

# DOUBLE-CROSTIC NO. 935

Reg. U. S. Patent Office

By Elizabeth S. Kingsley

- DEFINITIONS**
- A. Radio news commentator of long standing, traveler, writer.
- B. To discard as refuse (2 wds.).
- C. In cabalism, infinite God (comp.).
- D. First American to be awarded Nobel Prize in literature.
- E. The supply trains that accompany an army (mil.).
- F. A "bug", weevil of Hawaii.
- G. The fundamentals of education (3 wds.; jocose).
- H. A son of Levi (Bib.).
- I. A metallic derivative of an enol compound (chem.).
- J. Manufacturing city of Connecticut.
- K. In a manner evidencing mastery.
- L. Monetary unit of Italy (pl.).
- M. Flagrant; shocking.

WORDS									
89	22	4	164	176	132				
107	81	2	145	58	54	18	25	115	
101	11	154	99	65					
7	185	97	57	31					
165	119	172	14	118	108	136	67	95	183
								6	
64	26	169	109	12	16				
24	32	151	3	56	40	84	91	122	5
126	44	135	13	59	160	74			
55	52	147	72	10	131	15			
77	63	19	100	146	130	179	23	124	113
158	168	50	138	120	37	112	184	103	43
153	180	46	69						
41	86	166	33	139	51	96	121	47	

WORDS									
9	178	94	21	88	150	127			
82	38	75	28	140	161	123	49		
125	171	173	186	45	71	35	142	162	149
								155	17
102	159	53	134	114	148	152	98	60	92
182	30	66	187	79	144	156			
62	78	116	177	167	163				
76	36	181	27						
8	20	111	34						
48	133	175	85	73	106				
93	105	129	39	61	1	29	80	170	
117	83	110	174	68	137	143			
70	128	104	141	42	157	87	90		

## 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).

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

Solution of last week's Double-Crostic will be found on page 15 of this issue.

FEBRUARY 23, 1952

The Saturday Review



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FULL DIMENSIONAL SOUND



# SR / RECORDINGS SECTION



## *Variations on an Enigma*

IRVING KOLODIN

**A**S ages go, seventy is a reasonable dividing line between youth and maturity, a point at which the fresh, irrational, irresponsible tendencies of development should be overtaken and subdued by the settling influences of experience. The reasonable certainty is, however, that one of our major musical mentalities — a noted maestro, too—will pass this mark on April 18, 1952, and leave it unmentioned, unrecognized, and probably uncelebrated.

This is certainly his personal privilege, altogether within his prerogatives as a private citizen. In the larger orbit of affairs with which he is constantly concerned, one wonders, however. Can one detach oneself so completely from the effects, of which one is the cause, and deny the ends, of which one is the means? Must one accept the thesis that the Philadelphia Orchestra is a mere chimera, the man who made it a fleeting apparition on the musical scene, without time or place, date or anniversary?

One suspects that this is not his wholehearted desire, whatever the exterior indications. Why else should he draw attention to himself in this particular year through a week-long series of daily interviews on a national network, in which he reviewed his concepts of art and life? To be sure, he is not conducting in New York

this winter, and the urge to self-exploitation is irresistible; but is the timing wholly fortuitous?

He was born, according to documentary proof, in London on April 18, 1882. His father was Polish (a cabinetmaker by trade), his mother Irish. Most of his education was English, including Queen's College, Oxford, and the Royal College of Music. He came to America as a choirmaster and organist (at St. Bartholomew's, on Park Avenue) in his mid-twenties, from whence he gravitated to Cincin-

nati, as conductor of the symphony orchestra, in 1909. By 1912, when he was thirty, he was released from several remaining years of his Cincinnati contract to accept a new post in Philadelphia.

The plain indications, therefore, are that all the accents subsequently acquired—they vary from year to year, but include "me-crophone" (for microphone), "no-ledge" (for knowledge), "siceatrist" (for psychiatrist), and "or-chestra" (for orchestra)—are fulsomely phony, preposterously affected, and without doubt invented for whatever illusion of "meestery" (mystery) they might convey. In moments of stress, the veneer disappears, the hard core of able, unaffected invective shines through—to give way the next moment to a description of a work by Bach as "an inspired inspiration."

For a while, his aspirations proceeded along conventional lines. Though he had some background as an orchestral violinist and an abiding desire to emulate Nikisch—an early model—, there was much to learn, and he worked hard at learning it. But the strong traits of personality that eventually distinguished his work were perceptible. To make a hundred men play as one was his life's objective; but he deeply believed that they would sound as one if each man played his part as an individual and

### HIGHLIGHTS

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