-minded Basil O'Connor and his National Foundation (having helped to lick polio they've now turned to a new kind of research organization, headed by Dr. Jonas E. Salk, a "potential Olympus of health" to integrate studies of medicine, chemistry, the social sciences, etc). Carter also makes the reasons for the Red Cross' bad publicity as clear as the almost incalculable reasons for its good reputation.

The book is wonderfully interesting, for all of us who are both tapped and confused by the multiplicity of appeals to contribute. It's good too, for The Gentle Legions of the title — the 15 million volunteers, mostly women, who raise the money.

L.L. Day
EDITOR-AT-LARGE

"The Gentle Legions" (\$4.50) by Richard Carter is published by Doubleday & Company, 575 Madison Avenue, New York 22, N. Y. Copies may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, one of which is located at 1530 Northern Boulevard, Manhasset, New York.

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Edited by Martin Levin

HANGINGS

CRIME is an old hobby of mine. Not as a contributor, but observer. As a reporter I covered a dozen or more hangings. Among the men I saw go through the trap was Teddy Webb—a small, fierce young man who stepped a bit too far out of line even for Chicago. He killed a policeman. His capture was an odd story. An aggrieved girl friend had notified the police that Teddy could be found on the fourth floor of a certain building in the embrace of a blonde if they hurried. The police hurried. Teddy Webb jumped out of bed as the first policeman entered the room. He yelled fiercely at the officer to get out. The officer stared and dropped dead of heart failure.

Twenty minutes later chief of police Herman Schuttler arrived on the scene. Teddy had been caught on the roof.

Chief Schuttler put a bullet into the side of the officer whose heart had failed at the sight of the terrible Teddy. "He was shot down in the performance of his duty," the chief told the reporters. We knew better. But that's the way we wrote it—because he was a good cop.

After each of the hangings I reported, my newspaper always received letters protesting against capital punishment. This debate is still going on. Through the wars and massacres of our era people have kept worrying about the ethics of executing a man guilty of murder. It shows how we cling to a theory of civilized behavior while violating it up and down the earth.

The only distaste I feel toward capital punishment is toward the alleged progress in the methods of execution—the use of the electric chair and the gas chamber for the disposal of criminals. A rope and a gun are ancient and even poetic associations of death. Electricity and gas seem miscast as judicious killers.

A Nose for Noose

The introduction of the electric chair and the gas chamber seems to me part of the gadget mania that has gripped the USA since Thomas A. Edison. There is no extra sadism in substituting the hot seat and the cyanide smog for the gallows of song and story. It is more likely merely part of the American drive to remove all evidences of the past from its eyes and ears. The gallows were discontinued in most of our states for no other reason than that they were old hat.

I'm not raising any voice against any modernizing of anything. Even a mutter against the modernizing of life sounds like treason to time. However, there is no onus attached to remembering the softer outlines and quainter face the world once wore. The old gallows chamber, I submit nostalgically, was one of them.

—BEN HECHT.

AS WE GO WASHING THROUGH EUROPE

NINETEEN-SIXTY will go down in history as the year hordes of Americans went sloshing through the hotels and inns of Europe and England, leaving a telltale drip to dry behind them.

Men who previously would have scorned the idea of laundering anything less personal than their own epidermis no longer selected hotel rooms because they were on a high floor, had a balcony and the proper exposure. No matter how big and beautifully situated the room, if the bathroom didn't have a satisfactory place to hang the clotheslines, the suite was no good. And they spent the last waking hours of every tiring European day doing their laundry so that they'd be crisp and fresh the next morning, ready for some guide, merchant, or restaurateur to take them to the cleaner.

The average American male doing Europe between April first and August fifteenth carried a complete wash 'n' dry wardrobe consisting of two shirts, two shorts, two pairs of sox, two neckties, two suits, and twenty-five pounds of detergent, hard water soap, clotheslines, clothespins, and a small traveling iron for touching up fussy things like dress shirts with pleats or ruffles. Never in the history of man have so many learned so much about laundry so fast.

And the men did not do all this washing just for the exercise or the novelty of the thing. Their womenfolk also had a wardrobe of wash 'n' dry girdles, garter belts, skirts, blouses, dresses, sweaters, and, of course, stockings to freshen up every night. Some, I've heard, even shaved their heads and

(Continued on page 13)

What
Sheila Sargent
didn't know
about love—
she invented

Sheila was the country's most celebrated Miss Lonelyhearts. She was America's greatest expert on love and what to do about it. And then, quite early one morning, Sheila found herself in bed with a man—a man she hardly knew— and from that moment on, Sheila's perfectly synchronized existence went completely haywire! Written by the author of *House Party* and *The Loving Couple*, this is a hilarious, sophisticated and perfectly wicked novel.

