

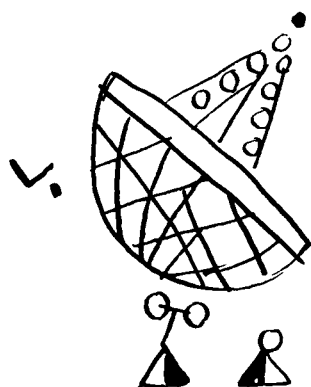
Quaker account is welcome in many ways. If the agency proves itself, does an outstanding creative job, it may have a chance at other products. By the same token, the Quaker name is a prestige one. Identification with a client of this stature can be useful in new business solicitations—especially when an agency is a fairly new one and does not have big billing.

While the trend to multiple agencies is growing, there is one possibility in account assignment that most advertisers have not thought enough about: When an advertiser is considering a split of the account, with the addition of another agency, which is a branch office of the firm's present agency. That is, if a client of the New York offices of J. Walter Thompson or Young & Rubicam or Batten, Barton, Durstine and Osborn wanted a fresh creative point of view, the product or products concerned could be shifted to the Chicago or some other fully staffed operation of the same agency. This could work from any city to another.

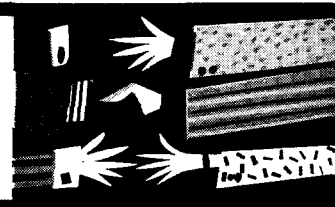
One Chicago agency executive had this to say: "A lot of the unrest in the agency business could be alleviated if clients were encouraged to take a look at the creative work of one of its other offices if there was a problem. Instead of going on a search for a second agency, which can be time-consuming and costly, he might transfer the account or products to a branch office. In most cases, when an advertiser wants to shift or split some business, he's not really unhappy with his present agency. He wants some new thinking. Transportation is so simple today that an agency can service a client at a far distance with comparative ease."

Whether it's one or more agencies under consideration, an advertiser should look before he leaps to another outside influence. Frequently he has not plumbed the depths of his current firms, and has only himself to blame if he takes on additional time and sales responsibilities.

Despite this, the second-plus agency concept is growing as an answer to better product management. Only a careful look at the profit-and-loss statement will confirm the wisdom of such a move.



Public Relations



Where Do They Come From?

UNDER the vast umbrella of public relations there are many types of practitioners. But those who are public relations directors of large corporations, to do their job, must have abilities and skills that are unusual. They must understand our economic system, business, management's needs, government and politics as well as public opinion and media. Unless they do they cannot serve effectively.

Where do these men come from? What are their backgrounds? Were they developed by following certain prearranged courses? No small survey of the origins of corporate public relations directors can tell the whole story but a look at a baker's dozen industries, and one leading man from each, should offer better than a clue—especially for those who would hold such a job.

James W. Cook, vice president-public relations for American Telephone and Telegraph Company was born in England, is a graduate of Yale University, entered the Bell System in 1929 on graduation and has worked nowhere else. He was in traffic, operations, administration, merchandising and marketing before becoming public relations director in 1959.

Robert H. Scholl, director of public relations for Standard Oil Company (New Jersey) was born in New Jersey, is a graduate of Princeton University and Columbia University Law School. After working for a New York City law firm he joined Esso Standard's law department in 1937. He was executive vice president and a member of the board of management of Esso Standard, a division of Humble Oil and Refining Company, before being named to his current post in 1960. He will retire at the end of September.

Glen Perry, director of public relations, E. I. du Pont de Nemours & Company, was born in New Jersey, is a graduate of Princeton, worked for the old New York *Sun* in New York and Washington for seventeen years, from 1927 to 1944, before going with the company as assistant director of public relations. He was appointed director earlier this year.

Anthony G. De Lorenzo, vice president, public relations staff, General Motors Corporation, was born in Wisconsin, graduated from the University of Wisconsin in 1936, worked for the Ra-

cine *Journal-Times*; spent nine years with the United Press in Madison, Milwaukee, Chicago, and Detroit before joining the Kudner advertising agency as public relations counsel to the Fisher Body division of G.M. He has been with the corporation since 1949 and was appointed to his present job at the beginning of 1957.

Dale McFeatters, vice president, information services, Westinghouse Electric Corporation, was born near Pittsburgh, studied at the Art Institute of Pittsburgh and the University of Pittsburgh, worked for the Pittsburgh *Press* as a news reporter, a radio broadcaster, and as the paper's business and financial editor from 1931 until 1945 when he joined Westinghouse as director of employee information. He was appointed to his present post nine years later.

