



## Inge Borkh as Salome, Offenbachiana, Ricci

**I**NGE BORKH may not be an outstanding Salome, but she is apt to be a very successful soprano at the Metropolitan Opera for some time to come. The German soprano made her debut in one of the most challenging parts in the repertory and vocalized it so well that one's mind began placing her in this and that Wagnerian role for which her talents are suitable (beginning with Sieglinde in a forthcoming "Walküre"). In size and quality, accuracy and sure control it took the operatic hurdles more smoothly than one would have expected from previous hearings in Carnegie and Town Halls.

For Salome, Miss Borkh has a number of striking physical assets, including more height than the average soprano, a reasonably streamlined body, good facial characteristics, and a mass of chestnut hair. Her characterization, following the line of the part, falls into three divisions. It is particularly good in the first long section, where she is credibly youthful, convincingly aroused by a perverse passion for Jokanaan. The characterization begins to falter when she has been rebuffed and must suggest a mounting, uncontrollable tide of desire which can only be satisfied by the thing she craves—the prophet's head.

The studied projection of this was made up too much of hand movements, arm waving, stalking of the stage, etc., too little of believable temper. Its weakest element was the awkwardly executed dance (Miss Borkh moves best when she doesn't move at all), which was more Mary Wigman than Mary Garden. I question particularly the physical contact with Herod, in which she throws herself across his knees and rolls to the floor. It defeats the subtle point of the scene that Salome is taunting Herod by denying physical contact.

However, when the head was forthcoming and she was once again the singing actress, the graph of accomplishment rose sharply. My suspicion is that Miss Borkh brought this characterization with her ready-made, and Hans Busch's participation as stage director was—in her case—purely nominal. Should she submit to skilful direction, her vocal talents and dramatic aptitudes (she was originally an actress) might result in something consistently striking. At bottom, however, one doubts she has the brand (used in the inflammatory sense) of

temperament to ignite the hard core of Salome. There remains only one Welitch, for all the fact that Miss Borkh is married to a gentleman of the same name, and thus is, legally, another.

Despite its dramatic unevenness, Miss Borkh's musical accomplishment provided Dimitri Mitropoulos with a sure reliance around which to build his performance. This impressed me, on the whole, as more subtle, less dynamically violent than the one he gave in 1954 when Christl Goltz was the Salome, more sustained musically. It had some incidental difficulties to overcome, such as the substitution of Norman Kelley for Ramon Vinay (tending to suggest Otto Soglow's Little King rather than Strauss's Herod) and a less than powerful Jokanaan by Mack Harrell. Both men are finely conscientious artists, but Kelley's experience (especially in singing German) is limited for this frenzied part, while Harrell's voice lacks the thrust of power delivered for Jokanaan's music by Paul Schoeffler, Hans Hotter, Joel Berglund or, in other days, Friedrich Schorr. His striking physical conception will, however, be long remembered. In smaller parts, William Wilderman was conspicuously successful as the first Nazarene (rolling tones, fine German enunciation), Jon Crain was a promising Narraboth, Margaret Roggero a satisfactory Page. As Herodias, Blanche Thebom is both familiar and welcome.

As a cart-before-the-war horse, "Gianni Schicchi" resumed the place it had served in 1937, 1943, 1948, 1949, and 1951 (in 1954, "Salome" was preceded by a ballet "Vittorio"). It was also given in Italian, which was more to the advantage of Fernando Corena's artful Schicchi than to some of the others in the cast. Corena is a presently good and potentially excellent Schicchi, Nicola Moscona made a striking characterization of Simone (he maintains, throughout, the palsied twitching associated with Virgilio Lazzari in this part, though it is probably traditional), and Ezio Flagello recalled his capable Leporello as a notary. Otherwise, the parts tended to be downgraded, especially the weakish Rinuccio sung by Gabor Corelli, the insufficient Vecchia of Belan Amparan. Nadine Conner, a late replacement for Emilia Cundari, asserted her professionalism by making much of her opportunity, espe-

cially in "O mia babbino cara." Some opinion found Mitropoulos's conducting of this score unduly "symphonic." I was gratified to hear, for once, all the subtleties of the writing properly honored, in a total conception frequently entertaining.

**A**MONG the perils of reviving one of the obscure Offenbach operettas is the possibility that its best tunes may already have been appropriated for such a pastiche as "Gaité Parisienne," "Bluebeard's Eighth Wife," etc. In the case of "La Grande Duchesse de Gerolstein," which the American Opera Society presented in Town Hall, its overture began almost as a reprise of the Metropolitan's "La Perichole," which had thoughtfully appropriated two of its best tunes. Otherwise, it was a largely laudable enterprise under the direction of Arnold U. Gamson, thanks to the participation of Martial Singher (who sings the frisky music of General Boum with as much artistry as he bestows on Schubert's "Doppelpaenger"), the stalwart Leopold Simeoneau, the charming Pierette Alarie, and the adept Jennie Tourel. Stefan Schnabel spoke an English narration with well-flavored wit.

"Perichole" itself was presented to a large TV audience later in the week, as an "Omnibus" production on NBC-TV. Unquestionably superior entertainment for TV, it deprived the viewer of the large contribution Rolf Gerard's colorful decor made to the original effect (it was black and white all the way), while imposing on the listener visual effects much more suitable to the spaces of the Opera House than the TV camera. Cyril Ritchard, Theodor Uppman, Laurel Hurley (Patrice Munsel's TV services belong to another network!), and the rest performed with spirit under Jean Morel's direction, but it emphasized, for me, the axiom that TV opera should be created for the medium, or conveyed as a documentary from its point of origin. Straddling the conflicting demands of camera and stage can only result in compromise.

**R**UGGERIO RICCI'S present status as a violinist of prowess and a musician of purpose was underlined by a Carnegie Hall recital full of fine sound and eloquent art. Unfortunately, a program which stressed musicianship rather than violinistics rewarded him with a pitiful small attendance. A sequence of sonatas by Beethoven (Op. 12, No. 1), Bloch, and Bach (G minor unaccompanied) provided pulsating, vibrantly alive music for those who were present. Carl Bussotti's piano playing was an especial reliance in the Bloch.

—IRVING KOLODIN

## RED NORVO: FAR OUT, FAR IN



—Bill Williams—Plantation Club.

Red in the late 1930s—"he wisely postponed learning to read music."

By RICHARD GEHMAN  
and EDDIE CONDON

ONE of the most agreeable memories that many musicians retain of Chicago in the late Twenties and early Thirties is that Red Norvo was around, a man for whom smiling was never an effort. He was up from a southern Illinois riverboat stop, Beardstown, playing the xylophone in huge sales-convention bands (Paul Ash and his Quality Serenaders, etc.) and in quartets clad in bell-bottomed white ducks and striped blazers, and sometimes going out as a vaudeville soloist in a full-sleeved satin blouse, black *charro* pants, and a velvet sash, a costume that practically demanded that he tap dance in the breaks and produce Teddy bears and American flags from the logs in that forest he played. Red did not make many of the cellar sessions at the

Three Deuces and other spots for two good reasons: (1) few of his contemporaries regarded the xylophone even as a serious rival for the klaxon, and (2) the instrument was not altogether portable, although people often suggested that Red could put pedals on it and ride it.

Although he was a non-participant, nobody was more interested in the music then being discovered than he; he carried a phonograph and a suitcase full of Louis's records out on the road with him and drove his fellow blazerites half-crazy by wearing them out in the dressing room while the performing coyotes were onstage. Of the Chicagoans who remain—and the originals are running out of breath the way the Marxists in this country are running out of the party—Red is the only one who has made the transition from the jazz of those days, which he assimilated, to the jazz not

merely of today but of tomorrow, which he is helping produce at a great rate. Dave Tough tried switching his style in his later years; Leonard Feather has publicly expressed the view that the attempt was a contributing factor in Dave's collapse. Benny Goodman got one foot on the bop train in the early Forties and promptly stepped back for reasons of love or money, one or the other. In the past few years both Bud Freeman and Pee Wee Russell have played competently and imaginatively with groups oriented to new jazz, but it can be argued that they, in Chicago, were far ahead of their day.

