

SR Competition No. 16

It completely escaped what for want of a better word we like to call our mind that this competition passed its first anniversary some little while back and is now well into a second year of uncalled-for silliness. Since the day when our trembling fingers tore open that first envelope, our respect for our contestants has grown by quantum leaps, whatever that means. But there must be a limit to excellence. We have therefore decided to set the *ultimate competition*. So: send us your version of an *SR* competition, complete with intro (see above), rules (see here), and prizes (see below). The three winners will receive our usual munificent \$25, and if we should actually *use* one of the competitions in a subsequent issue, the author will be paid at contributors' rates. Have fun.

Entries for Competition No. 16 must be received by February 6 and the winners will be announced in the April issue. Send submissions to *SR* Competition No. 16, *Saturday Review*, 150 East 58 Street, New York, N.Y. 10155. All entries become the property of *SR*.

Winners of No. 13

We asked you to invent the opening line of a novel and supply the name of the book and author. Before getting to the pleasant part of this report, we must ask those of you who faint at the sight of violence to turn aside. Will the contestant who thought we would not recognize "I shall soon be quite dead at last in spite of all" as the *real* first sentence of Beckett's *Malone Dies* come to the desk and hold out his palms this instant. Yes, you.

There. Otherwise, reading the entries was enormous fun. We are glad to see that "the duchess," who enjoys a certain impolite fame among connoisseurs of opening lines, is still kicking, throbbing, panting, and manifesting other signs of a generally bawdy life. A remarkable number of hilarious entries were unprintable in this family journal. Is the opening line now in competition with the limerick as a vehicle for ribald wit? We have never seen it, but there must be some classical example involving an accident with a washing machine, since in three separate entries the three parts of the human anatomy

least mentioned in these pages got caught in the wringer. Right. Those three.

As proof that our efforts are read by persons of tender years we need go no further than the numerous pooled entries that arrive from high school English classes. The first prize, in fact, goes to Scott Franzen (age unknown) of Ms. Rosalie Fisher's creative-writing class in the St. Joseph-Ogden High School, St. Joseph, Illinois. Never in living memory has the word "unfavorable" been so deftly used. This is the opening of Kari Crab's *The Crab Creature*:

The creature arose out of the frantic sea with a furious rage clutching the flushed-faced girl with his evil paws, and with great intensity pulled her beneath the unfavorable waters.

Second prize to Elizabeth J. Seaton of Springfield, Oregon, who must be one of the numerous devotees of our colleague Middleton. This is the opening of *The Hospitaled Fury*, by Verba Liza Nouné:

She medicined the patient, attared the room, and healthized the situation, or so she thought.

Third prize to Dr. J. Edwin Culbertson of Monroe, Louisiana, who wins not so much for the entry itself as for the story behind it. This is how Chapter I of *Here's to Him*, by Edwin Culbertson, starts:

When my great grandfather, Dr. E. Poe Harriss, married his Cherokee Indian wife she was a Wolfe; so was grandpa and remained one until he died in 1896.

Fact is, this is the actual beginning of a book Dr. Culbertson is writing about his ancestor, who sounds like a darling man. His Uncle McGuffy (*the McGuffy*) brought him up to be a preacher, but he found relief from his own hell-fire sermons by "private communion behind the church" with the prettier members of his flock. McGuffy sent him to medical school. Dr. Harriss married three times, "once for love and twice for money and tribal membership." His blond hair reached his waist, he snorted coke all his life, once shot a cardsharp and, undressing him to treat the wound, found his clothes full of aces and kings. Over his finally dead body his last wife said, "Well for once I know where he'll be tonight and that he'll be alone!" We can't wait for the book.

Puzzles

Wit Twister No. 173

Edited by Arther Swan

The object of the game is to complete the poem by thinking of one word whose letters, when rearranged, will yield the appropriate word for each series of blanks. Each dash with a blank corresponds to a letter of the word.

