

the stature his character is supposed to command. We are left with a story without focus, however competently written.

The modern commercial Broadway theater is a vicious and uncompromising clash of wills and viewpoints. Mr. Du Bois does capture that feeling in all its rawness. But he asks us to believe certain things which are extremely hard to justify: that a faculty member of a small college, on writing his first play, would demand of the producer that his mistress be given a leading role; that the producer and director would even consider such a demand (which they do in the story). It is not that these things *couldn't* happen; it is that they are unlikely to happen, and Mr. Du Bois does not draw them with enough skill to give us the illusion that they do happen.

In addition, we are given approximately seventeen pages of the scenario of the play in the book, which is rather dull reading, and contributes nothing to the characters or the story. It's a laborious device which asks the reader to believe that this could be dictated practically ad lib in a short session on a plane and in an office meeting. Many plays have been written and rewritten at top speed. Many plays have been saved in the Hotel Taft at New Haven—and many others ruined. The plays which succeed under these conditions are the rare exceptions. The author, in detailing some of this process, bogs down in technicalities which do nothing to enrich the characters in the novel.

The modern theater is loaded with both gentle and abrasive villainy. Much of it is so subtle and agonizing that it is almost impossible to believe in either truth or fiction. "The Falcon's Shadow," in attempting to show this, falters in the departments of plausibility and empathy. And without these, the merits of the author's style and force are lost.

LAND OF FU MANCHU: Item, an enormous family chronicle covering thirty years. Item, a silvery-blond Norwegian girl, very beautiful and happily neurotic. Item, a mysterious Japanese Baron in the service of the Kempetai, proficient in the arts of cross-examination, torture, and murder. Item, a careless young Frenchman who may or may not be the long-sought secret agent, Foxface, sent to harass the Japanese from Chungking. Item, assorted White Russian spies working for and against the Japanese, mostly from beauty parlors. All these items, and a few more, go to make "The Time of the Dragons" (Viking, \$4.95).

It is all very puzzling, and almost

totally incredible, though the author, Alice Ekert-Rotholz, vouches for the truth of some parts of the story and gives short historical summaries at intervals, telling us for example on what day the Japanese attacked Shanghai, and why. These historical notes should not be taken seriously. They gild the gingerbread, which in this case happens to be the mysterious pre-Communist Orient inhabited by perfumed spies and all the sons of Dr. Fu Manchu, who here appears disguised as Baron Matsubara. It is old stuff, *circa* 1910, and no self-respecting voyager in the Fu Manchu territory will believe a word of it.

Fortunately or unfortunately, a good many people will read it avidly, and those who believe the Orient was invented by Sax Rohmer will be confirmed in their beliefs. Even Vivica—the silvery-blond Norwegian girl—succumbs to the spell. When the war is over, she wanders away from her American husband to pass a pleasant afternoon in the company of the mysterious Baron, attracted by his aristocratic demeanor and the memory of the tortures he has inflicted on her. There follows a chaste attempt at seduction in the garden house, and the fireworks begin. Her husband goes off his rocker. The head of the Matsubara house attempts to throw himself into the mouth of a volcano. Vivica, escaping from the Baron's clutches, weeps herself to sleep outside a Buddhist temple, where she is found by her husband, who says: "Why do you do this to me, baby?" Vivica offers no explanation. For that matter explanations have been rare throughout her lengthy career.

Some years later the Baron visits Paris and takes in a show of Vivica's water colors in one of those galleries near St. Germain-des-Près. He is immensely gratified to observe that Vivica shows in her paintings some understanding of the mysteries of Oriental art. It is a touching moment, but since the Baron takes a plane for Peking the next day, we shall never know exactly what he thought of the paintings. —ROBERT PAYNE.

RAGS TO RICHES: "Queen Midas" (Little, Brown, \$3.75) by Joseph F. Dinneen deals with the richest material—the rise of an immigrant Irish girl into a financial tycoon and political manipulator of formidable powers. It is unfortunately full of wretched language and emotion. I thought it a biography to be sure, but the kind of biography that fills or used to fill the Sunday supplements; a journalistic rather than a literary effort.

This is too bad. Mr. Dinneen has a wonderful and colorful theme and

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THE PEN IS MIGHTIER: Nicholas Bentley is a cartoonist, a writer of wry prose, and a poet of *sec* verse. He is also an Englishman. His sketches of bespectacled and beleaguered Brit-ishers in "How Can You Bear to Be Human?" (Dutton, \$2.95), prove that the question is no mere rhetoric.

Reverence for This Wonderful World



"No More War," by Linus Pauling (Dodd, Mead. 254 pp. \$3.50), is the Nobel Prize-winning chemist's book about nuclear weapons, in which he explains the effects of radiation, reviews other scientists' concern, and proposes a plan for international nuclear control. SR's reviewer is Charles C. Price, who is chairman of the Department of Chemistry at the University of Pennsylvania and the past chairman of the American Federation of Scientists.

