

DOUBLE-CROSTIC NO. 740

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

- DEFINITIONS**
- A. Pertaining to a linguistic family of American Indians of coast of northern Calif., now almost extinct.
- B. A victim killed by his sisters and served up to his father (Gr. Myth.).
- C. Inhabitants of a former Baltic province of Russia—capital, Riga.
- D. Scottish missionary and explorer in Africa, buried in Westminster Abbey (1813-73).
- E. Large monitor (lizard) of the Philippines highly esteemed, with its eggs, as food.
- F. A pygmy people of equatorial Africa.
- G. Entangled; reticulated.
- H. American woman fiction writer (1889-).
- I. Lacking in vigilance against danger (2 wds.).
- J. Enchantment.
- K. Mountain in Bernese Oberland, Alps, Switzerland, 13,040 ft. high.
- L. Permitted; lawful.
- M. A drink offering.

WORDS
38 34 113 97 138 133 165 12 105
141 96 62 37 161 7
163 6 19 108 154 9 104 137 87
14 119 177 44 92 149 49 4 28 173 20
30 156 88 1
78 152 24 107 174
117 80 179 26 143 148
50 66 81 56 55
151 16 93 123 54 39 67 106
22 172 61 29 111 11 84 64
146 131 71 98 21
140 164 58 101 89
8 59 53 181 32 69 91 45

DEFINITIONS	WORDS
N. American evangelist and hymn writer, one of a noted team (1840-1908).	41 128 70 10 150 157
O. Cheated; deceived; imposed upon (2 wds.; slang).	65 118 142 2 102 90 75
P. An island in the West Indies, originally Española.	23 36 169 76 15
Q. A law; decree; statute.	31 170 155 13 83 79 147 68 180
R. Ethics which treats of the relation of duty to pleasure.	145 130 52 112 168 121 124 35
S. An impressive cape on the Saguenay River, 39 miles from its mouth.	114 73 43 95 122 178 144 100
T. Marriage promise; to betroth.	153 171 17 72 167 126 25 134
U. To be in no hurry (3 wds.).	132 3 129 60 74 175 51 85 159 33
V. Drinks familiarly with another.	5 57 160 86 18 42 27
W. U. S. Act of 1807, also 1812, 1813, relating to foreign commerce, etc.	116 136 63 125 109 46 94
X. Nickname for one of the New England States.	120 48 110 127 166 103
Y. Mechanical; lacking variation, etc.	158 139 135 115 82 77 162 40 47 176 99

DIRECTIONS

To solve this puzzle you must guess twenty-odd words, the definitions of which are given in the column headed **DEFINITIONS**. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed **WORDS**. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram. When the column headed **WORDS** is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

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Solution of last week's Double-Crostic will be found on page 12 of this issue.

Saturday Review

OF RECORDINGS

for JUNE, 1948

IMPRESSIONS

ONE NEED not be an expert in popular music to be aware that for every new song such as "Nature Boy" or "Now Is the Hour" that has found its way into a million homes in the last six or eight months, there are a dozen old ones being played and sung even more widely than when they were new. A "Heart-aches" which is revived to become a runaway best seller in this category is the exception; but it is no exception for a "Little White Lies" (class of 1930) or "All of Me" (an even earlier alumnus of Tin Pan Alley) to sell in the hundreds of thousands. That there is some truth at work here is attested by the appearance, on the best-seller list this month, of Decca's "Songs of Our Times" series.

At a first reaction, it would seem that temporal reasons alone are involved—the ban on recording which has been in effect now for nearly half a year, or a slump in the creation of marketable new material. Neither of these appeals to me as fundamental, however; for the revived old tunes necessarily antedate the ban, also; and the talents of Rodgers and Berlin, Porter and Schwartz, Duke and Arlen are still with us from the old days, plus enough new ones to balance those who have died, retired, or merely stopped writing.

My interpretation is of another sort. It is, I think, not so much a matter of better tunes, as of better times—the ones, that is, in which our newly embraced old favorites were first heard. That capacity of popular music for conjuring up an atmosphere, a state of mind, a reminiscence of "where was I then?" is well known. It may be debatable whether "Mountain Greenery" is a better tune than "So Far," but when Rodgers wanted to suggest the atmosphere of the Twenties in "Allegro" he had the good sense not to attempt a new song in the style of his old ones, but to utilize the authentic thing with all its reminiscent force intact.

So, when a pair of ears is arrested

these days by "Little White Lies," it is hearing not only the phrases of a rather attractive tune, but also the echoes of a world more orderly, more attractive than today's. Popular songs are among the binding forces in the panorama of American life, whether we like them or not. And, it seems evident, when millions of Americans listen and buy records of songs they sang when they were much younger, a large part of that community is incidentally buying, as well as it can,

the atmosphere of times they prefer to today's.

Thus to well-established category of escapist literature may be added the newer one of escapist music; with the subtle difference that we are seeking another period within our own lifetime as refuge. May we ask our politicians to heed this sign of a national hunger when they start making campaign promises?

IRVING KOLODIN,
Editor, SRL RECORDINGS.

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