Well, so was Red—and in his case, the metamorphosis has been close to total.

Anyone who does anything well, whether it's hog-calling or Indian wrestling or playing an instrument called the xylophone, usually begins early, and Kenneth Norville, born 1908, was no exception. When Red was about nine, his older brother Howard went off to an Ag school and left him a pony. One day Red happened to hear a stage xylophonist, was fascinated, and told his parents he wanted to learn to play. They laughed at him; they had spent money on music lessons for Red's two older brothers and his older sister, and it was their idea that no Norville was really serious about music. Red was serious to the extent of selling the pony to buy his first xylophone (he pronounced it then, as now, "zilla-phone"). He was taught by one good teacher, his ear, and one bad, the phonograph. He copied what he could from some early horrors by George Hamilton Green and other virtuosos and made up the rest. Recently he told us, "I was always like instinctive—I don't know why, I just seemed to be able to play the things I like heard in my head" (like many musicians, Red is excessively fond of the word "like").

Background music for the early careers of all jazzmen ought to be the hum of a shuttle. Red, an easy-blushing teen-ager, went to Chicago in his early teens with a half-boys half-girls band, auditioned for an agent, and went right back to Beardstown in trembling relief. The agent remembered and recalled him the following year, and his sash period began. His aspirations as a tap-dancing marimbist were dealt a hard blow when he joined a band led by Ocky Weslin (yes, Virginia, there was an Ocky Weslin), and felled when he heard his first Armstrong record. He wanted to go to college, but he took two jobs simultaneously with Chicago broadcasting studio bands. If he had matriculated he might have learned to read music almost at once, but he wisely



postponed that until he was in his mid-twenties.

Red's last name was handed him by an orchestra leader who could not seem to pronounce Norville. "Every night he hung something different on me," Red recalls. "Norby, Norver, and so on. Then he did 'Norvo' a couple nights in a row, and I figured what the hell, I might as well like adopt it."

In 1930 Paul Whiteman heard him and hired him, and Red heard Mildred Bailey and married her. He enjoyed marriage to Mildred but loathed the Whiteman working conditions, which forced him to be more entertainer than artist. After three years he finally left the band between engagements in New York. Then began an aimless, drifting time which he passed by attempting to drink everything in sight. In the early Thirties he formed a septet and played on 52nd Street in New York and made a few records which Epic has reissued ("Red Norvo and His All Stars," Epic LG 3128). One of the bands on that LP, made with some strollers named Benny Goodman (bass clarinet), Artie Bernstein (bass), and Dick McDonough (guitar), is a true classique, "Dance of the Octopus," and Bix's piano solo, "In a Mist." This record belongs in everybody's collection.

In the mid-Thirties Red met Eddie Sauter, who had some arranging notions that fitted in with his own concepts. Red and Mildred formed a twelve-piece band that is now firmly entrenched in history as one of the finest of all time. Eddie did most of the arranging, and there were soloists like Stewie Pletcher (cornet), Hank D'Amico (clarinet), Herb Haymer (tenor saxophone), and, naturally, Red himself. Columbia has been planning to reissue the records this combination made, and it's a shame that the company has yet to bring these plans to reality.

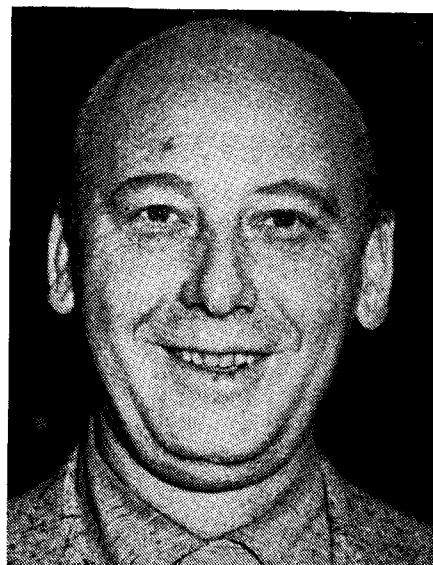
**I**N MANY respects the band's playing was exactly like Red's own—it was a light-touch, easy group that did nothing but swing. Red's xylophone would burst out of the brass figures and the warm saxophones would fall beneath him, and then Mildred's high, clear—yet somehow earthy—voice would take over for a solo in a way that no lady singer has yet been able to emulate. It was some band. It broke up, eventually—Red and Mildred found that they were compatible musically but not emotionally—and its members went on to other pursuits with the knowledge that they'd left behind something eminently memorable. That is, all the members but Stewie Pletcher. He vowed, when he left Red, he would never play in another band, and he never has. When last heard

from he was driving a diaper truck on the West Coast.

Red worked for spells in the bands of Woody Herman and Benny Goodman when the modern era was just beginning to find itself, and in the course of those jobs he found himself as well. He had decided that vibes were better suited to his musical ideas than the xylophone. Although Lionel Hampton had made vibes a swing instrument about ten years before, it was Red's technique that brought what seemed like hordes of young vibrists into the jazz scene. Today, thanks to him, the instrument is not only respectable but revered. And thanks to Red's ever-growing talent, the best music of which it is capable is his own.

This music has been tumbling forth with heartening regularity during the past couple of years. Now settled in Santa Monica, California (he moved there with his wife, the former Eve Rogers, and their son and daughter, Kevin and Portia, in 1950), Red is far from settled musically; he is, as noted before, one of the few old-timers who has continued to develop. He plays with bass and guitar, he plays with that combination plus tenor and alto saxophones, flute, and drums. And while much of what he plays is pretty far out—a friend of ours has remarked, "Red plays the most consonant dissonances of anybody in music"—it's also always far in. In perfect time, in perfect taste, that is. Recently he has been teaming up more and more with Jack Montrose, the tenor man. Some idea of what the two of them have been doing may be gathered from two Victor LPs—"Blues and Vanilla" (LPM 1451) and "The Horn's Full" (LPM 1572). The first features a Montrose composition called "Concerto da Camera" which takes up the entire side; it is divided into two sections, one blues, the other jump (Montrose calls the second "vanilla," for some reason), and each is divided into three separate themes. The musicians play these themes against each other and with each other, concurrently and contrapuntally, and the result is some of the most exciting jazz to come from the West Coast for a long time.

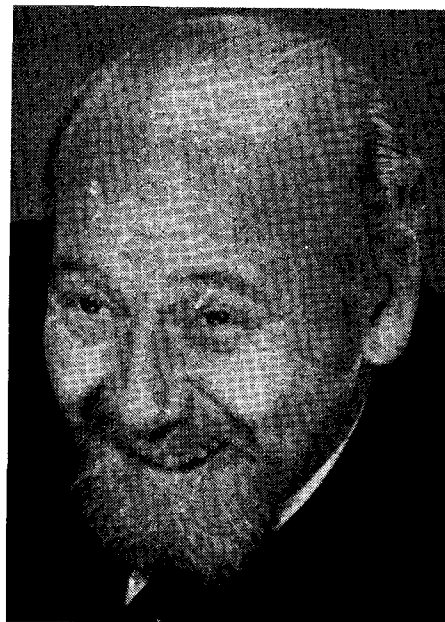
Red may also be heard on "Music to Listen to Red Norvo By" (Contemporary C-3534) and on "Norvo—Naturally!" (Rave RLP 101). And that his sense of humor has not been blanching by the California sunshine is proved by "Red Norvo with Strings" (Fantasy 3-218). Evidently weary of the endless succession of records of Wild Bill with strings, Dizzy with strings, Lombardo with strings, Everybody with strings, Red made his own; but his string section consists



—Popsie.

