

KINGSLEY DOUBLE-CROSTIC NO. 1048

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS

- A. The person whose life is insured.
- B. Another name for the "fiddler" crab.
- C. Contributing to promote.
- D. Porthetria, accidentally and regrettably introduced into Massachusetts less than 100 years ago (2 wds.).
- E. Haile Selassie's capital city.
- F. Handsome heavy lace originally made in Ireland (2 wds.).
- G. One way of spelling that Chinese nut.
- H. Ring-shaped; esp. used in botany.
- I. Feeble illumination, as from a certain weak candle.
- J. Large African lake, forming part of boundary, Belgian Congo, discovered by Henry M. Stanley, 1889.
- K. The sultan to whom Scheherazade told stories for 1001 nights.

WORDS

60 148 141 31 183 65 116

113 52 21 16 119 42 8 57 182

172 77 68 179 64 147 133 58 150 89

14 24

107 66 6 157 61 36 121 177 152

41 104 20 92 50 76 79 142 162 99

176 155 97 11 22 170 144 56 48 111

67 109

173 75 112 98 188 34

15 149 80 146 138 35 102 126 86

87 38 30 180 96 128 154 124 187

136 94 17 167 70 74

93 143 2 49 85 19 81 69 178

DEFINITIONS

- L. Artificial channel for water.
- M. Children's outdoor game, variant of hide-and-seek (2 wds.).
- N. The stone of a drupe.
- O. Silly talk; utter nonsense.
- P. Describing those yearning masses on the Statue of Liberty.
- Q. Son and successor of Saul (comp.).
- R. American astronomer who began as a country storekeeper (1820-1913).
- S. In a manner; qualifying phrase used to relieve some expression which might seem incongruous (3 wds.).
- T. Asiatic country whose name means "land of the pure."
- U. Portrait mountain in South Dakota.
- V. Owing gratitude for something received.
- W. Name shared by Mark Twain and Lady Astor.