As ————— of bright coral inward turn—

As greying ————— within still hotly burn—

So, timid hearts may glow when ————— grown thin,

Yet hide that ————— of autumn love within.

With self-made —————, they seal their eyes from bliss

And ————— lips shut, though longing still to kiss.

A.S.

Literary Crypt No. 161

MYTH-GUMBLAYER UM PLEY

TUNYTR WL WINY STIBY ... UX

WOY HUBWULX BITTYG HUB-

WULX WOIX UX WOY HUBWULX

BITTYG ICWLFULVEISOR.

QYMMIPRX ZYMW

Answers next issue

December Answers

Solution to Wit Twister No. 172

Vera, aver, rave

Solution to Literary Crypt No. 160

This will never be a civilized country until we spend more money for books than we do for chewing gum.

Elbert Hubbard

Middleton Double-Crostic No. 202

(BARBARA) TUCHMAN:
MANKIND'S BETTER MOMENTS

In human activity the invention of the ball may be said to rank with the invention of the wheel. Imagine America without baseball, Europe without soccer, England without cricket, and Italians without boccie, China without Ping Pong and tennis for no one.

From the *Los Angeles Times*, April 27, 1980

Instructions:

If you've never solved one of these puzzles, it will probably look much more difficult than it actually is. If you can answer only a few of the WORDS correctly, you're on your way to solving the puzzle. Fill in the numbered blanks of all the WORDS you can guess and write the letter of each numbered blank in its correspondingly numbered square in the diagram. The letters printed in the upper-right-hand corners of the squares indicate from what WORD a particular square's letter comes.

The diagram, when filled in, should read as a quotation from a published work. The dark squares are the spaces between words. If there is no dark square at the end of a line, a word may carry over to the line below.

The first letter of each WORD, reading down, will spell the name of the author and the title of the work from which the quotation is taken.

You should find yourself seeing words and phrases taking form in the diagram; so you can work back and forth, from WORDS to diagram and from diagram to WORDS, until the diagram is filled in.

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

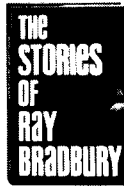
Middleton Double-Croctic No. 203

CLUES	WORDS	CLUES	WORDS
A. Irish poet; British sculptor; American boxer	58 66 78 95 104	N. Pitch that curves away from the batter	10 101 159 179 81 98 115 38
B. Purple or violet quartz, February's birthstone	109 151 164 9 13 37 45 53	O. 1912 Jerome-Monaco song (3 wds.)	39 60 117 140 189 67 99 149 157
C. Forsake, forswear, quit, put aside voluntarily	79 108 145 155 190 199 5 20	P. Chicken heart, lily liver, cold feet (2 wds.)	17 25 49 73 89 132 167 62 150 36 57 182
D. Being prepared or developed (3 wds.)	40 56 83 133 183 15 32 100 184 195	Q. Felony; umbrage	120 154 172 29 68 180 84
E. County, central Republic of Ireland	6 70 105 126 160 188	R. Dandy, macaroni	11 138 24
F. Stately dance dating from the 16th century	197 1 110 161 169 185	S. Anti-crime phrase (3 wds)	85 22 177 18 35 42 143 116 170 123 107
G. Development or growth from within (biol.)	186 8 30 44 76 91 19 137	T. Storm, charge	96 52 80 27 4 34
H. One of two or more species of the same element having the same atomic number but differing in atomic mass	144 163 173 12 50 93 111	U. On the level, for real (2 wds.)	75 69 148 196 118 128 147 90 175
I. Vex, harass; comb or card, as wool	119 125 176 23 41	V. American actress ("Laura," "The Razor's Edge;" full name)	142 86 102 136 43 74 14 26 2 82 162
J. Roman lyric poet and satirist (65 B.C.-8 B.C.)	88 106 121 168 31 47	W. King Arthur's father (full name)	7 97 54 134 191 46 64 112 178 174 193 165 158 153
K. Burst into bloom	59 114 129 48 92 135 192 103 33 55	X. Georgia city noted for golf tournaments	16 51 166 139 124 127 113
L. Glide along at a height; fly upward	122 130 181 194	Y. Old fellow, esp. an elderly rustic	171 72 61 77 152 131
M. "Where the pictures for _____ atone" (2 wds.; Pope, "The Dunciad")	28 63 71 87 3 146 198	Z. Connoisseur, master	94 21 187 141 156 65