"Nothing but swing" (1945).

only of Tal Farlow, guitar (E, B, G, D, A, E) and Red Mitchell, bass (G, D, A, E). These three above-mentioned records are well sprinkled with Red's own compositions. In addition to collecting Bennington china, and raising dappled dachshunds and children, in recent years he has been devoting more and more time to composition. He studies with Dr. Wesley Lavolette and writes for at least an hour every day. When we spoke to him recently, he said, "This writing's like opened up a whole new thing for me. I used to get ideas but couldn't develop them—now I can develop the thematic thing. Now I know *why* I do what I used to do instinctively—I'm like a new man, you might say." Yes, you might; that is one of the great things about this jazz pioneer. He's always been like a new man.



"Always a new man" (1957).

# Recordings Report: Jazz LPs

PERFORMER, CONTENTS, DATA	REPORT
"Chicago/Austin High Jazz in Hi Fi." Bud Freeman Summa Cum Laude Orch. RCA Victor LPM 1508, \$3.98.	If more people (and critics) could appreciate the classic playing of Freeman, Teagarden, and Pee Wee, the music business probably wouldn't be scuffling as much as it is. The presence of Billy Butterfield, one of the world's finest all around trumpetists, is very gratifying. Wettling keeps everything under control. The rarely heard "Prince of Wails" is included.
"Cu Bop!" Art Blakey and His Jazz Messengers with Sabu and a Bongo Jubilee LP 1049, \$3.98.	Fine musicians. No message.
The original arrangements of Jimmie Lunceford in Hi Fi, featuring Sy Oliver and his Orch. Decca DL 8636, \$3.98.	It may not have been an easy job for Sy Oliver to get this production off the ground, but he surely did. From the warm singing of Sy, his trio, and the playing of Taft Jordan, Paul Jordan, and Jimmy Crawford, to the choice of numbers such as "Four or Five Times" and "Dream of You" and the very tasty arrangements, this album is a swinger and a joy to hear.
"Modern Jazz Perspective." Don Byrd-Gigi Gryce and the Jazz Lab Quintet with Jackie Paris. Columbia CL 1058, \$3.98.	The incorporation of "Jazz Lab" in any title is somehow repellent, but those words are probably why the liner notes go into complicated and unnecessary detail about "experimentation." The music speaks for itself. "Early Morning Blues" is a very interesting authentic-type treatment with the vocal handled very well by Paris. "Evening In Casablanca," a nice theme, shows an improved Don Byrd. Wendall Marshall and Wynton Kelly do good work and there are some beautiful ensembles. Unfortunately, although Gigi gets in a few strong words, the solos are not up to the "heads" (arrangements).
"Stan Getz in Stockholm." "Everything Happens to Me," "Over the Rainbow," "Jeepers Creepers," "Indiana," etc. Verve MG V 8213, \$4.98.	"Now he's playing with a great beat" is what is heard every now and then about Getz. It's true enough but it's barely evident here. On the ballads, he might possibly be bored, since they sound almost like backgrounds instead of leads. Pianist Bengt Halberg's time is a bit faulty in spots. Since Getz has already proven himself a man of tremendous capabilities, this album is rather disappointing.
"Tour De Force." The Trumpets of Roy Eldridge, Dizzy Gillespie and Harry Edison. Verve MG V 8212, \$4.98.	The first number, "Steeplechase," takes up a whole side of the album. It's almost impossible to sustain a high level of excitement for that long, but these fellows do it, and with a virtuosity that is magnificent. On the title tune, they're still swinging their heads off. Eldridge makes a work of art in "Through With Love." A tremendous album. Even the liner notes are good.
"Very Cool." Lee Konitz, Don Ferrara tpt, Sal Mosca piano, Peter Ind bass, Shadow Wilson drums. Verve MG V 8209, \$4.98.	"Movin' Around" has a nice little head by Don Ferrara. "Billie's Bounce" was the only really enjoyable number on this album and that only because it's so close to Bird. "Crazy She Calls Me" should have been moving because it's a lovely melody, but somehow everything slipped into the abstract. Nothing abstract about Shadow Wilson, though, who was the jazz boss on this record.
"New York Jazz." Sonny Stitt Quartet. Sonny Stitt, Jo Jones, Ray Brown, Jimmy Jones. "I Know that You Know," "If I Had You," "Alone Together," etc. Verve MG V 8219, \$4.98.	Sonny Stitt has always been a musician of integrity and taste, but now that he has realized his goal of being a marvelous technician, it would be nice if he relaxed a little, let some notes go by, and played a little more music. More advantage could have been taken of Jo "Genius" Jones' accompaniment. Best music is heard on "Norman's Blues."
"Pal Joey." Bobby Sherwood and His Orch. Jubilee 1061, \$3.98.	The band business could certainly use Bobby Sherwood's experience as a showman and tasteful musician. Unfortunately, this very musical guy is hampered on these sides by arrangements best suited for weddings, banquets, etc.
"Salute to Satch." Joe Newman and His Orch. "When the Saints Go Marchin' In," "Chinatown," "Back O' Town Blues," "Sweethearts on Parade," etc. RCA Victor LPM 1324, \$3.98.	Outside of Louis himself, this is one of the most musically intelligent and entertaining albums that have come out in a long time. Louis himself would be happy with the beautiful charts by Ernie Wilkins, Al Cohn, and Manny Album. Joe Newman utilizes the great backgrounds with all the formidable artistry in him and, (like Sy Oliver, Vic Dickenson, and Teagarden) displays remarkably good taste and feeling in his singing. More than adequate solos by Hank Jones, Urbie Green, and Al Cohn.
"Sittin' In." Stan Getz, Dizzy Gillespie, Coleman Hawkins, Paul Gonsalves, Wynton Kelly, J. C. Heard, Wendall Marshall. Verve MG V 8225, \$4.98.	The artists here are all practicing individualists. It's unusual these days to hear an album where everyone doesn't sound like a carbon copy of a carbon copy. On "Without a Word of Warning" Gonsalves is especially warm. Every one is very busy on the up-tempos. Dizzy's control is so tremendous that he even finds time for warmly humorous insertions. Wendall, J. C., and Wynton created a nice groove for everyone to fall into. It was probably a ball for everyone to just get together and blow.
"Soft Sands." Oscar Peterson Piano Solos with orch. conducted by Buddy Bregman: "Soft Sands," "It Happens Every Spring," "Songs to the Stars," etc. Verve MG V-2079, \$3.98.	This is a pleasant album evidently intended for the pop field. Peterson has always been more competent as a soloist than an accompanist, but the only record up to par on this album is "You Took Advantage Of Me." Vocals a la Nat Cole.
"Texas! USA." The Rampart Street Paraders: "Dallas Blues," "The Eyes Of Texas," "Home On The Range," "Dixie," "Red River Valley," "March of the Mustangs," "I'm an Old Cowhand," etc. Columbia CL 1061, \$3.98.	Eddie Miller is a killer! I hope the name of the group doesn't lead anyone to think that this is a novelty record, because it has some very serious jazz on it. The great Eddie Miller is featured, as are George Vans Eps, Abe Lincoln, Clyde Hurley and Matty Matlock, who plays very well on this album. Beautiful trumpet work by John Best on "On The Alamo." Each musician tried to deal with the character of each number in his own way. The result is that it doesn't sound like the same man playing every solo. That's not true of most albums these days. A very pretty thing called "Texas Mood" is included. Excellent notes by Charles Edward Smith.
"Out on a Limb." Pete Rugolo and his Orch. "Cha-lito Lindo," "Ballade for Drums," "Repetitious Riff," "Boy Next Door," Emarcy MG 36115, \$3.98.	The first side opens with "Don't Play the Melody" which is a swinging showcase for trombonist Frank Rosolino. On the same side is a number called "Early Duke," which shows understanding of Duke's voicings but misses a point. Duke always built his harmonies and voicings around his ever present gift for melody. "In A Modal Tone" feels like an exercise, and all the romanticism has been robbed from "Sunday Monday Or Always" and "Nancy." Don Fagerquist plays some gorgeous little trumpet. —RUBY BRAFF.