Milton Fairman, vice president of the Borden Company, was born in Chicago, studied at Loyola University there and the University of Chicago, worked for the City News Bureau and for ten years at the Chicago *American*, the Chicago *Herald-Examiner* and the Chicago *Evening Post* before spending two years, beginning in 1935, with Interior Secretary Harold L. Ickes in Washington as assistant to the director of public information. He then was hired by Borden's in Columbus, Ohio, and in 1943 was transferred to New York and made director of public relations.

Dean R. McKay, vice president, communications, International Business Machines Corporation, was born in Seattle, graduated from the University of Washington, has been with the company since 1946. He worked in sales, managerial posts, in the office of the president of the company, was director of personnel for IBM's data processing division before being appointed director of communications. He has held his present job since 1961.

Merle A. Gulick, vice president public relations-personnel, The Equitable Life Assurance Society, was born in Jackson, Michigan, is a graduate of Hobart College and joined Equitable on graduation in 1930. He has been there since. His work experience includes that of being manager of the Philadelphia and New York group departments, executive assistant to the president, and vice president of the group department. He has

held his present position since 1960.

John E. Fletcher, director of public relations, Merck & Company Inc., is a graduate of Penn State University with a master's degree in English literature. He taught high school English for eight years, from 1936 to 1942; was production manager of a small non-theatrical motion picture company in Hollywood, worked for ten years for the National Institute of Health, before going to Merck in 1960. He has been public relations director since 1961.

Thomas H. Robertson, director of public relations, Eastman Kodak Company, was born in Wales, graduated from Hamilton College in 1933, was a writer for Prentice-Hall, worked in advertising at Corning Glass Works, in sales at Pillsbury Mills and the portable typewriter division of Remington Rand. He has been with Eastman Kodak at Rochester since 1945.

John L. Fleming, general manager of public relations, Aluminum Company of America, was born in Long Island, New York, is a graduate of Indiana University, class of '41. He worked as an editorial assistant for *Barron's* in New York and as an assistant bureau chief for Transradio Press Service in Chicago. He went to work for Alcoa in Pittsburgh in 1942 and has been with the company ever since, having been appointed to his present job in 1958.

Phelps H. Adams, administrative vice president-public relations, United States Steel Corporation, attended the University of Colorado at Boulder, is a graduate of Columbia's School of Journalism. He went with the New York *Sun* in 1926 and remained there until it folded in 1950. He was the paper's chief Washington correspondent for more than fifteen years. He joined the corporation in 1950, and has held his present post since the beginning of 1964.

C. C. Uhling, manager of public relations for the Procter & Gamble Company, was a salesman with National Lead Company for six years prior to going with P&G in 1926. He has worked in sales, advertising, and was manager of the merchandising division of the general advertising department until he was appointed to his present job in 1959.

These thirteen men hold important jobs in key industries, some of them involving heavy administrative duties. Three of them have worked only for their present companies; five were seasoned newspaper men before going into public relations; three had other media experience. One was a highly experienced lawyer, another a high school English teacher.

Where does a high ranking corporate public relations director come from? The answer is simple: wherever management finds the man it wants.

—L. L. L. GOLDEN.

Communications Letters

Continued from page 51

nomically ridiculous." The fact remains that the printed page involves problems of a broader nature than merely furnishing fuel or physical illumination.

When the element of choice is ruled out as a consequence of a newspaper merger, inevitably there are disgruntled persons only too anxious to become sporadic purchasers or non-readers. In New York, for instance, only a portion of the circulation belonging to discontinued newspapers has been added to the totals of the remaining publications. The same doubtless is true in other communities. Some are alienated from the dailies still available when they note that news emphasis is different. Others are annoyed when favorite writers or features fail to find new homes. Sometimes editorial expression varies too much with their views—it has been said we like to have our cherished opinions confirmed, not exploded.

Just as variations in shades of thought are an integral part of a republic such as ours, so ought this diversity to be reflected in the newspapers available to us.

THOMAS G. MORGANSEN.
Jackson Heights, N.Y.

TV and Public Service

I READ R.L.T.'s editorial, "TV and the Ultimate Public Service," [SR, June 12] with enthusiastic agreement until the final paragraph. Up to that point it had been a legitimate, forceful, and rational outcry for better programing. With the final paragraph, however, it became a sophomoric and snobbish appeal without any practical considerations. Granted that prime TV time is a conglomeration of cliché comedy, lurid sex, and dull variety the suggestion to force-feed culture and intelligence to the public is still absurd. Certainly the old cliché about leading a horse to water holds true. Do you honestly believe that people would be "improved," that a form of intellectual osmosis would take place if your suggestion were put into effect by the networks? The "selective viewer" may be ignored by Nielsen's mathematics for a very simple reason: numerically he is insignificant.