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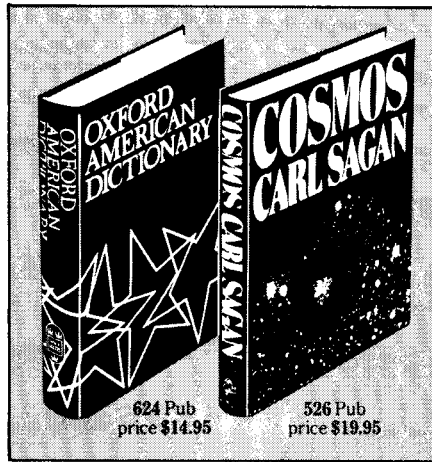
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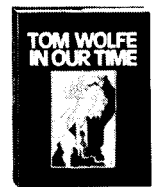
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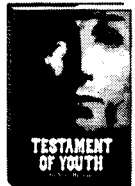
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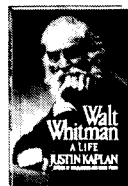
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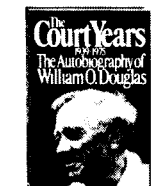
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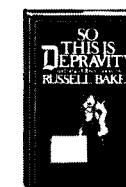
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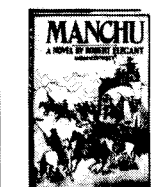
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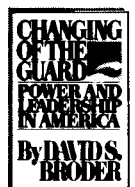
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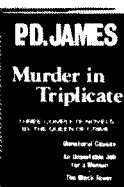
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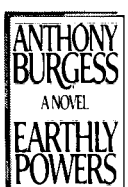
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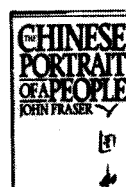
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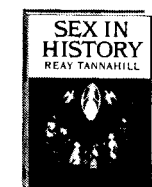
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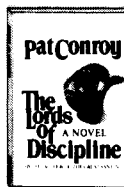
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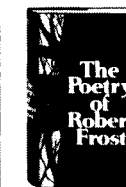
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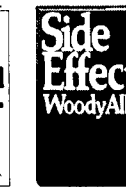
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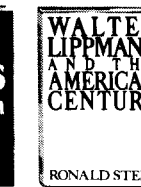
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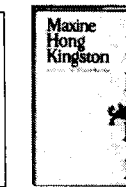
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SR RECOMMENDS

Books

Fiction

☞☞☞☞ **Earthly Powers**, by Anthony Burgess (Simon & Schuster, 448 pp., \$15.95). While novelist Kenneth Marchal Toomey makes a religion of his art, Cardinal Campanati is intriguing at the Vatican, making an art of his religion. Each seeks the glory of an earthly crown, and in their separate ways they fail as men by succeeding in their art. Huge, symmetrical, very funny, and filled with the ideas and obsessions Burgess has hinted at in his other writing, *Earthly Powers* is a novel of Tolstoyan proportion.

☞☞☞ **The Collected Stories of Eudora Welty** (Harcourt Brace Jovanovich, 576 pp., \$14.95). With the release of this collection of every story she has ever published, Eudora Welty takes her rightful place in the classic company of Chekhov, Maupassant, and Poe. She is one of the few Southern writers who are not moralists. She does not guide the reader to think as she does; there is no "right," no "wrong," only that rare thing called compassion, sensuously evoked.