# THE "PARKER STORY"



—Popstie.

Charlie Parker at the Three Deuces (1949).

By JOHN MEHEGAN

SINCE the death of Charlie Parker in 1955, there have appeared an increasing number of records documenting the achievement of the man who, nearly single-handed, created a new rhythmic and melodic vernacular in modern jazz.

Probably the most lavish discography has been released by Norman Granz, who reissued much of his Parker catalogue under the series "The Genius of Charlie Parker." Savoy released the "Charlie Parker Memorial," volumes 1 and 2; the "Immortal Charlie Parker," and "The Charlie Parker Story," the latter a fascinating chronology of one of Parker's greatest sessions during which he recorded "Now's the Time" (blues in F), "Billie's Bounce" (blues in F), and "Koko" ("Cherokee").

Now Granz has issued his version of the "Charlie Parker Story" in three volumes on Verve label. These volumes are extremely uneven in quality, running from incredible flashes of brilliance to a track in which Parker and a vocal group come to deadly grips over a miserable tune called "Old Folks." The gentle Parker is reduced to popping in and out of the arrangement much like Groucho Marx in "Room Service," while the

vocal group grinds away at such choice conceits as "he's so diplomatic and so democratic."

The tracks fall into three categories:

1. Small combo
2. Parker with strings
3. Miscellaneous groups

including Jazz at the Philharmonic sides, Machito and his orchestra, and Parker's big band. The best of these is of course the small combo sides; "with strings" is pretty vapid stuff which even Parker cannot bring within earshot of jazz. The miscellaneous sides are cluttered although there are some fine moments with Johnny Hodges, Benny Carter, and Parker blowing fours.

An analysis of the small combo sides reveals one of the fundamental structures of Parker's music—the blues. Parker was primarily concerned with destroying the rigidity of the bar-line and extending the melodic line. This could best be done by using simple automatic "charts" like blues (as in thirteen examples in this release). He would build a new "melody" over these chord charts using his vernacular rather than the original banal tune.

The implications to be drawn here touch upon the basic philosophical aspects of the morphology of jazz as an art form and its structure as a means of communicating emotion. If Parker is the major figure in modern jazz, and if the simplicity of his genius led him to the blues as an inexhaustible font of inspiration, could this mean that jazz is as it was in the beginning—archaic blues—and all else is the vanity of contrivance? In his revealing liner notes (identical in each of the three volumes), Granz speaks of prevailing upon Parker to "play pretty tunes . . . instead of the blues." Often this attempt to "humanize" Parker resulted in some magnificent playing as in "The Song Is You," "Love for Sale," "My Little Suede Shoes," and "Mango Mangue," but too often the boredom of playing indigent tunes like "I Love Paris" is apparent to even the casual listener.

It would seem that some basic questions of form and content are raised here. All art involves the dual premise of having something to say (content) and a way of saying it (form). Although it is a truism that an artist must confront both of these problems, it is also apparent that some sort of

**PROVOCATIVE!**

MUSIC FROM  
"PEYTON PLACE"



ON RCA VICTOR



RCA VICTOR

**save your records!**

adjust your stylus pressure  
with "pRescription-accuracy"

**AUDAX  
STYLUS  
BALANCE**

**\$3.95**  
NET



- a precision instrument with lab-calibrated weights.
  - no springs — no inaccurately-printed scales.
  - the only way to obtain correct stylus pressure.
- Send 10c for 24-page book, "Electronic Phono Facts"

**AUDAX — DIV. OF REK-O-KUT Co., Inc.**  
Dept. SR, 38-19 108th St., Corona 68, N. Y.

Canada: Atlas Radio, Toronto • Export: Morhan Exp., N. Y.

the original motion picture

# SOUNDTRACK ALBUM!

from David O. Selznick's production,  
directed by Charles Vidor, of  
Hemingway's immortal



All the emotion of Hemingway's provocative portrayal of love and war is captured in this dramatic score. As unforgettable as the story!

Another exclusive  
Soundtrack  
Album from



## NEW RELEASES

### "LEE KONITZ PLAYS WITH THE GERRY MULLIGAN QUARTET" PJM-406

For the first time on 12" Long-Play. Here are the six history-making performances first issued five years ago—plus two tunes never released until now. An important milestone in modern jazz!

*I Can't Believe That You're In Love With Me; Broadway; Almost Like Being In Love; Sextet; Lady Be Good; Too Marvelous For Words; Lover Man; I'll Remember April; These Foolish Things; All The Things You Are.*

### "THE KING AND I" PJM-405

The MASTERSOUNDS perform the entire score from Rodgers and Hammerstein's wonderful Broadway triumph. A moody and delicate musical visit to a far off land. In Breathtaking new Strobophonic Hi-Fidelity!

*I Have Dreamed; The Puzzlement; Something Wonderful; Getting To Know You; Hello Young Lovers; We Kiss In The Shadows; Whistle A Happy Tune; My Lord And Master, etc.*

### "PLAYBOYS" PJ-1234

The CHET BAKER-ART PEPPER Sextet. Two of America's best known jazz stylists join forces to produce an album of remarkable vitality. Seven sextet performances captured in Strobophonic Hi-Fidelity!

*For Minors Only; Minor-Yours; Resonant Emotions; Tynan Tyme; Picture of Health; For Miles And Miles; C.T.A.*

These high quality high fidelity long-play albums are now available at your record shop or music store. We invite you to consider their addition to your personal collection.

# WORLD PACIFIC

-throughout the world

organic predisposition can lead an artist into one realm much more than the other.

It is not the point to equate one against the other. Jazz has nurtured artists of form (Mulligan, Henderson, Shearing), artists of content (Powell, Hawkins, Armstrong), and also a few giants possessing both in equal measure (Ellington, Tatum, Morton). Parker represents almost total content—if, of course, there can be such a thing.

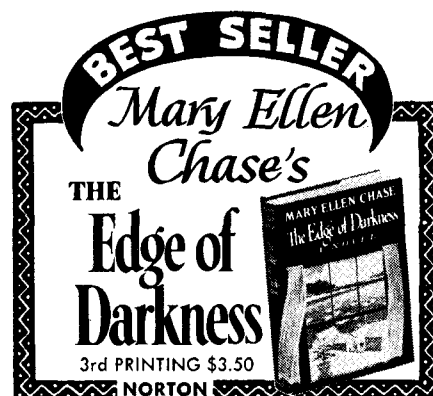
Recordings sometimes are like novels in that there is often a "story" in the microgrooves. "The Charles Parker Story" is a tragedy. It is told in the bitter empiricism of Sinclair Lewis and Sherwood Anderson. The method is realism. But Parker did not want realism. Realism meant playing bad tunes with soggy violins and being shuttled about as a submissive member of a "stellar package." This was Form with a vengeance.

Gillespie saw the need for form, realizing that his content alone (nearly equal to Parker's) could not bring bookings. Even a big band (an agent's headache) did not make it, so Diz tried comedy—a Van Dyke, dark glasses, and "be-bop" hats. This was 1946 and Parker, suffering a nervous breakdown, was forced to retire from active playing for over a year. Charlie resented these attempts of Diz to "merchandise" their music and relations between these two men were strained for some time. Much of "The Charlie Parker Story" covers the years from 1948 to the time of his death.