I hope the point of this letter is not misunderstood. I am not defending mediocre programing. Certainly great improvements must be made, and of course the potential of TV as a medium of raising the level of American culture has not even been scratched. Nevertheless I would hope that the method used to achieve this would be less arbitrary and dictatorial in nature. The ethical considerations of television's role have not yet been satisfactorily resolved. But intelligence by decree or proclamation is not the answer.

AL DALY.

Maplewood, N.J.

ON PAGE 66 of your June 12 issue is a letter from one of your readers saying that the survey you referred to pertaining to dissatisfaction with television was not scientifically sound since, like the *Literary Digest*, you polled only a select group rather than making a random selection from all types of persons. The inference was made that the

Nielsen ratings are sound and scientific because, although polling a relatively small number of persons, the Nielsen people *did* poll a thorough cross-section of the population. I do not believe they do, though I am only guessing. My guess is that the Nielsen ratings are concerned only with people who have TV sets and watch TV. In other words, they show only the opinions of those who are satisfied with television. They ignore completely those of us who cannot stomach TV because of the repulsive repetitive commercials, the Westerns, and other general rot. The only scientific survey in this area must involve itself with the opinions of those who have sold their sets or refused to buy one in the first place.

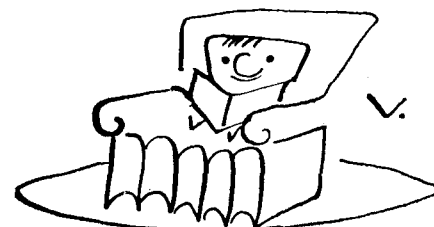
You publish an interesting magazine, gentlemen—more power to you.

BRUCE KLINGBEIL.

Aspen, Colo.

In Support of the L.A. Times

WILLIAM RUDDICK [SR, July 10] charges that publisher Otis Chandler of the Los Angeles *Times* is "playing cultural censor" in refusing to accept advertising for the plays *The Dutchman* and *The Toilet*. Not true. Every responsible publication rejects advertising repugnant to its standards and Mr. Chandler was exercising his editorial judgment which, in this instance, may or may not be mistaken, but is certainly his responsibility. Turning Mr. Ruddick's argument around, it may be suggested that he and his fellow critics are saying that *they*



should set the standards of the *Times*—which is certainly not their responsibility. Mr. Chandler published his drama critic's complimentary review of the plays and lists them in the paper's calendar section. He evidently is more tolerant of his critics' point of view than they are of his. As editor of a publication that often has noted the deficiencies of the *Times* in the past, may I submit that the consistent improvement of this newspaper in the last five years is remarkable and, more than that, unique, perhaps, in current daily journalism in this country.

PHIL KERBY,
Editor,
Frontier.

Los Angeles, Calif.

EXPATRIATE WILLIAM RUDDICK's critical letter regarding the Los Angeles *Times*'s refusal to print certain theatrical display advertising indicates only that Ruddick has a perfect right to express an opinion on Otis Chandler's stand and Mr. Chandler has the right and duty to his readers to maintain the customary good taste of the paper. Ruddick can be assured also that the publisher's mother is a lady of good taste in journalism

as well as music and would not sanction the type of vulgar bathroom advertising Rud-dick is exercised about. There is no issue of "censorship"; bad taste by the *Times* standards, even prize-winning bad taste should be advertised elsewhere. This is an era of "prizes", "awards", "plaques", ad nauseum.

ALEX SILVERSTEIN.

Los Angeles, Calif.

An "S" for an "R"

WE DON'T CARE what they say about us so long as they spell our name right!

WALTER WEIR,
President,
West, Weir & Bartel, Inc.

New York, N.Y.

EDITOR'S NOTE: Our profound apologies to Mr. Weir, et al. In our defense we must explain that Mr. Kaselow's handwritten "r" and "s" look very much alike, hence "Bastel" for "Bartel." Sorry.

The Forgotten Indexer

ALAS, we've been forgotten again. I refer to John Tebbel's informative and otherwise complete article "Keeping Up With Knowledge" concerning encyclopedias in the July 10 issue of SR. He goes over the editorial team from the boss, editor in chief, editors, writers, etc. on down, but never reaches the last (and we think one of the most important) members. Of course I refer to those anonymous characters who make the whole set useful for the person who wants to find everything about a particular subject wherever it might be scattered by the article writers; to wit: the *indexers*.