Love and
Mrs. Sargent

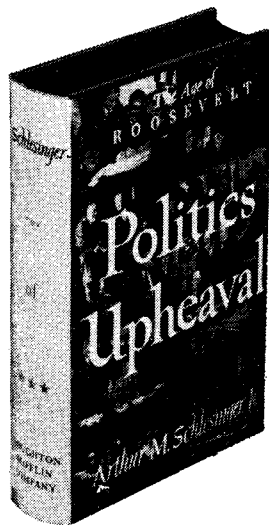
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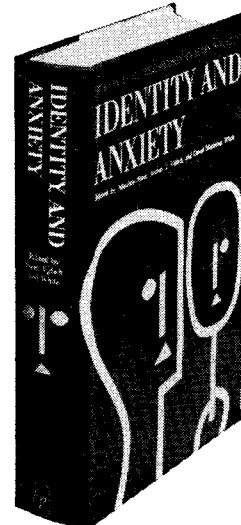
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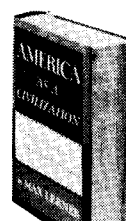
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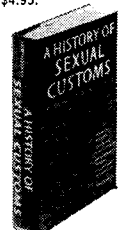
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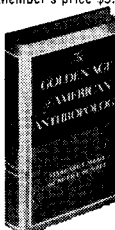
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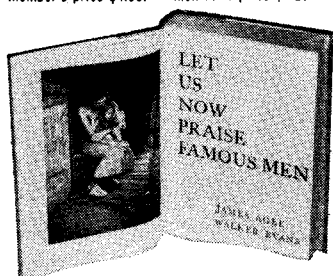
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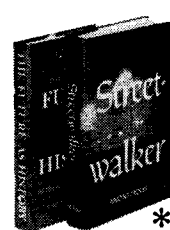
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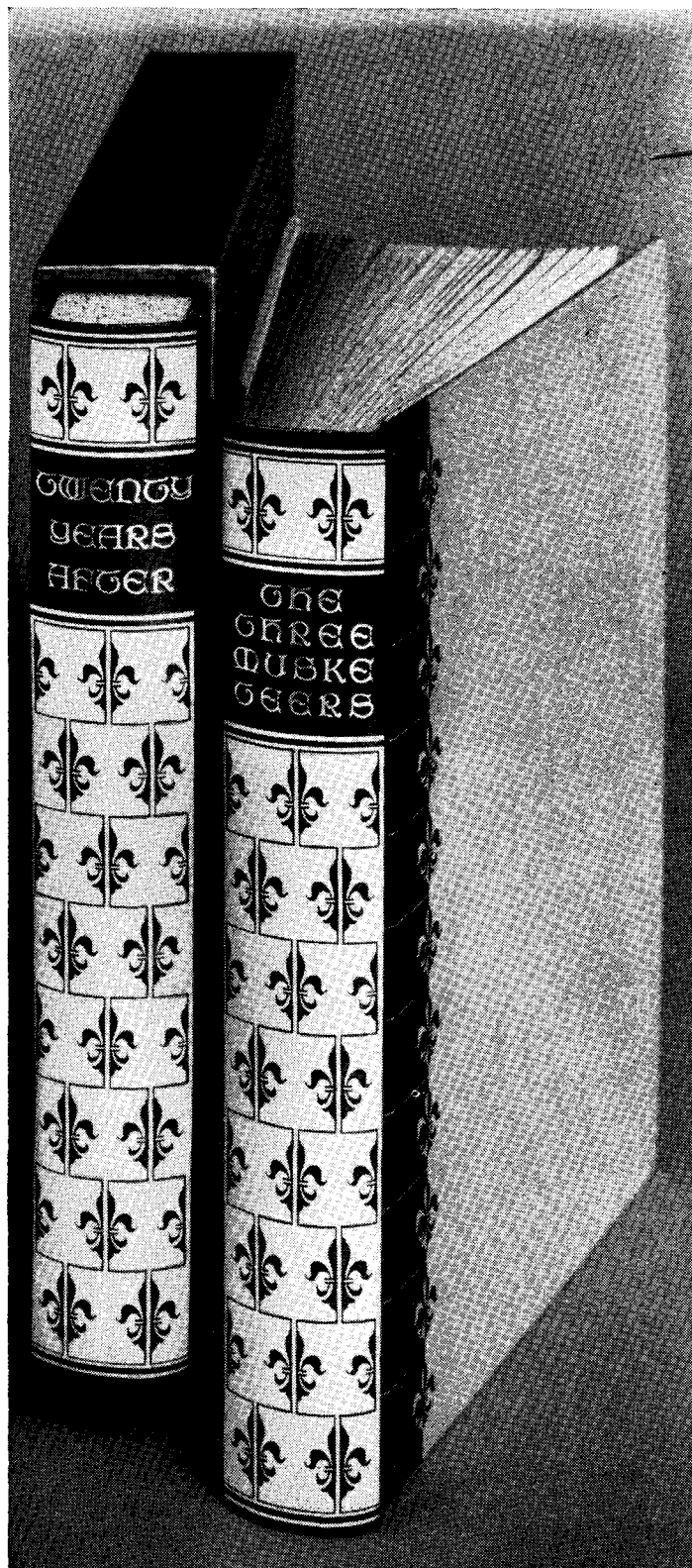
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Continued from page 8

wore wigs of quick-drying acrylic hair. By the time a family of two had finished its midnight chores, it was not safe to enter a bathroom on anything but your hands and knees for fear of hanging yourself on one of the clotheslines. Safety measures demanded that families of three or more engage suites of two or more bathrooms with an adjoining bedroom.