☞☞ **Horn of Africa**, by Philip Caputo (Holt, Rinehart and Winston, 491 pp., \$12.95). The length to which three men will go when "free to exceed the bounds of acceptable human conduct" is the subject of Philip Caputo's first novel. His intuitive grasp of human motivation, flair for the theatrical, and descriptive acuity prod us into a startling reevaluation of man stripped of personal illusions and denied civilization's ethical restraints.

Nonfiction

☞☞☞ **Lectures on Literature**, Vladimir Nabokov, edited by Fredson Bowers (Harcourt Brace Jovanovich, 344 pp., \$19.95). The delightful bias behind this collection of teaching lectures is that "great novels are great fairy tales." Nabokov's celebrated cantankerousness is much in evidence here, but the emphasis is on the magic and

rapture of words, a theme irresistibly reinforced by the dazzle of Nabokov's own style.

☞☞ **The Art of Maurice Sendak**, by Selma G. Lanes (Harry N. Abrams, 278 pp., \$40). Eating and the fear of being eaten have long been the preoccupations of children—and of illustrator Maurice Sendak, who has created those pudgy wild beasts, with their bulging yellow eyes and teeth-lined smiles, to ward off the demons of his childhood. Sendak's rage at being sent to bed without supper as a child gave birth to the angry, vindictive little boy in his controversial triumph *Where the Wild Things Are*, his first and still most popular picture book. Selma G. Lanes traces Sendak's colorful career with pictures in a luscious volume designed to incite the imagination of any fearful adult.

☞☞ **A Biography of Alice James**, by Jean Strouse (Houghton Mifflin, 384 pp., \$15). Idealization and underestimation, the companionable twins, ruled the view of women in the James household. Alice didn't have the strength to leave home, marry, and raise children, and the men she wanted to please were her father and two oldest brothers, William and Henry. As a result, she spent her life between a pedestal and a sick bed. Jean Strouse brings us a subtle and compelling biography of the talented invalid who was Alice James.

☞☞ **Corridors of Time: 1,700,000 Years of Earth at the Grand Canyon**, by Ron Redfern (Times Books, 198 pp., \$55). It is not merely the origin of the Grand Canyon that Ron Redfern attempts to discover in this book, but the origins of the earth and of life. Using the canyon as its constant focus, the text traces the history of the earth from the first whirl of gaseous

matter to the present. As a photographer, Redfern meets the spectacular head-on; his panoramas see everything the eye sees and all but surround the viewer. A marvelous evocation, perhaps the best ever, of the Grand Canyon.

☞☞ **Walt Whitman: A Life**, by Justin Kaplan (Simon & Schuster, 416 pp., \$12.95). In this delicate, calm, and painstaking biography, Justin Kaplan attempts "to look for the biographically rational line of development that led from the journalist-loafer to the incomparable poet." By his orchestration of detail, Kaplan shows us not one or two sources for Whitman's images and innovations but a thousand sources, amounting to a background. Kaplan is a superb biographer who understands the poignancy of exactness.

Film

☞☞ **Nine to Five**. Jane Fonda, Lily Tomlin, and Dolly Parton are delightful as three corporation employees who break out of their "pink-collar ghetto" and prove that revenge is funny as well as sweet. Far from the simplistic Women's Lib movie one might expect, Colin Higgins's comedy takes off with his stars' talents and the director's off-beat wit.

☞ **The Formula**. This Steve Shagan thriller about the search for the Nazis' synthetic-fuel formula is given special class by George C. Scott's tenacious detective, Marlon Brando's wry portrait of a man who's made customers of us all, and its European locales.

Theater

☞☞☞ **The Pirates of Penzance** (Uris Theater, New York City). Director Wilford Leach and music director William Elliott set an overall tone of intelligence and charm. This *Pirates* has been put together by contemporary Americans who love and respect the work but who will not try to mimic Victorian Englishmen or their descendants. Unapologetically starring

SR's Phoenix Code

- ☞☞☞☞ Outstanding
- ☞☞☞ Excellent
- ☞☞ Good
- ☞ Notable