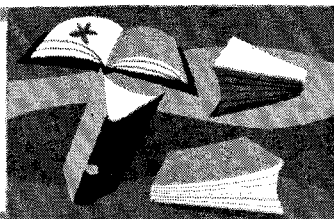


# Trade Winds



On Tuesday, January 26, barely two days after Sir Winston Churchill had died, the producer of BBC's *Tonight* program walked past a bookstall in London. On the racks was a handsomely bound paperback titled *Churchill in Memoriam: His Life, His Death, His Wit and Wisdom*. Assuming it to be a pre-published book released in irreverent haste, she scanned it and discovered that it contained not only John Masefield's poem about Churchill but also Anthony Lewis's full story of the death, tributes from leaders all over the world, and the *New York Times* editorial of the previous day. She also noticed that the book had



been printed and published in the United States. Unable to believe her eyes, she picked up the transatlantic phone and called the New York publishers, Bantam Books, to find out just how such a miracle had come about.

The miracle was the result of one of the best-planned operations in book publishing. Feeling that such a publication should be more thorough than hasty, Bantam Books began making plans, in cooperation with the editors of the *New York Times*, when it became evident that Sir Winston was entering a terminal illness. The two publishers had worked together successfully in bringing promptly to the public two books on the Warren Commission; the present memorial text was to be shaped along the same lines.

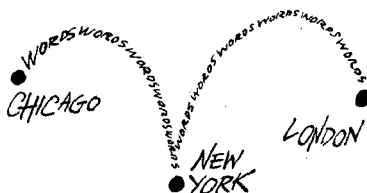
The sections on Sir Winston's life and times—and on his wit and wisdom—were prepared in advance by the staff of the *New York Times*. The six-color cover, prepared by the Regensteiner Corporation in Chicago, required one day for each color to dry on the special cover stock. Twelve pages were kept open for the final tributes to the statesman and for the actual news report of the event.

Sir Winston died on Sunday, January 24, shortly after 8 A.M., London time. In New York, Jack Stewart, in charge of the book development division of the *Times*, phoned Bantam editors Marc

Jaffe and Marcia Nasatir to advise them that the inevitable had happened, and they were ready to proceed with the dispatches that were to make up the first twelve pages of the book. It was not until after lunch on that day, however, that the bulk of the story began coming in over the cables. Stewart, who likes to play indoor tennis in the winter months, showed up in tennis clothes, and Miss Nasatir made her way through one of New York's more snowy mornings in ski clothes. Along with Marc Jaffe, they began sorting out the thousands of words coming over the cable from London.

In turn, they cleared the Telex machine for teletyping the finished story to Chicago, where the W. F. Hall Printing Company stood by to begin immediate typesetting and printing. By coincidence, Oscar Dystel, the president of Bantam, was in Chicago for a book wholesaler's meeting, and he took over the editorial chores at that end of the Telex.

Sending editorial matter by Telex presents some problems. The material comes out the other end in a continuous yellow sheet, entirely in capital letters. In rushing copy through for the Warren Report book, Bantam had planned the entire operation carefully—except that they forgot all about having a Telex



operator on hand. A Bantam editor took over the job, performing admirably except that she couldn't get the machine to move down a line. Finally the New York expert teletyped to her: WILL U PLSE BE QUIET NOW AND LET ME DO THE TALKING?

With the Churchill book, there were frequent queries from Chicago asking such things as: ARE YOU SURE THAT'S A COMMA? But the biggest snarl came when the Telex reported that the undergraduates of Harrow, where Sir Winston had gone to school, sang the song "Forty Years On" in his honor. Chicago teletyped back: R U SURE THERE IS SUCH A SONG? Only when Miss Nasatir checked an English reporter was the song title confirmed. One other delay was experi-

enced when Masefield's tribute came over the machines in verse pattern, a form that doesn't take kindly to the automated letters of electronic transmission.

The machines were kept busy from 3 P.M. to 8 P.M. that Sunday, with frequent checking and dictation by phone. The words skipped from London to New York to Chicago, where they were set in type and put into offset page proofs, known in the trade as "silver sheets."

Dystel waited impatiently for the final page proofs in his room at the Drake



Hotel, and the messenger showed up on Monday at 2 A.M. Chicago time. By 8 that morning the presses were rolling at the rate of 12,500 copies per hour, grinding out a total print order of 450,000.