As a professional indexer of law books for many years, I like to think that I haven't scattered my cross references, correlative tie-in references, subject groupings, etc. all for naught. The obscure (but important) reference to Aardvarks might be buried in the article on Zilch, but the user will never find it without the index, and I'm certain that Mr. Tebbel rarely consults a reference work without constant use of the index.

He also refers to "that old-fashioned, non-electronic gadget. . . ." and of course that isn't completely accurate, for the grapevine carried the news to me that one of the big encyclopedia producers is rather deeply involved in computer programed indexing, which if perfected will phase me out as well as cutting down on the back-talk from subscribers. Can you imagine a computer complaining for not being acknowledged in an SR article: "Deer mister tebl*** rgding nonmention indexers art jul 10 bee***correct***be ***advzd that a; sldkfjgh a; sldkfjgh; a; sldkfjgh. . . ."

WILLIAM N. HESS.

Burnsville, N.C.

Thanks for Burr Shafer

AS A STRUGGLING CARTOONIST may I say "Thank you" for the Burr Shafer tribute in the July 10 issue of SR. Even the "big ones" come and go without too much fanfare, but it is encouraging to see two pages devoted to Mr. Shafer. He certainly earned it for his consistent and unique ideas. Thank you again.

PAUL J. QUAIVER.

Chicago, Ill.

Ugly Russian

Continued from page 39

Touré may have been a Communist, he was first and last an African nationalist.

Although the Russians have been losing out in parts of Africa and the Middle East, there is no reason for the West to become complacent. The Chinese Communists have often assumed their place. Lasky claims that since the ouster of Khrushchev there is considerable evidence the Chinese and Russians are becoming increasingly cooperative in the

underdeveloped areas in spite of the names they call each other in public.

Even though this book does not live up to all the claims made for it by the publisher, it does give an insight into the problems any European or American nation faces when dealing with peoples and cultures so different as those of Asia, Africa, and the Middle East. It is high time we fully recognized these differences and began seriously to develop a true understanding of and sympathy for the millions of people in these new nations who want to become an honored, respected part of the modern world.

State of Affairs

Continued from page 10

ticipating. But it is still unknown what kind of role the Asian Development Bank is intended to play. As for the Mekong River plan, that project is so far from North Vietnam that it can hold no great attraction for the government in Hanoi. Moreover a billion dollars, while no vast sum as economic development goes, would be difficult to invest, the planners say, for want of enough really worthwhile projects. It would require some three years for development in the area to gain the momentum required to bring the maximum absorbable capacity to about one and a half billion dollars a year.

There are of course some very basic difficulties in developing such a blueprint. One is the question of participation; another, that an Asian country, rather than the United States, should promote it. And here Japan comes to mind. But the Japanese still seem apprehensive about taking any major political as contrasted to economic initiatives in this area. They suffer—and perhaps this is not altogether undesirable—from some kind of "counterphobia" when it comes to exerting power. It at once fascinates and scares them.

But there is not only the need to explore conditions which would lead to negotiations between Hanoi and Saigon. A link must be developed between economic arrangements and political conditions for the cessation of hostilities. In the end it seems to me the blueprint will have to be based on three vital elements:

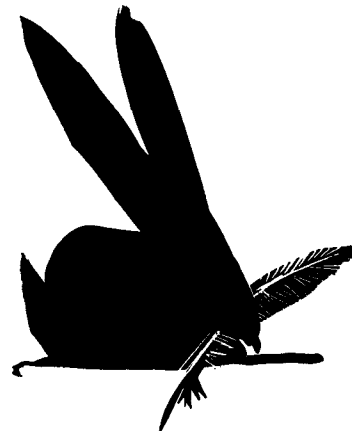
1. An external, credible guarantee of the national borders of North and South Vietnam, possibly through the big powers with direct interests in the area;
2. Free movement of all commodities, persons, and capital within the area of Indochina, with the possibility of certain additional guarantees to assure North Vietnam, where rice is traditionally scarce, of adequate supplies from the South;
3. Establishment of joint institutions

to which a consortium of donor countries could allocate external aid to the four countries of Indochina: South and North Vietnam, Laos, and Cambodia; or, if this were feasible, to the eight countries of Southeast Asia.

For the time being Hanoi insists that it is winning, that it therefore does not want to negotiate except on its own terms. The determination of the United States to protect South Vietnam, as reflected by the heavy commitment of American troops, may convince the North Vietnamese Government that it makes more sense to negotiate than to continue the killing and the destruction. Little, it still seems, can be expected from broad, pacifying proposals for the area.