WORDS

88 32 132 27 123 184 166 18 53

37 130 174 26 106 151 164 83

139 160 100 33 90 28

39 175 125 169 78 9 95

62 189 25 43 105 54 44

3 55 135 13 159 158 108 114 84 40

4 46 131 137 118

5 110 10 120 72 71 127 185

91 12 165 23 117 51 156 103

161 122 134 29 190 145 168 101

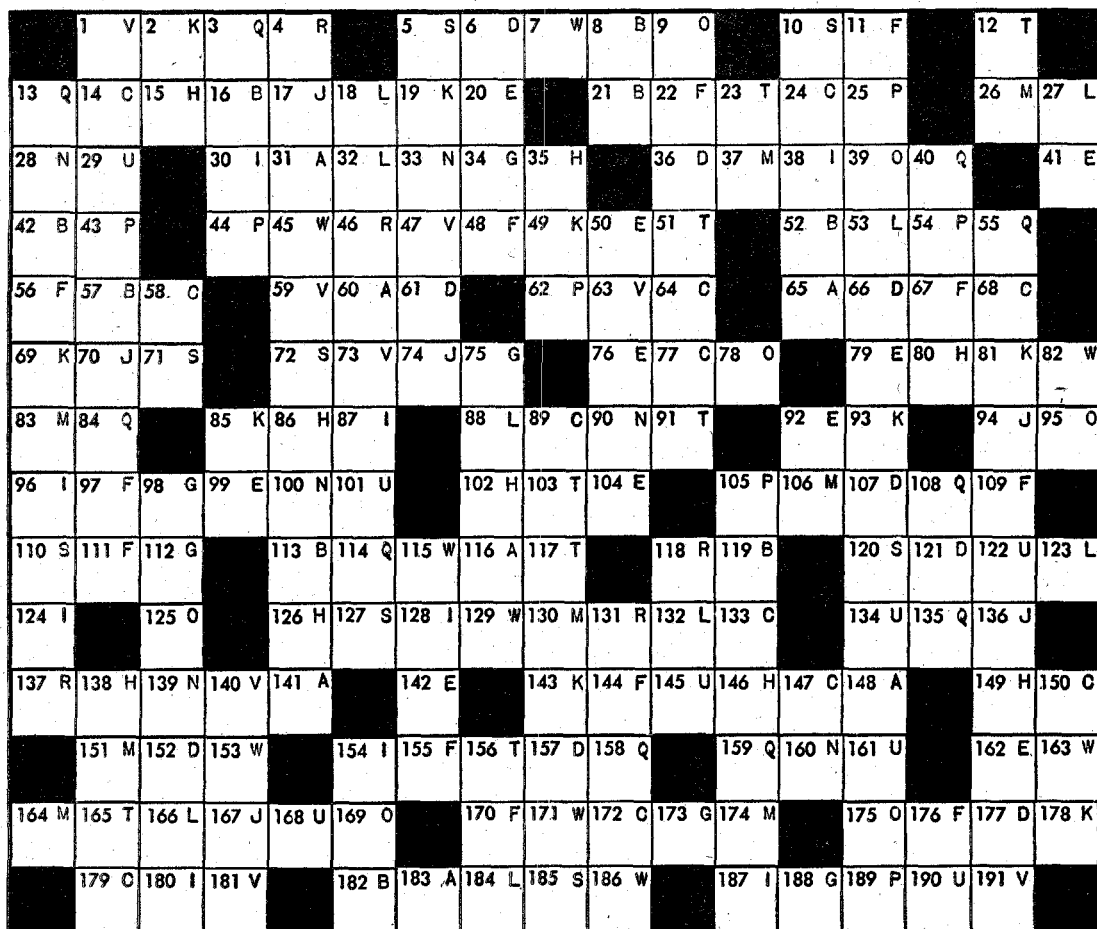
73 47 59 181 191 1 63 140

129 163 115 82 171 45 7 186 153

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 Edition.



Solution of last week's Double-Crostic will be found on page 7 of this issue.

APRIL 24, 1954

The Saturday Review

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The Joys of Jazz

By WILDER HOBSON

THIS is an era of jazz pedagogy and archaeology. I will confess that I myself have been talking on the subject of the music to the Princeton Adult School. And it is typical of the times that my wallet should contain, in addition to cards certifying me as a member of the New Jersey Civil Defense Corps, The American Newspaper Guild, and the Rolls-Royce Owners' Club, an impressive pasteboard describing me to the potential pickpocket as belonging to the "planning committee" of The Institute of Jazz Studies, Inc. This last is a large assemblage of erudite jazzbos gathered together by Professor Marshall Stearns of New York University for the purpose of looking into syncopation.

Now there is some danger in all this that jazz will come to be taken not merely seriously but also solemnly. That would be too bad. I have just received a powerful personal urge in the other direction from a huge load of jazz classics dug out of the files of the Radio Corporation of America. This so-called "X" series of records are elegantly referred to by the company as "vault originals." And when I place a "vault original" on my turntable, what do I hear? I hear the late Mr. Red McKenzie playing the kazoo.

Praise be for that. My point is that while I might have been tempted to review this fine series of reissues

with scholarly weight, the records have stimulated me too pleasantly in this spring weather. Besides, each of the LP's has learned and lively notes by Bill Grauer, Jr., and Orrin Keepnews.

The aforesaid kazoo playing—and the kazoo was a delightfully raucous and somewhat lewd instrument in McKenzie's hands—occurs in "Eddie Condon's Hot Shots" (RCA LX-3005). This is a vigorous Chicago-style compendium, as of 1929, and includes the wonderfully punchy, early-period tenor saxophone playing of Coleman Hawkins with the Mound City Blue Blowers. There is also work by the clarinetist Pee Wee Russell. To aging ears it is amazing how many of the younger jazz enthusiasts fail to appreciate the talents of this man. He is widely regarded as a character with a wry face (which is certainly no libel), but any thoroughgoing familiarity with his recorded history should produce high respect for him, and I have never heard a fine jazz musician speak his name with much less than awe. The record also contains two masters of the stirring "I'm Gonna Stomp Mr. Henry Lee," with notable piano work by Joe Sullivan and the playing and singing of trombonist Jack Teagarden.

At long last there is a reissue of some of the records of 1917 and 1918

which first made jazz famous. "Original Dixieland Jass Band (Vol. 1)" (RCA LX-3007) presents eight numbers by that pioneering outfit. These are, of course, old-fashioned, acoustical recordings. I plead guilty to an utter lack of detachment about them. They are magic to me—the first jazz I ever heard, around the time of their issuance—and I can only say that many others have admired the light, elastic polyphony of the little five-piece combination. The late Bix Beiderbecke learned much from Nick La Rocca's Dixieland cornet; Eddie Edwards's trombone was impeccable tailgate; and Larry Shield's clarinet still

seems to me among the most lyrically delightful playing in jazz history. Since we now have all been told that there were excellent Negro bands operating in New Orleans before the white Dixieland got together, it has become something of a custom to disparage, or at least to discount, the latter's contribution to the music. I have long felt that whatever jazz's origins and lines of development, the musicianship of the Original Dixieland was very special and probably very influential among both Negro and white players.

"Johnny Dodds' Washboard Band" (RCA LX-3006) presents the most famous of all jazz clarinetists in his ripest 1928 and 1929 form. RCA's