At 10:57 Monday morning the first bound copy was ready. The remainder of the 25,000 books allocated for England were rushed through the binding, trimming, and packing process and whisked to Chicago's O'Hare Airport at about 3 in the afternoon. By 5 o'clock Monday evening, Chicago time, the books were sealed into the freight compartment of a Pan American flight for London, reaching there Tuesday.

It was shortly after this that the BBC producer saw the book on the racks in London. In the broadcast of the *English Tonight* show, commentator Cliff Michelmore said: "What was a newspaper yesterday is now a bound book today." Thanks to the *New York Times* and Bantam Books, he was right. The book not only accomplished the impossible but at the same time beat the news weeklies to the punch.

—JOHN G. FULLER.

SOLUTION OF LAST WEEK'S  
KINGSLEY DOUBLE-CROSTIC (No. 1610)

C. P. SNOW:

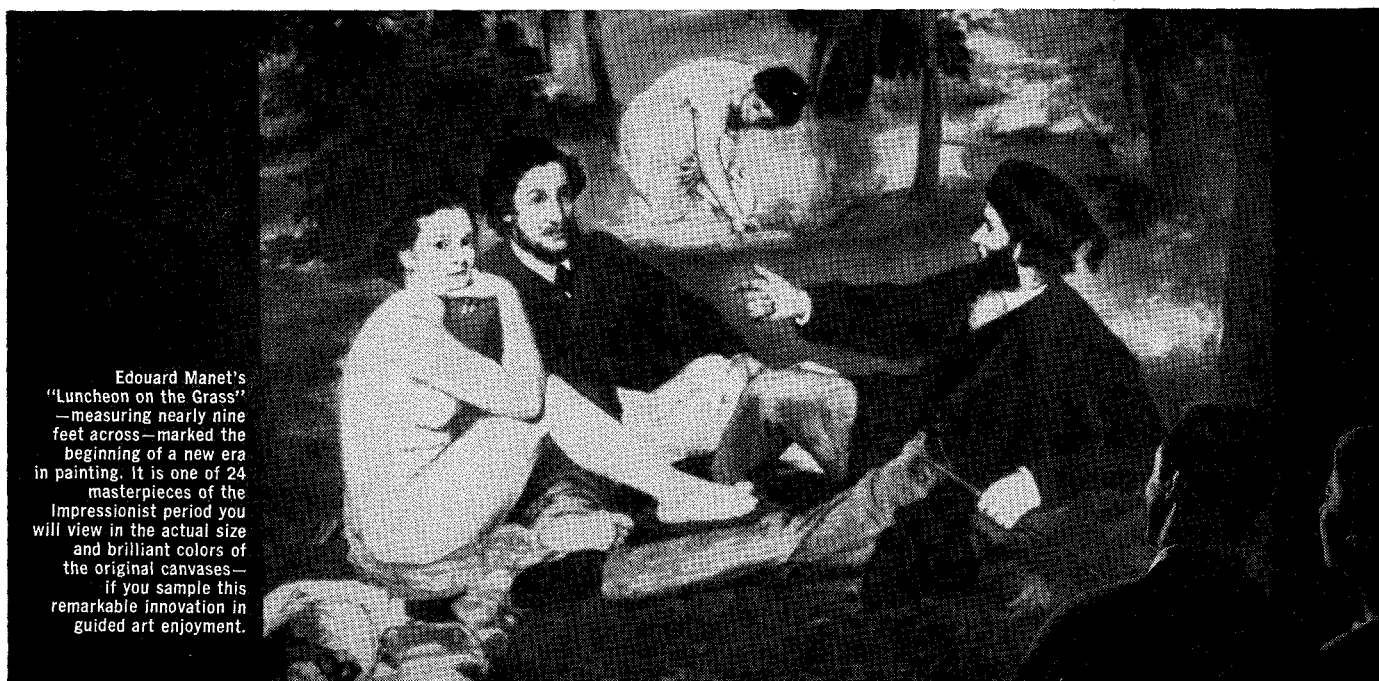
CORRIDORS OF POWER

How far did personalities count? Nothing like as much as one liked to think. Only in those circumstances when the hinge is oiled, but the door may swing or not. If that isn't the situation, then no personality is going to make more than an ineffectual noise.

Now there are two places where you  
can see this famed Impressionist masterpiece  
in its full size and original colors.

One place is the Louvre.

The other is your home.



Edouard Manet's  
"Luncheon on the Grass"  
—measuring nearly nine  
feet across—marked the  
beginning of a new era  
in painting. It is one of 24  
masterpieces of the  
Impressionist period you  
will view in the actual size  
and brilliant colors of  
the original canvases—  
if you sample this  
remarkable innovation in  
guided art enjoyment.