But there can be no harm, indeed some good may in the end result, if the United States comes forward with a more comprehensive plan for pacification and economic cooperation in the area. This war, for the Vietnamese, is one of political conquest, but behind it are some serious economic designs however much they are overlaid with political ones.

The President's proposals are useful and encouraging as far as they go, but they do not deal with the basic problems inherent in the division of Indochina. Nor do they go far enough in projecting the progress and potential rewards that peace would bring to the peoples in this troubled area. —HENRY BRANDON.



Sherwood

Continued from page 20

Ferber, and Raymond Massey, the latter, who was in England shared his with Geoffrey Kerr. The jailbound days of waiting for a verdict were mercifully short and all the responses fulfillments of Sherwood's highest hopes. The Playwrights were so enthusiastic that they decided to overlook the fact that the production costs would exceed the allotted \$25,000. Anderson voiced their group reaction when he telephoned to say that Abe had given him "a lifting of the heart." Sheldon hailed it as "a noble portrait painted with a noble art." Miss Ferber thought it "an amazing characterization, touching, real, and done with a masterly simplicity." Massey, whom Sherwood had had in mind for Lincoln since seeing him in *Ethan Frome*, cabled that he was "too moved for words" by Abe. Kerr was confident that he could see the play acted even as it then was and "have as good an evening in the theatre as I have ever had."

SOME nine months were to creep by before the Playwrights inaugurated their first season. One of the reasons for delaying the production of Abe was that Massey had to complete his London run of *Idiot's Delight*. Soon after this, on one of the most beautiful mornings he had ever seen, with New York at its best and his hopes high, Sherwood sailed down the bay on a revenue cutter at 6:45 A.M. to meet Massey on the *Queen Mary*. The rehearsals for Abe started the next day and to Sherwood the play sounded fine. Two weeks later came the run-through—a challenge, which had been an ordeal when the Theatre Guild's directors met as a group to sit in judgment on one of his plays. This time, with the Playwrights as audience, it was no ordeal at all. After another two weeks of arduous rehearsing, which on one occasion lasted from 7 P.M. to 5 A.M., Abe opened in Washington to "superb" notices, "a triumph" for the play and for Massey, which was repeated the next week in Baltimore.

The gauntlet of the New York opening was still to be run. It was faced on October 15, a Saturday night, which meant an apprehensive Sunday spent waiting for Monday's reviews. Sherwood and Madeline watched the performance from the light balcony of the Plymouth Theatre with Rice and Anderson. All of them were nervous; all had much at stake. The first two acts seemed dull to Sherwood—"too many coughs." Rice, as the director, was relieved to see that the performance was dynamic and the mechanics smooth. But later, in *Minority Report*, he confessed he was disturbed

by his feeling that the audience, though attentive, lacked warmth and excitement. He saw that Sherwood was worried, too.

With the beginning of the first scene in the third act the atmosphere changed. There was, to be sure, a woman in the front row who created momentary consternation by talking as audibly as if she were one of the speakers in the Lincoln-Douglas Debate. She turned out to be Sherwood's mother, Rosina, proud and approving but so deaf that she was unaware that she could be heard. In spite of her, Rice remembered the scene "evoked a great round of applause" and "from then on the intensity of response increased." The evening's end, according to Sherwood, was "really thrilling—tremendous cheers—twenty-six curtain calls."

THE Sherwoods gave a large party at the Barberry Room after the opening. It was one of those theatrical parties which can be either a launching or a wake. Although the mood was jubilant, the congratulations flowed like the champagne, and the party lasted until five in the morning, Sherwood was dubious. From long experience he knew that the spoken enthusiasm of friends can be very different from the printed opinions of critics. Pleased as he was, he was impatient for Monday's papers and the reviews. The long, the unnerving watch lay ahead. He got through the blue Sunday as best he could. After dining with Madeline at home, the two of them went to Rice's apartment to wait for the early editions which were on the streets by midnight. The raves in the *Times* and *Tribune* put an end to the agony. By the next afternoon all the daily notices were in, and Sherwood summarized them in his diary by saying, "*Times*, *Tribune*, *World-Telegram*—fine. *Mirror*,

News, *Sun*, *Journal*—fair. *Post* (John Mason Brown)—rotten."

I was decidedly in the minority with almost everyone against me, certainly everyone whose opinion I respected. I have come to know from his diary that what I challenged in Abe was what in part bothered Sherwood in his despairing moments while writing it. This was too much reading, too much homework, and too little playwriting by Sherwood himself.