IN HIS notes, Granz tells of his trials in "organizing" Parker, first with JATP, then strings, and on to an endless parade of gimmicks, including Afro-Cuban bands, Charlie's big band, vocal groups, etc. Although much of this is told with an air of sanctimony, one cannot really argue with Granz. These are Parker's Travels in the imaginary lands of schedules and contracts. The "Story of Charlie Parker" is a search for form that he may never have found because he always possessed it.

The small combo tracks such as "The Bird," "An Oscar for Treadwell," and "Laird Baird" are masterpieces of small group "blowing jazz." Parker and Gillespie play brilliant fours on "Leap Frog" and, for this writer, Parker's line on "The Song Is You" is an anthology of "licks" still played by jazzmen striving for "hipness." And that is something, in an art form as marginal as jazz.

If Mr. Granz searches out his deeds in Volume 2, he will find that "I'll Remember April" is Gerry Mulligan's "Rocker."



**FREE STEREO TAPE CATALOGUE**  
Latest Complete Edition  
No Club Membership Required  
**CARL FISCHER**  
INC.  
WORLD-FAMOUS MUSIC PUBLISHERS  
Dept. XX, 165 W. 57 St., N. Y. 19, N. Y.

### MEMO TO WRITERS:

The priceless ingredient in every book is the integrity of the publisher. If we are convinced of the quality and sales potential of your manuscript, we will offer you a fair cooperative contract. Publication will be handled by men of vision and experience. Submit your manuscript to:

**THE AMERICAN PRESS**  
Attn: Mr. Saunders, 489 Fifth Ave., N.Y., N.Y.

### CHANGES OF ADDRESS

Please send the address at which copies are now being received, as well as the new address, when notifying us of an address change. Allow three weeks for the changeover. Include postal zone number, if any.

### SATURDAY REVIEW

Circulation Department  
25 West 45th St., New York 36, N. Y.

## LYOF TOLSTOY an Anthology

Edited with an Introduction by  
**CHARLES R. JOY**

The compiler has gone through the whole Tolstoy corpus and has culled the supreme expressions of that genius at its apogee. He collects them here in 23 categories, such as "Truth," "Reason," "The Moral Law," "True Religion," "The Meaning of Human Life," etc. A companion volume to Joy's incomparable Schweitzer Anthology. \$4.95



21 at your bookstore or write to  
**BEACON PRESS** DEPT. SR-2  
25 BEACON ST., BOSTON, MASS.  
Send me postpaid:  
☐ LYOF TOLSTOY: AN ANTHOLOGY \$4.95  
☐ Your new catalog  
Name \_\_\_\_\_  
Street \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_  
\_\_\_\_\_ Check \_\_\_\_\_ Money Order No C.O.D.'s



## CLASSIFIED

**CLASSIFIED ADVERTISEMENTS** are accepted for things wanted or unwanted; personal services; literary or publishing offers; unclassified elsewhere; miscellaneous items appealing to a special intelligent clientele; jobs wanted; houses or camps for rent; tutoring; ideas for sale; opinions (limited to 50 lines). All advertisements must be consonant with the character of *Saturday Review*. Rates per insertion: 45¢ per word; 10-word minimum. Count 2 extra words for Box and Numbers. Rates for several insertions—52 times 37¢ per word; 26 times 39¢ per word; 13 times 41¢ per word; 6 times 43¢ per word. Full payment must be received seventeen days before publication. We forward all mail received in answer to box numbers and submit postage bills periodically. Mail to be called for at this office will be held 30 days only. Address: Personals Department, *Saturday Review*, 25 West 45 Street, New York 36, N. Y.

## LITERARY SERVICES

**ELSIE AUGENBLICK**—Manuscript Typing; Books, Plays, 342 Madison, Murray Hill 7-0492.

**MANUSCRIPTS TYPED, ALL FORMS.** Theses, Books, Plays, MSS. Delivery all publishers. Editing, Ghost-writing, speeches, theses, all subjects. **WRITERS' SERVICE**, 10 East 43 St., NYC. MURRAY Hill 7-5159.

**GHOSTWRITING, EDITING,** research, evaluating, typing. Free brochure. French-English manuscripts. Correspondence. **LITERARY AID BUREAU**, 200 East 100 St., NYC. TRAlgar 6-2294; LEXington 2-9380.

**WE SELL YOUR MANUSCRIPT!** Literary agents 36 years. Constructive criticism, editing. New writers invited. References. **ANITA DIAMANT**, The Writers' Workshop, Inc., 280 Madison Ave., NYC 16.

**SUPERIOR TYPING**—Books, Plays, Etc. **LEAHEYS**, Seven Park Ave., NYC. MURRAY Hill 6-4464.

**ELEANOR KING**, literary agent, marketing. 19 West 44 St., NYC 36.

**OUR** book and booklet production-distribution program features author-ownership 70% royalties. **FREE FOLDER.** William Frederick Press, 313 West 35 St., NYC 1.

**AMBASSADOR OFFICE SERVICE:** Professional typing. 17 East 48 St., NYC. PLaza 5-1127.

**NATIONALLY RECOGNIZED** writers' organization accepting new members. Write for information. **NATIONAL WRITERS CLUB**, 1817 Gilpin, Denver 18, Colorado.

**WRITERS!** There is a strong demand in the New York market for all types of material. We offer honest appraisal and placement. Write for terms today! **Daniel S. Mead**, Literary Agent, 419 Fourth Ave., NYC.

**STORIES, NOVELS, ARTICLES, BOOKS** Marketed. Highly recommended for publication of fiction and nonfiction. Editorially recognized advice, recommendations, editing for revision, sales publication. Unestablished writers assisted. Information available before sending manuscript. **LAURENCE ROBERTS**, LITERARY AGENT, 33 West 42 St., NYC 36.

**EXPERT STENOGRAPHY:** Louise James, 136 West 44th. JUDson 6-6981; BAyside 9-7762.

## BOOKS

**FREE CATALOGUE NOW READY.** Lists many bargains. **ANTHEIL BOOKSELLERS**, P. O. Box 278, Ozone Park 17, N.Y.

**BRITISH BOOK BARGAINS—ALL SUBJECTS.** Catalogue free. Wants solicited. **Transbooks**, Box 1-5, Wantagh, N.Y.

**EXTENSIVE STOCK OF SCHOLARLY BOOKS**—literature, etc. Catalogue issued. **PYETELL'S BOOKSHOP**, 333 Fifth Ave., Pelham, N.Y.

**BRAINSTORMING TOWARD SURVIVAL**—Summary free. **Harold Fowler**, North Manchester, Indiana.

## FRENCH BOOKS

**THE FRENCH BOOKSHOP**, 556 Madison Avenue. New York's French bookshop where French books are sold exclusively. Mail-order catalogue 40¢.

## RECORD MART

**RECORDERS (ENGLISH FLUTES)** KUENG Swiss import, also Dolmetsch, Purcell and Barenreiter. Baroque (English fingering), \$3.95, \$5, \$6.50 up. Recorder music and methods, contrabass recorders, spinets, harpsichords. Free catalogue 3-828. **HARGAIL**, 147 West 57 St., NYC.

**RARE RECORDS** sold, lowly priced. Free lists. Collections bought. **E. HIRSCHMANN**, P. O. Box 155, Verona, New Jersey. CALdwell 6-2159.

## HI-FI COMPONENTS

**HI-FI, RECORDERS.** Free catalogue. **CARSTON**, 215-L East 88 St., NYC 28.

**THINKING OF HI-FI?** Before you buy, write to **PROFESSIONAL HI-FI PURCHASING SERVICE**, Box 62, Canal Street Station, NYC 13.

## ART

**MAD FOR MUNCH?** For Connoisseurs: "Original Prints and Drawings of Modern Masters." Catalogue, 110 illustrations—\$1. **DEITSCH**, 51 East 73 St., NYC 21.

**ART SLIDES** from World Museums. Send \$1 for three 2 x 2 color slides and catalogues. **ARTCO**, Box 4555, Van Nuys, California.