ACCEPT THIS UNIQUE ALBUM OF IMPRESSIONIST PAINTINGS FOR ONLY \$1 [comparable value:]  
\$15 to \$18

To introduce the

## Color Slide Program of Art Enjoyment



**H**AVE you ever wondered why many people who are otherwise well-informed often fail to develop a real understanding and enthusiasm for the world's great paintings? Perhaps it is because most of us rarely have the experience of standing before the original works of art.

Imagine then, what it would be like to view celebrated masterpieces in your own home—just as they appear in leading museums and in the collections of the world's great art patrons! This extraordinary experience is now open to you through a series of remarkable Albums offered to members of the McGraw-Hill Color Slide Program of Art Enjoyment. There has never been anything like it.

### A new way to enjoy the world's great art

As a member of this Program you will see priceless art treasures projected on your wall in the actual size and full color of the original paintings. You will gaze in astonishment at Rembrandt's famed "Aristotle Contemplating the Bust of Homer," *seen nearly five feet in height*; you will thrill to Titian's allegorical masterpiece "Sacred and Profane Love," *seen nearly nine feet in width*, just as you would view it at the Borghese Gallery in Rome; you will marvel at Van Eyck's magnificent "Altarpiece of the Lamb," *seen nearly eight feet high*, just as it appears in the famous Cathedral at Ghent.

### Start with 24 Impressionist paintings

If you accept this \$1 demonstration offer, you will receive a unique Album containing 24 color

slides of paintings by Manet (including the canvas shown above), Renoir, Degas, Cezanne, and other Impressionist masters. These slides are produced in Florence to exacting specifications on 35mm Kodak film in individual 2 x 2 mounts. They set a new standard of faithfulness to the artists' originals and can be used in any home slide projector. (If you do not own a projector, you may obtain one at very low cost with your trial Album. See special offer on this page.)

**The color slides, however, are only one part of this elaborate Album. Also included is a profusely illustrated 48-page guidebook with fascinating facts about each of the slide pictures, and the complete story of the wonderful Impressionist era.**

If this demonstration pleases you, you will be offered a new slide-and-commentary Album as issued, at two-month intervals. Among the Albums in this series are *Italian Renaissance Painting*, with works by Michelangelo, Leonardo da Vinci, Raphael and others—*The Golden Age of Spanish Painting*, including works by El

Greco, Velasquez and their contemporaries—*Masterpieces of American Painting*, and Albums covering every other major art period.

Until today, slide-and-commentary art education was available only in museums or universities. Now, you can benefit from the same kind of expert guidance—and enjoy the world's great masterpieces with your family and invited guests—right in your own home.

### The cost is surprisingly low

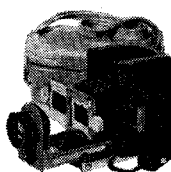
The least you might expect to pay for 24 color slides of comparable quality—if the subjects were available from museums and private collections—is \$15 to \$18. Yet, as a subscriber to this new Program, you pay only \$7.95, plus a few cents shipping, *for each complete Album*—including slides and illustrated guidebook. You may take as few as two Albums within a year, or as many as you wish.

### Try the demonstration Album for 10 days

Send no money now—simply mail the attached card. We will ship your introductory Color Slide Album of Impressionist Painting and enroll you as a trial subscriber. If you are thrilled with the demonstration and wish to continue with the Program, send only \$1, plus a few cents shipping. Thereafter, you will be offered a new Album every two months at the subscribers' low price of only \$7.95. If not delighted, however, you may return everything within 10 days, cancel your subscription, and owe nothing.

**SEND NO MONEY—MAIL THE ATTACHED CARD TODAY.** If card has been removed, write Color Slide Program of Art Enjoyment, Dept. BH-107, 330 W. 42nd Street, New York, N.Y. 10036.

**IF YOU DO NOT HAVE A PROJECTOR.** here's an unusual opportunity. We have obtained a limited supply of the sensational new Minolta Mini 35, with Rokkor F2.5 wide angle projection lens. This top-rated portable slide projector shows all 35mm slides. List price \$37.50—subscribers' price only \$14.95 (including carrying case). Because the supply is strictly limited, orders will be filled as received and remittance must accompany trial subscription form. Full refund if projector is returned in 10 days.