In successive scenes Sherwood showed the young Lincoln as a student, a postmaster, the suitor of Ann Rutledge, a small-town lawyer, the reluctant husband of Mary Todd, a negligible Congressman, and a hater of war who long avoided the issue that might bring it about. Exciting and noble as the final episodes are, I still think there is a shadowy, pageant-like quality about these earlier scenes during which Lincoln emerges, in spite of himself, as the great, sad man who leaves Springfield to shape the nation's course in Washington. What I failed to sense on that opening night was the true dimension of Sherwood's play, his rightness in letting history speak for itself, and the skill with which he, aided by Raymond Massey's superbly moving performance, restated the American dream at a moment in the world when this restatement was dramatically needed.

During the writing of Abe, Sherwood had had many dreams in which Lincoln appeared telling him he had done a good job. Although less authoritative, the critics and the public were of the same opinion. Few plays in our time have been greeted with such notices as Abe received.

Abe Lincoln in Illinois did not win the Critics Award—no play did that season—but it did win him his second Pulitzer Prize. It did achieve a resound-



THROUGH HISTORY WITH J. WESLEY SMITH
"And show him the list of grievances—you're about to be freed anyhow."

ing run of 472 performances, and collect a cozy \$225,000 when the film rights were sold to RKO and Max Gordon. Moreover the public found in Raymond Massey an Abe who still haunts the memory as the embodiment of the bumbling, humorous, tragic Lincoln, illumined by an inner light, who was summoned to greatness by events.

It did more than that. It marked, as I was too blind to realize at the time, a tremendous development in Sherwood himself and a reversal of the negative attitude which had been his during the years of disillusionment after the First World War. "It seems to me," he wrote when he was working on *Abe*, "there's one fundamental subject with which I am most concerned—*growth*. My own growth, and that of the characters I write about, and the ideas they express. No play seems worth writing if, at its end, its principal characters have failed to attain during its two hours greater stature. Of course, *Abe* is the supreme manifestation of that purpose so far."

The growth that Sherwood marveled at in Lincoln had in its own way occurred within him. Lincoln, opposed to slavery, was at first even more opposed to the idea of going to war to end it. He hated war with Sherwood's fervor, but in the end was forced to admit that the moment comes when men must fight for what they believe in. This moment was not to overtake Sherwood until after months of soul-searching during which he hoped and despaired, and finally recognized the inevitable was at hand.

As the New York first night of *Abe* approached, events clutched increasingly at Sherwood's conscience. That he, long articulate as a pacifist, chose to write about a man who was forced to wage a war which would cost thousands of lives, including his own, was in itself a change, a change in attitude as marked as the change in the form he used and the tone of his writing. Busy as he was rewriting his play, attending rehearsals and out-of-town tryouts, or following the fortunes of *Knickerbocker Holiday* on the road, he could not tether his interest to the make-believe of the theater. The headlines preyed increasingly on his mind. More and more they pointed to the coming of that war the outbreak of which he had dramatized in *Idiot's Delight*.

Sherwood wrote *Abe* from basic beliefs that had changed, and it changed his career. From then on, more than being a playwright, he emerged in the public mind as a public man. As surely as it took years for Massey to escape from the part of Abe, Sherwood in the future was associated with the dimensions of his play about Lincoln. Having presented Abe as the embodiment of all that was challenged in democratic values, he himself came to be considered as

a spokesman for those values. He did not carry Lincoln to the White House in his play, but his play was to bring Sherwood there, and in time make him a member of Roosevelt's inner circle.

Although they had never met, five days after the Washington opening Eleanor Roosevelt wrote him a longhand letter from the White House. "Dear Mr. Sherwood: I am just back from seeing your play and must tell you not only that I enjoyed it but that it moved me deeply. Mr. Massey acts beautifully a difficult part, and the audience was more enthusiastic than I have ever heard them here. I hope the play has a long run. Strange, how fundamentally people seem to have fought on much the same issues throughout our history! My congratulations to you." Mrs. Roosevelt, whom Sherwood had long admired, did not stop there. In her syndicated column "My Day" she wrote the first of her glowing tributes to *Abe*. Her generous enthusiasm was the beginning of a long and close friendship.

The person who did most to open the White House door to Sherwood was Harry Hopkins. Sherwood met this bright-eyed, intrepid, deeply loathed and deeply loved man early in September when *Abe* had just gone into rehearsal. Their first meeting took place on a Long Island weekend "under the hospitable roof of Herbert and Margaret Swope." He seemed taller than he was because of his ravished body. Plainly he was "a master of the naked insult," and no less plainly his fervor shone out in spite of his frailty. His laugh was "high and sharp and seemed to have an exclamation point in it."