**KOLLWITZ**—Five of her most appealing lithographs in superb facsimile. Illustrated prospectus on request. **GROPPER ART GALLERIES**, 40 Brattle Street, Cambridge, Massachusetts.

Friendly little Art School in quaint **TAXCO**. Individual instruction. Inexpensive living and tuition. Bi-lingual teachers. **TAXCO School of Art**, Taxco, Guerrero, Mexico.

## FOREIGN PERIODICALS

**ITALIAN PERIODICALS.** Italian Publishers, Times Tower, New York 36.

**FRENCH PERIODICALS.** European Publishers, 1007 Times Tower, New York 36.

## OUT-OF-PRINT

**RARE FIRST EDITIONS** Russian Classics for sale. Box D-649.

**FREE CATALOGUES,** Search Service. Old Favorites Bookshop, 36-A Yonge, Toronto.

**TRAINED BOOK DETECTIVES**—Active searchers. Your book quickly located. No search charge. Send to **BOOKLAND, U.S.A.**, P.O. Box 746, Dept. C, New Brunswick, New Jersey.

**ANY BOOK LOCATED.** Free catalogue. **MID-WEST BOOK SERVICE**, 4301 Kensington, Detroit 24, Mich.

**NAME THE BOOK**—We'll get it! **CHICAGO BOOK MART**, Chicago Heights, Illinois.

**JOHN FRIEND, BOOKFINDER**, can get the books you want. Free Search Service. Box 2570R, Long Beach 1, California.

**YOU NAME IT—WE FIND IT!** Prices surprisingly low! Fast service. Try us—no obligation. **INTERNATIONAL BOOKFINDERS**, Box 3003-S, Beverly Hills, California.

**BOOKS.** All subjects. **Paramount Book Service**, 39 Hopedale, Allston 34, Boston, Mass.

## FILMS

**SR's Index** to 16mm reviews and articles. Send 25¢ to **FILMS**, *Saturday Review*, 25 West 45 St., NYC 36.

**IF YOU WANT TO START A FILM CLUB . . .** send \$1 for the "Film Society Primer," 96 pp., edited by **Cecile Starr**, published by the American Federation of Film Societies, 110-42 69th Ave., Forest Hills 75, N. Y.

## BACK NUMBERS

**MAGAZINES**—Millions of back issues, thousand titles. Try us. "Back Number" **Wilkins**, Danvers, Massachusetts.

## LANGUAGES

**IT'S Fun Learning a Language** by Linguaphone, World's Standard Conversational Method. At home, quickly, easily learn to speak French, Spanish, German, Japanese, Russian, Modern Greek—your choice of 34 languages. It's like living in another country. Complete recorded courses on **FREE Trial**. Send for **FREE Book and Details**. No obligation. Try, don't buy! **Linguaphone Institute**, T-26-028 Radio City, New York 20.

## BOOKPLATES

**FREE CATALOGUE**, scores of beautiful designs. Address **BOOKPLATES**, Yellow Springs 7, Ohio.

## FOOD DELICACIES

**NEW BEVERAGE DISCOVERY!** Finest tea blended with home grown herbs. Try **Shaker Herb Tea**. Delectable flavor. Low cost introductory offer. Send \$1 to historic **Shaker Village Industries**, New Lebanon, N.Y.

## PERSONALS

**FRENCH, ITALIAN—SPEAK FLUENTLY.** Efficient, interesting method.—**LEXington 2-8893 (NYC)**.

**WRITER EDITOR** National Health Agency. Speed in digesting material and translating into crisp copy essential. Submit resume, minimum salary. Write Box D-651.

**Music-Learning Kit**, \$1. **Carabo-Cone**, author "HOW TO HELP CHILDREN LEARN MUSIC" (Harper, \$3.50). Box 356, Scarsdale, N.Y.

**RADCLIFFE JUNIOR** seeks summer position as tutor in traveling family. Top-ranking student, experienced in child care. Best references. Box D-645.

**REPAIRERS OF THE IRREPARABLE.** Restoring China, Glass, Silver, Ivory, Tortoise Shell, etc. Lamps mounted. **HESS REPAIRS**, 168 East 33 St., NYC 16. MURRAY Hill 5-4280.

**WRITE IN PEACE!** Atmospheric N.Y. apartment available to woman weekdays 9-5. Midtown. Box D-637.

"HOW CAN I FIND OUT?" You can! Information confidentially developed. Any matter, person, problem. Worldwide. Officially licensed. Established 1922. **WILLIAM HERMAN**, 170 Broadway, NYC.

**MAN**, English M.A., 23, seeks profitable, adventurous summer. Box D-643.

**REGISTER** early for **PLAYWRITING COMPETITIONS. DRAMATISTS' ALLIANCE**, Box 200 Z, Stanford, California.

**MATURE LADY**, experienced child care, wishes to travel summer 1958. Expenses, salary. Box 321, Dryden, New York.

**SEEKING PEACE OF MIND?** Free homestudy course in the Catholic Religion. **PAULIST INSTRUCTION CENTER**, Dept. S, 2 Columbus Ave., NYC 23.

**WRITER-EDITOR**, Ph.D., available as publisher's West Coast representative and reader. References. Box D-664.

**ENERGETIC, MATURE WOMAN**, fluent in French and Italian, seeks position governess of children any age. Box D-666.

**STAMP COLLECTORS!** Maps, Costumes, Flowers. Sports, Animals! Sixteen mint multi-colored beauties, only 25¢. Box D-662.

**YOUNG WRITER**, Harvard grad, wife, desire hide-away, summer, anywhere. Upkeep exchange low rent. Box D-665.

**CATS FOR ADOPTION.** All sizes, all colors. Free. **Watkins 4-8493 (NYC)**.

**CHARMING EXCLUSIVE MADISON SQUARE PARK**—Attractive 1 room studio suites with full hotel service. **MADISON SQUARE HOTEL**, 35 Madison Ave., NYC. Transients from \$3.50. Attractive weekly, monthly rates. LEXington 2-6880.

(Continued on page 46)

## PERSONALS

(Continued from page 45)

**GUITAR INSTRUCTION**—Folk, Classic, Flamenco. Guaranteed results. MOnument 2-9588 (NYC).

I am writing an historical survey of the **AMERICAN MUSICAL COMEDY** in theatre and film and anxiously need old programs, phonograph records and record catalogues. Would also welcome personal reminiscences of theatre and movie people. Box D-650.

**OLD LETTERS WANTED.** Authors, statesmen, scientists, military leaders, musicians, etc. Correspondences or single items bought and sold. Established 1887. Catalogue on request. Walter R. Benjamin Autographs, 18 East 77 St., NYC 21. REgent 4-3902.

**?NEED A TRAVELING BABYSITTER?** College girl, experienced child care, wishes travel Europe, summer '58. Expenses, small salary. Jane Robinson, Mount Vernon Jr. College, Washington, D.C.

**FAMILY ARMS**—English, Scotch, Irish, European. Write M'Wethy, St. Johnsville, N.Y.

**LEAVING SUCCESSFUL CAREER IN ARCHITECTURE** in hope of making connection as administrative assistant to president of private or public organization or university. Can speak and write and handle liaison problems. Box D-656.

**FRENCH WITHOUT TEARS!** Conversational French with minimum grammar. BUTterfield 8-0881 (NYC).

**SIX PERSONAL BARRIERS TO CREATIVITY** discussed by EDWARD WALTHER of Management Development Associates, 8:15 Friday, February 14th, Carnegie Center, 345 East 46th, NYC. Admission \$1.

**HONOR STUDENT** wishes summer in Europe—exchange for governess services. Box D-648.

**SINE QUA NON** of masculine shoe elegance—**LEATHER LACINGS** imported from Scotland. Black or brown, 3 pairs \$1. Readers Service Bureau, Box 378, Astor Station, Boston, Massachusetts.