# ACHIEVER

If you called this General Motors development engineer "moon-struck," he'd probably agree with you. For he's a member of the team whose objective is to put a man on the moon by 1970.

Together with several hundred other engineers, scientists and technicians, he is contributing to the development, fabrication, assembly, integration and testing of the guidance and navigation system for the Apollo spacecraft. His mind is literally on the moon—and how to get three men there and back safely.

Educationally, he is highly qualified, but fast-changing technology requires his constant study. If he does not have two degrees already, chances are that he is working on a second right now under GM's tuition refund plan.

Throughout General Motors there are hundreds of professionals like him working on projects relating to our nation's space and defense programs. Like their counterparts who are developing commercial products, they are dedicated General Motors people.

## GENERAL MOTORS IS PEOPLE ...

Making Better Things For You





# CAN SCIENCE PREVENT WAR?

**The peace research movement, relying on the scientific method, may represent a turning point in world affairs**

By ARTHUR LARSON, *director of the World Rule of Law Center at Duke University.*

**I**N PHYSICAL SCIENCE man has to an impressive degree learned to control and direct the forces and materials supplied by nature, for better or for worse. In human affairs he has not.

The reason is that man has seldom applied to the conduct of human affairs even the most elementary techniques that he has used for generations in discovering facts and putting them to work in the physical sciences.

There are three ways to approach knowledge: scientific, nonscientific, and pseudoscientific.

The scientific approach begins with finding the facts through direct examination and experiment, and then applying to these facts tested methods of analysis and verification.

The nonscientific approach merely reacts blindly to the environment, guided by nothing but instincts, emotions, prejudices, and superstitions.

The pseudoscientific approach borrows the trappings of the scientific, including elaborate paraphernalia, complex demonstrations, and polysyllabic terminologies, but suffers from two oversights: failure to get the facts in the first place, and failure to test results against reality.

The tragedy of man's attempt to bring order into his political and social relations is that this attempt has floundered between the nonscientific and the pseudoscientific without ever coming to rest on the scientific.

Before the Age of Science, if you wanted to find out what the inside of the human body was like, you did not

open a human body; you opened Aristotle. When Galileo, to test whether the speed of falling objects increased with their weight, dropped two balls of differing weights from the Leaning Tower of Pisa instead of accepting the answer contained in the books, it was considered a piece of impertinence. Today this fact seems almost unbelievable—yet for the most part our conduct of political and international affairs is still dominated by pre-Galileo methods.

**W**ORLD wars have been started with what seems to have been less real investigation of the facts bearing on the probable outcome than a scientist would put into the dietary habits of an obscure insect. How much research did the Kaiser conduct to support his conviction that the British would never enter World War I, not to mention the United States? With this lesson of history behind him, Hitler nevertheless made precisely the same error of fact, with similar results.

Similarly, millions of Soviet citizens have repeatedly been brought to the verge of starvation because of slavish adherence to doctrinaire ideology rather than reliance on observable facts on how to get crops and livestock produced. The Communists display the most grandiose example of the pseudoscientific approach to human affairs in history. Their jargon is shot through with appeals to the scientific method, but their starting-point is a *a priori* dogma. Their gaze is still riveted on a state of facts dated 1850. They are fighting a kind of raw capitalism that may or may not have existed a century ago, but certainly does not exist now. Their pure ideology presupposes a species of human creature with motivations that direct observation

would quickly show do not exist except in rare cases.

By contrast, the United States has at times seemed to symbolize the nonscientific approach—a kind of assumption that if everyone just does what comes naturally, the good life for all will somehow emerge. This view is typified by the economics of Adam Smith, and, indeed, the lusty surge of industrial development in the Western world owes much to the drives engendered by this attitude. One of the products of this experience is the fragment of phony American folklore that teaches that our society came into being as unself-consciously as the unfolding of the petals of a flower, and that although in personal and business life planning is the key to success, in public life planning is un-American and unqualifiedly evil. Even now, many politicians think that the most devastating insult you can apply to an opponent is to call him a “planner.” This attitude was no doubt reinforced by the fact that, in the Thirties, planning came to be associated with Communism and socialism. Other sweeping ideas to change society such as technocracy came under the same cloud.

The true fact is that at certain key points in our history Americans have applied the genuine scientific approach by first studying the facts, then conceiving a definite design and building toward it.

The outstanding example is our Constitution—the product of a gigantic effort of intellectual research and creativity.

When the great farm lands of the Midwest opened up, Americans concluded that the West was going to be a country of small-family farms. The result was the Homestead Act, a con-