In his diary Sherwood noted, "Long talk at breakfast with Harry Hopkins, the WPA Administrator, a profoundly shrewd and faintly ominous man." This was all he put down, but he remembered that on that occasion Hopkins talked to him "very agreeably, revealing a consid-

erable knowledge of and enthusiasm for the theater. He took obvious pride in the achievements of WPA in the Federal Theatre and Arts Projects," and Sherwood believed he had every right to be proud.

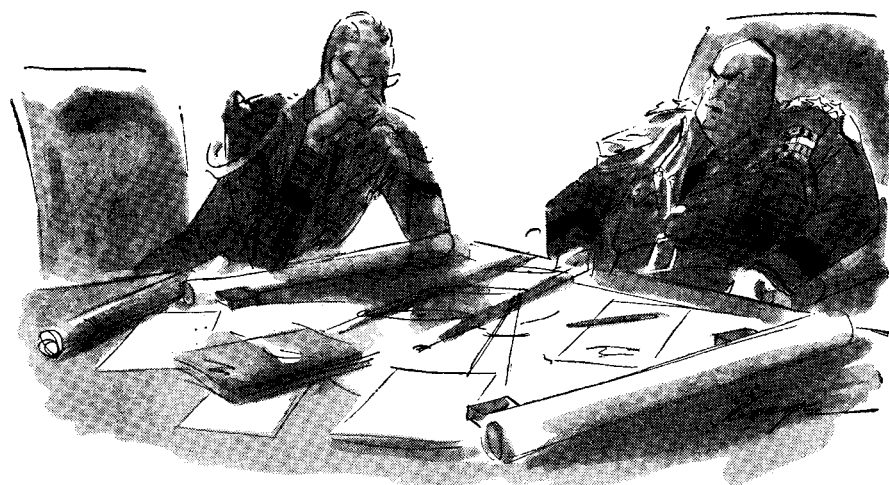
But, he added, "I did not quite like him. He used such phrases as, 'We've got to crack down on the bastards.' I could not disagree with his estimate of the targets in question but I did not like the idea of cracking down. I had the characteristically American suspicion of anyone who appeared to be getting 'too big for his breeches.'"

Nonetheless Sherwood was interested in Hopkins and Hopkins in him, though neither of them had the slightest notion that their acquaintance would lead to the closest friendship and bring Sherwood into intimate association with Roosevelt as one of his ghostwriters. This interest showed itself on the day when a nervous Sherwood was awaiting the opening of *Abe* in Washington. Hopkins considerably asked Sherwood to lunch with him. Then he took him to the White House where he showed him Lincoln's bedroom. "Furniture perfect. A great thrill," noted Sherwood.

He did not realize that in the years ahead he would on occasion sleep in that bed himself or the great thrills which were to be his at the White House. Hopkins, it might be added, was at the party at the Barberry Room after the New York first night of *Abe*. No one was more responsible than he for choosing Sherwood for the role he was to play at the heart of great events—and on a larger stage.

LITERARY I.Q. ANSWERS

Column Two should read: 18, 13, 20, 14, 10, 9, 19, 2, 12, 7, 4, 1, 8, 15, 5 or 17, 17 or 5, 16, 6, 24, 11, 3, 22, 23, 21.



"Well, Alexander the Great, Caesar, Napoleon and Bismarck didn't have Hanson Baldwin on his back, either!"

CLASSIFIED

CLASSIFIED ADVERTISEMENTS are accepted for things wanted or unwanted: personal services; literary or publishing offers, unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale. All advertisements must be consonant with the character of *Saturday Review*. Rates for a single insertion, 70¢ per word, 10-word minimum. Count 2 extra words for Box and Numbers. Rates for multiple insertions:—52 times 62¢ per word each insertion; 26 times 64¢ per word each insertion; 13 times 66¢ per word each insertion; 6 times 68¢ per word each insertion. Full payment must be received eighteen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address Classified Department, *Saturday Review*, 380 Madison Avenue, New York, New York 10017.