The new problems created by this whole wash 'n' dry situation are, of course, more complicated than the problems that created it, which were simply that airplanes limit your luggage and the so-called French so-called hand laundries of European hotels are neither French nor hand. The work is sent to the Congo where native women beat your apparel white on the rough stones of some rushing African river. Your linen is then dragged behind wildebeests to the nearest railhead, neatly wrapped, and delivered to your room five months after you've checked out.

So there is a good reason why otherwise *soigné* American society folk from Winnetka, Fairfield County, Grosse Pointe, Beverly Hills, and the classier areas of Dallas, St. Louis, New Orleans, Kansas City, and Van Buren, Arkansas, tear themselves away from their roistering in the plushier places of the continental capitals to rush back to their hotel rooms, strip down, and rinse out an entire wardrobe. If they arrive home too late, as sometimes happens, the first few hours of the next morning are spent walking around in soggy garments. This is both uncomfortable and embarrassing as you tend to leave round, wet marks on bus and taxi seats.

But American ingenuity is certain to solve the whole problem before the tourist season opens in 1961. There is indication already that several large appliance houses are planning to team up with some luggage manufacturers to produce a combination electric washer-drier—with a universal plug to fit all shapes of European outlets and all voltages—that is actually a piece of luggage made of some lightweight metal. In it you'll pack your every traveling need: washlines, soaps, detergents, and, if you're fussy, a folding washboard, ironing board, and iron. You carry your toothbrush in your pocket and you have no need for extra clothes. Each night you simply undress, unfold the suitcase, plug it in, throw everything you took off into it, set it to the proper cycle, and go to sleep.

Next morning your whole outfit will be clean and dry, ready for another happy day of wandering from cathedral to café in search of culture, cognac, and a place to sit down.

—CARROLL CARROLL.

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TRADE Winds

HUNTING FOR an apartment in the city, Sig Greenberg found adjectives instead. A sign at 345 East 56th said: "A distinguished apartment residence."

At 1310 Lexington Avenue: "A fine new apartment residence."

At 150 East 18th Street the sign reads: "New 14-story luxury apartments."

At 785 Fifth Avenue it says: "A magnificent co-operative apartment residence."



ON FORTY-THIRD STREET between Madison and Vanderbilt avenues, in New York City, at five o'clock on the afternoon on November 29, 1960, a juvenile delinquent seized the pocketbook of a lady and ran away with it.

She cried, "Stop, thief!" and ran after him. Other people in the streets took up the chase, exclaiming, "Stop, thief!" until finally a policeman collared the boy, a couple of blocks down the street.

I stood rooted to the ground, fascinated at hearing for the first time in my life "Stop, thief!" being shouted. It proves that, atomic age notwithstanding, the old-fashioned cries of distress are still the best. And the greatest of these are "Help" and "Ouch."

IN HIS ARTICLE about the Canadian author Morley Callaghan in the November 26 *New Yorker*, Edmund Wilson called him "the most unjustly neglected novelist in the English-speaking world." Since Coward-McCann had just published Callaghan's fourth book, "The Many Colored Coat," I asked its president and editor-in-chief, John Geoghegan, to explain. He told me a story that didn't answer my question, but it does show how brave you must be to fight in the front lines of the publishing war.

Wilson was right. Morley Callaghan has been lost to public view for some time. His preceding novel was published in 1951 by Macmillan. His agent, Don Congdon, has said that most of the young editors around New York don't know who Callaghan is. When he showed "The Many Colored Coat" to Geoghegan, however, he took it immediately.

"I first read Morley in the public libraries during the Depression, not having the price of either books or magazines," Geoghegan told me, "and I remembered him well. In fact, it was for me the first instance of being offered a famous name to publish that I had read and admired as a kid. I knew that Morley had dropped from notice, but I had no idea why. I felt that he deserved better treatment. I thought the new novel first rate and knew that Morley was finishing a second. I hoped to start something of a rediscovery for him."

COWARD BROUGHT OUT "The Many Colored Coat" in August and had Morley down to the Algonquin for a cocktail party. "I won't say nobody came," Geoghegan recalls, "but thank God for the loyal office staff. Except for Harrison Smith and Whit Burnett, none of his old New York literary friends appeared. It seemed that Morley was a ghost to most people, and I had the suspicion that they would prefer not to have him popping up like this. After all, he had once been mentioned in the same breath with Hemingway and Fitzgerald in the late Twenties and early Thirties, and regularly appeared in *The New Yorker*. After that the war and descent into obscurity."

For skeptics Jack Geoghegan carries with him at all times a clipping from

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a 1936 issue of the *New York Times*. It says about Morley: "If there's a better short story writer in the world, we don't know where he is."

After the cocktail party, Coward-McCann sent out lots of copies of the novel to important names for advance quotes.

"No one replied," Geoghegan told me sadly, "except Erskine Caldwell—an old friend—and Alfred Kazin, who wrote the only glowing report we got on the book before the Edmund Wilson piece. Then we sent out a long biography on Morley to all the literary

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