**ENGLISH TEACHERS WANTED.** September. Experienced. Start to \$7,000. Free Registration. CITY SUBURBAN AGENCY, 550 Fifth Avenue, NYC.

**HERALDIC WOODCARVING**—Arms individually sculptured, polychromed—L. H. Sellers, Radnor, Pennsylvania.

**MAN, 32, B.A.,** expert shorthand, typing, desires secretarial position NYC. Presently employed West Coast. Box D-654.

**CHARMING GRAMERCY PARK**—Attractive one-room suites. PARKSIDE HOTEL, 18 Gramercy Park South, NYC. Transients from \$3.50. Moderate weekly-monthly rates. GRamercy 5-6000.

**MIDDLE AGED WOMAN**, well educated, seeks employment in Europe. Fluent French, Russian, English. Box D-649.

**BRITISH SHOES FOR GENTLEMEN** at a fraction of their American retail price! \$10.95 includes duty and import charges. Delivery in ten days from receipt of order. Unconditional money-back guarantee. Write for free illustrated catalogue. Steven Williams Sr., Ltd., 40 Chatham Road, Short Hills, New Jersey.

**YOUNG COUPLE**, graduate students, interested any proposition defraying cost of summer (or longer) abroad. Box D-646.

**WILL SOMEONE** in New England engage our versatile MANSERVANT-CHAUFFEUR while we are away this summer. Box D-640.

**FURNISHED IN EARLY AMERICAN?** Send 25¢ for new big 800-picture catalogue. Reproduction furniture, finished and unfinished; lamps; outdoor lighting, fireplace equipment; mailboxes; signs; South Jersey, Sandwich and MILK Glass; hand wrought hardware; finishing supplies; **HUNDREDS OF UNUSUAL GIFTS.** Quality products at Country prices from our shop in historic Sturbridge, famous Craft Center for 150 years. **STURBRIDGE YANKEE WORKSHOP**, 921 Brimfield Turnpike, Sturbridge, Mass.

**YALE UNDERGRADUATE** desires summer employment: literary background, newspaper, tutoring experience. Speaks French. Box D-668.

**WANTED:** By slightly neurotic, but not yet psychotic, verse writer; range—flyweight to solemn. Seeks permanent space in well-paying place, for future "Out of My Mind" column. Box D-669.

## PERSONALS

**A KING'S EXERCISE** on a secretary's budget. **LEARN TO FENCE.** Absolute beginners—advanced. **ALL EQUIPMENT PROVIDED. LOWEST FEES. MASQUE Fencing School.** Circle 5-1498 (NYC).

**YOUNG MAN** situated Washington-Baltimore area seeks association with importer. Can travel and furnish capital. Box D-633.

**RECORDERS, LUTES, VIOLS, REBECs**—send for catalogue. W. J. Anderson, 545 West 111 St., New York 25.

**CHOOSE FROM 100 "Avoca"** handwoven Irish tweeds, 75 bleeding madras, 100 "Avoca" knee rugs; bawneen; handblocked Rajah, woven striped Bihar, Mexican cottons; imported tartans; printed striped Cinnabar linen. Extraordinary handknit "Aran" jackets, slip-ons, tams, caps, heavy unscoured. Unscoured "Rygja" knitting yarn: white, \$1.45, beige, gray, brown, \$1.59 pp per 100 gr skein. Skirts to measure. Carol Brown, Putney 16, Vermont.

**EDUCATED FRENCHMAN** tutors French privately—at your home. No age requirement. Box D-622.

**TOP CASH PAID** for letters and documents of famous people. Ask for free brochure, "How to Sell Your Autographs." Charles R. Hamilton Autographs, Inc., 515 Madison Ave., NYC 22. ELdorado 5-3464.

**SINGLE MALE, 34,** ten years' experience rail travel, tours, escorting, interested expanded travel work with agency, airline, corporation headquartering large city. Box D-647.

**ANTIQUE POSTERS—CIRCUS, DRAMA, GAY NINETIES.** Spanish Toros, French Riviera, etc. Lists for stamp. Central Show Printing Co., Box 5-617, Mason City, Iowa.

**EXCEPTIONAL OPPORTUNITY TO LEARN** the publishing and advertising business. Yearbook being launched after much research. Applicant must possess character, willingness to work and make investment. A chance to carve a permanent niche and share in future profits and management offered, plus experienced, congenial associate. Box D-632.

**25th WRITERS' CONFERENCE** in the Rocky Mountains. July 21 to August 8. Outstanding staff, including Rolfe Humphries, William Peden, Harry Muheim, Ellen Lewis Buell and others. Write Margaret Robb, Acting Director, University of Colorado, 29 McKenna, Boulder, Colorado.

## VACATIONS

**WINTER AT BLUEBERRY HILL!** Vermont perfection. Lucullan food. Nothing whatever to do. The Master-tons, Brandon, Vermont.

**GREEN SHADOWS INN.** Old Lyme, Conn. Open all year.

**WINTER IN TUCSON SUNSHINE.** A country place in the city, patios, gardens, cottages, excellent food, American plan, moderate rates. Christopher Square Inn, 1035 East Mabel St., Tucson, Arizona. Telephone Maine 3-1452.

**VACATION AFLOAT? CHARTER A BOAT!** Virgin, Leeward, Windward Islands. Blue Water Cruises, Box 748, St. Thomas, U.S. Virgin Islands.

**PELICAN COVE**—in unspoiled Florida Keys. Immaculate oceanside apartments, beach, fishing, shellfishing, birdwatching, loafing. Literate, congenial company on balmy tropical isle. Tom and Carolyn Brown, Islamorada, Florida.

**HOPE FOR LOVING HERMITS** (semi-gregarious species) seeking an "Island in Time" and loving the inner peace of quiet forests, shores compass'd by the voiceful sea, stars for streetlights. **THE ISLAND INN**, Monhegan Island, Maine (Ten miles at sea). Booklet D? Advance reservations necessary.

Enjoy a complete escape from the usual. **TEPOZTLAN**, a primitive Aztec village unspoiled by tourism, is off the beaten track. A climate incomparable, luxurious accommodations, good wholesome food, American management, reasonable rates. A place to rest and relax. 20 minutes from Cuernavaca, 2 hours from Taxco, 4 hours from Acapulco, and only 1 1/2 hours from Mexico City. A postcard will bring your own brochure. **POSADA DEL TEPOZTECO**, Tepoztlan, Morelos, Mexico.

**ALENCIA HOTEL**, St. Augustine, Florida. Enjoy homelike atmosphere, old-world charm in the nation's oldest city.

## TRAVEL

**ESCORTED EUROPEAN TOURS** from 7 days to 32 days. Continent, Spain, Scandinavia, Great Britain. Write for Attractive Brochures. Frames Tours Ltd. (Established 1881), 185 Madison Avenue, New York. Bookings ONLY through Travel Agents.

**WRITERS!** Enchanting Tropical vacations. Stimulating Professional Instruction. AFTA, Doylestown, Pennsylvania.

**EUROPE 1958: ECONOMY CIRCLE TOURS:** folders now available. 35, 44, 60 days in Europe visiting 12, 13, 18 countries with Britain, Scandinavia, Italy. \$975-\$1,195 with steamship passage. All meals, excellent hotels, luxury motorcoaches, theater, concerts, opera. No extra expenses. Tours expertly conducted. **MIDWEST TOURS**, Reidar Dittmann, Northfield, Minn.

**RUSSIA.** Student/teacher economy group tours, from \$1,369. Seven-week Eastern Grand Tour spending 27 days in Russia, \$2,287. For folders, write Maupintour, 1236 Massachusetts, Lawrence, Kansas.