By Charles C. Price

LINUS PAULING, Nobel Prize-winning chemist and distinguished teacher at the California Institute of Technology, expresses his fervent hope and determined goal in the title of his new book, "No More War." His book consists essentially of three main parts.

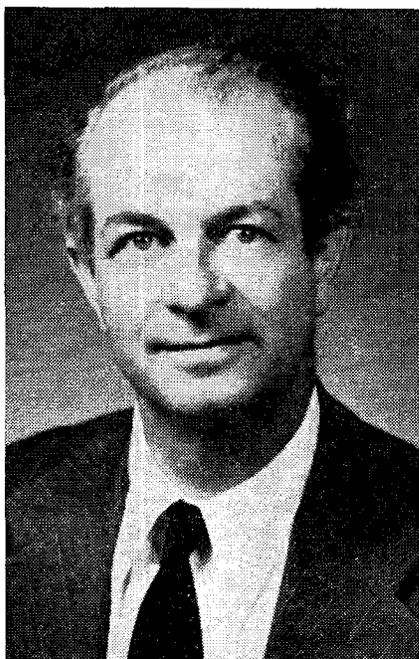
First, Pauling clearly presents the facts about the nature of nuclear war, the biological effects of radiation, and the hazards of radioactive fallout. The facts are presented in as objective and quantitative a manner as present knowledge permits. The technical terms are all defined and presented so as to be understandable to the intelligent lay reader. This portion of the book represents a most valuable summary of basic facts which so vitally affect the future of civilization and of which all informed citizens must become thoroughly aware.

Secondly, Pauling presents a most interesting background story of the concern of scientists over the threat of doom under which we now live. In appendices, he presents a 1946 statement by Einstein, the 1955 "Mainau Declaration of Nobel Laureates," and the 1957 "Declaration of Conscience" by Albert Schweitzer. In the text, he outlines the evolution of "an Appeal by American Scientists to the Governments and Peoples of the World," signed by 2,000 American scientists and presented to President Eisenhower in June 1957 and the appeal to the UN, signed by 11,000 scientists from forty-nine nations and presented to Dag Hammarskjöld in January 1958. This is a fascinating story and underlines the deep

and spontaneous concern of the scientists of the world over the nuclear threat to humanity.

Thirdly, Pauling urges immediate steps to reach international agreements leading to justice, order, and peace. Without presenting specific proposals for the long-range basis for achieving these goals, Pauling does argue strongly for an inspected ban first on nuclear weapons testing, followed by other steps to control nuclear and conventional armaments. A more novel proposal is that the UN be empowered by the nations to set up a "World Peace Research Organization."

This organization would not be for the purpose of establishing policy, but should be viewed as a gathering of scholars and thinkers, charged with the important duty of "research for peace." Great sums are now spent for research for industry and research for war. Pauling argues that even a modest investment supporting an organized effort on "research for peace" could lead to many important suggestions for real progress in this direction. It is indeed a proposal of great originality and merit, deserving of serious consideration and support, so that we no longer need depend solely on accident or good luck in building a just and peaceful world.



—Maryland Studio, Pasadena.

Linus Pauling—"I believe in morality, justice, in humanitarianism."

Throughout the book, Pauling reveals the deep reverence the scientist has for the wonderful world we live in and the incredibly marvelous creation of life. For the first time in history, man's reason and curiosity has not only probed the depths and wonders of the world of nature, but the very knowledge we have gained threatens now to alter horribly or even to destroy entirely the thread of life itself. This knowledge is certainly behind the grave concern of the scientists about the absolute necessity of avoiding nuclear war.

The title of Pauling's book, "No More War," is thus not merely a noble objective or a pious hope, it is an imperative command which can be ignored only to the utmost jeopardy of civilized life on this planet. Scientists like Linus Pauling are desperately trying to inform the people of the U.S. and the world of the altogether new evil which faces us. Man has lived with evil of all kinds for centuries—evil which has caused great human suffering throughout history. But no evil we have ever faced before compares with the evil of nuclear war.

Nuclear war, and its attendant radiation hazards, are uniquely evil in that irreversible damage to the biological environment which makes life on this planet the wondrous opportunity it is. It is the hope of preventing man's comparatively petty differences and artificial and accidental barriers of race, religion, and nationality from precipitating catastrophe, which compels men like Pauling and Schweitzer and Russell and Einstein to speak so vigorously and repeatedly.

Perhaps the view is best expressed by the last two paragraphs from "No More War":

I believe in morality, justice, in humanitarianism. We must recognize now that the power to destroy the world by the use of nuclear weapons is a power that cannot be used—we cannot accept the idea of such monstrous immorality.

The time has now come for morality to take its proper place in the conduct of world affairs; the time has now come for the nations of the world to submit to the just regulation of their conduct by international law.