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(Continued on page 66)

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(Continued from page 65)

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KINGSLEY DOUBLE-CROSTIC NO. 1636

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

- A. Thick pieces of lumber with bark on one or both edges; salted and cured sides of hogs.
- B. Base, dishonest.
- C. In the lowest point (of something; 3 wds.)
- D. One of the two features of Omar's "chequer-board."
- E. Leg-room under a desk.
- F. Finished with high gloss, as mercerized cotton, glazed pottery, etc.
- G. One of two Chilean seaport cities which are specially active in export of nitrates.
- H. Those who gather certain tree fruits.
- I. Sifted.
- J. Cumbersome.
- K. Moving with greatest celerity.
- L. In a rustling way; how Julia moved in "that liquefaction of her clothes" (Herrick).
- M. Worthily.

WORDS

64 3 81 151 129 161 8 185

117 133 5 56 84 203 76 41

176 201 189 152 26 86 199 167 10 69

194 65 83 142 157 160

57 15 105 40 72 29 136 187

190 54 115 35 198 100 162

61 53 182 103 47 139 153

92 2 141 180 46 21 7

74 111 172 177 89 143 97

114 145 13 79 175 90 195 59

131 196 91 158 68 171 98 28

101 33 14 156 31 202 183 118

12 66 17 144 27 169 94 51 137

DEFINITIONS

- N. Fastenings which feature a movable piece falling into place.
- O. One who cuts, polishes, engraves gems.
- P. The other city of WORD G.
- Q. Browning said that we shouldn't pry where the apple does this.
- R. Fireworks which throw showers of sparks.
- S. Omissions of words essential to grammatical constructions.
- T. Any of certain birds of the Sittidae.
- U. Last of the litter (2 wds.)
- V. Was not possessed of (contraction).
- W. A significant appellation.
- X. In English slang, sing as a beggar; in U.S., a specialized cooking appliance.
- Y. Despicable.
- Z. Hoisting apparatus.
- Z1. Most lithe and limber, in poetical language.

WORDS

4 193 24 22 63 36 71

58 123 166 159 9 73 37 52

165 82 104 18 19 34 1 148 132 173 88

78 125 113 99 32 85 44

181 191 96 138 200

168 179 184 95 102 119 108 186

134 178 140 25 155 147 120 11

62 174 23 42 48 112 106

39 49 16 149 30

122 75 163 38 107 197 150

93 170 109 192 126 204 130

6 128 60 43 121 116 67 77

154 127 87 188 70 110

50 55 164 80 20 124 45 146 135

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line. . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second and Third Editions.

				1 P	2 H	3 A	4 N	5 B		6 Y	7 H	8 A	9 O		10 C	11 T	12 M
	13 J	14 L	15 E	16 V		17 M	18 P		19 P	20 Z ¹	21 H	22 N	23 U		24 N	25 T	26 C
27 M		28 K	29 E		30 V	31 L	32 Q		33 L	34 P	35 F	36 N	37 O		38 W	39 V	40 E
41 B		42 U	43 Y	44 Q	45 Z ¹		46 H	47 G	48 U	49 V	50 Z ¹	51 M	52 O		53 G	54 F	55 Z ¹
56 B	57 E	58 O	59 J		60 Y	61 G	62 U	63 N		64 A	65 D	66 M	67 Y		68 K	69 C	70 Z
	71 N	72 E	73 O	74 I	75 W	76 B	77 Y		78 Q	79 J	80 Z ¹	81 A	82 P	83 D		84 B	85 Q
86 C		87 Z	88 P	89 I	90 J	91 K	92 H	93 X		94 M	95 S	96 R	97 I	98 K		99 Q	100 F
101 L	102 S	103 G	104 P	105 E		106 U	107 W	108 S	109 X	110 Z		111 I	112 U	113 Q	114 J	115 F	116 Y
117 B	118 L		119 S	120 T	121 Y	122 W	123 O	124 Z ¹	125 Q	126 X		127 Z	128 Y	129 A	130 X	131 K	132 P
133 B	134 T	135 Z ¹	136 E	137 M		138 R	139 G	140 T		141 H	142 D	143 I		144 M	145 J	146 Z ¹	147 T
148 P	149 V	150 W		151 A	152 C	153 G		154 Z	155 T	156 L	157 D		158 K	159 O	160 D	161 A	
162 F	163 W	164 Z ¹	165 P	166 O	167 C	168 S	169 M	170 X	171 K	172 I		173 P	174 U	175 J		176 C	177 I
178 T	179 S	180 H		181 R	182 G	183 L	184 S	185 A		186 S	187 E	188 Z	189 C	190 F	191 R	192 X	
193 N	194 D	195 J		196 K	197 W	198 F	199 C		200 R	201 C	202 L	203 B	204 X				

Solution of last week's Double-Croctic will be found on page 9 of this issue.