**SEE EUROPE IN A DIFFERENT WAY.** Combine your sightseeing with visits with families. Cathedrals are dead piles of stone, unless you talk with the people using them. 44 days in Ireland, England, Belgium (with World's Fair), France, Switzerland, Italy, Austria, Germany, Denmark. First class hotels with private bath. Departure by air on June 29. Tour cost, including transatlantic passage by air: \$1,290. Write for complete itinerary. European Traveling Seminar, Arne Sorensen and Karen M. Jorgensen, 2475 Virginia Ave., N.W., Washington 7, D.C.

**EUROPEAN TOUR AND ALPINE CAMP:** Coed, teens, children 9-12. One month travel, two months French Alps Camp. 33rd year. Arranged-supervised by College President and wife. All-inclusive fee, \$1,190. Camp only \$450. Few vacancies counselors; counselors pay own travel costs. Box D-569.

**EUROPE.** Summer 1958, by air or ship. 15-18 countries, 49-60 days in Europe, from \$1,077 to \$1,323. Also special "YOUTH TOUR." Write: **KNIGHT TOURS** (S-R), Prof. Loring Knecht (French Dept., St. Olaf College), Box 350, Northfield, Minnesota.

**THE MIDNIGHT SUN** at the North Cape and 1,200 miles of Norwegian fjords are part of our 52-day tour of Norway, Sweden, Finland and Denmark. First class hotels with private bath. Departure on the Oslofjord, June 28. And our new travel idea: visits with families. Tour cost, including round trip by steamship: \$1,490. Another tour of the 4 Scandinavian countries will specialize in arts and crafts, with visits to workshops for world-famous silver, glass, ceramics, textiles and furniture. Departure by air on July 15, 42 days. Costs: \$1,250. Write for complete itineraries. European Traveling Seminar, Arne Sorensen and Karen M. Jorgensen, 2475 Virginia Ave., N.W., Washington 7, D.C.

**WILLIAMS SENIOR** will guide children—hosteling in Europe. Box D-658.

**LANDING GIBRALTAR?** 1955, four-door, British Standard, Ten; 27,000 miles, new battery, springs, tires, 36 miles gallon, cost \$1,450, price, \$750. Simple transfer. David Friend, Torremolinos (Malaga) Spain.

## HOUSES AVAILABLE

For Rent

**SECLUDED SIX-ROOM** private home, two hours from New York. Box D-614.

**TINY HOUSE**, \$25 monthly, for country-loving, shoe-string-living person. Medical Hall Pony Farm, Belair, Maryland.

**YEAR'S LEASE**—partially furnished old foothill house—four rooms (hideaway type)—\$50 month. Write: Roger Armstrong, Sierra Madre, California.

## APARTMENTS FOR RENT

**3 1/2 ROOMS:** 20 x 14, 14 x 14, 9 x 9; 16 x 16 patio, fireplace, pullman kitchen, 2-ton air conditioner. 10 minutes from mid-Manhattan. 1 block to all transportation. \$130 includes all utilities. No children, pets o.k. Stillwell 6-6240 (NY).

## BUSINESS OPPORTUNITIES

**WANT EXTRA INCOME?** Sparetime agents, men or women. Wonderful opportunity. See MR. SHAIR for details at Hotel Victoria (7th Ave. and 51 Street, NYC) Rendezvous Room, every Tuesday evening at 7:30.



# KINGSLEY DOUBLE-CROSTIC NO. 1246

Reg. U.S. Patent Office

By Doris Nash Wortman

DEFINITIONS	WORDS	DEFINITIONS	WORDS
A. The kind of mien that the monster Vice presents to us (A. Pope).	131 144 197 160 61 113 192 11 92	N. Musical instrument like a xylophone but having metal plates to be struck.	135 179 70 150 189 15 182 49 29 162 194
B. Subsequently.	170 125 200 111 57 5 34 69 166 120	O. The position of power (2 wds.).	193 54 132 30 76 71 27 42
C. Resume ownership of, on failure to receive installment payments for some object.	122 143 104 86 18 152 190 98 116	P. Possessed by the noble or courageous (2 wds.).	171 26 78 185 148 20 41 33 123
D. Fastens with rope, chain, etc.	51 43 7 164 108 22	Q. One of the great apes, chiefly herbivorous.	105 136 73 85 128 178 188 3 28 159 199
E. Quail (2 wds.).	62 126 72 145 156 79 114 31 202	R. Great river of northern Texas, dammed for irrigation, 1924.	65 130 177 94 56 184 172
F. Colloquial for whimpered, cried.	93 32 118 45 103 14 133 154	S. Readily available (2 wds.).	124 129 102 167 176 84
G. Music direction for motion.	100 137 109 67 81	T. Bared.	142 24 47 38 101 117 4 40 186 64
H. One of a people of cent. Caucasus, possibly immigrants from Persia.	9 163 106 89 48	U. Determine legally the precise amount of damages or obligation.	174 127 141 2 23 97 63 10 37
I. Describing the part played by a super (comp.).	147 55 91 52 121 74	V. Monday's powerful anagram.	187 53 198 6 1 17 60
J. Regular collector of furnace residue.	66 21 151 173 181 8	W. Short piece of wool combed out from longer fibers.	96 191 158 196
K. Quail.	157 88 39 82 68 195 146	X. Large number of nails or slates, 1200 or even 1260.	138 58 153 161 110 95 12 80
L. Bundle of papers containing detailed report, esp. about a criminal and his work.	183 46 19 107 155 83 169	Y. A kind of cement used to fill holes in wood or stone.	168 90 134 59 25 165 99 35
M. Enunciated a conviction about.	201 13 149 180 139 112	Z. Zealously religious.	119 16 175 75 115 50 140 87 77 36

## 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.

							1	V	2	U	3	Q	4	T		5	B	6	V	7	D		8	J	9	H	10	U						
	11	A	12	X	13	M	14	F	15	N	16	Z	17	V	18	C	19	L	20	P	21	J	22	D	23	U	24	T	25	Y		26	P	
27	O		28	Q	29	N	30	O	31	E	32	F	33	P	34	B	35	Y	36	Z	37	U		38	T	39	K		40	T	41	P		
42	O		43	D	44	N	45	F	46	L	47	T	48	H		49	N	50	Z	51	D	52	I	53	V		54	O	55	I	56	R		
57	B		58	X	59	Y	60	V		61	A	62	E	63	U	64	T		65	R	66	J	67	G		68	K	69	B	70	N			
71	O	72	E		73	Q	74	I	75	Z		76	O	77	Z	78	P	79	E		80	X	81	G	82	K	83	L	84	S				
85	Q	86	C	87	Z		88	K	89	H	90	Y	91	I	92	A	93	F		94	R	95	X	96	W	97	U	98	C	99	Y	100	G	
101	T		102	S	103	F		104	C	105	Q	106	H	107	L	108	D	109	G	110	X	111	B	112	M		113	A	114	E	115	Z		
	116	C	117	T	118	F	119	Z		120	B	121	I	122	C	123	P		124	S	125	B		126	E	127	U	128	Q	129	S			
130	R	131	A	132	O	133	F	134	Y		135	N	136	Q	137	G	138	X	139	M	140	Z	141	U	142	T	143	C	144	A	145	E	146	K
	147	I	148	P	149	M	150	N	151	J		152	C	153	X		154	F	155	L	156	E	157	K	158	W	159	Q	160	A	161	X		
162	N	163	H	164	D	165	Y	166	B		167	S	168	Y	169	L	170	B	171	P	172	R	173	J		174	U	175	Z	176	S	177	R	
178	Q	179	N	180	M		181	J	182	N	183	L		184	R	185	P	186	T		187	V	188	Q	189	N	190	C				191	W	
192	A		193	O	194	N	195	K	196	W	197	A	198	V	199	Q	200	B	201	M	202	E												

Solution of last week's Double-Crostic will be found on page 8 of this issue.

FEBRUARY 8, 1958

The Saturday Review