

THE REPORTER Puzzle 11

by HENRY ALLEN

DIRECTIONS

- 1) Each crossword definition contains two clues. One is a conventional synonym; the other a pun, anagram, or play on words.
- 2) Letters from the acrostic should be transferred to the corresponding squares in the crossword, and vice versa.
- 3) The initial letters of the correct words in the acrostic will, when read down, spell out the name of a prominent person.

A. 12 8 30 52 200 134 178 Authentic

B. 76 126 26 204 114 86 48 192 196

160 68
Figurative description of how a lover falls. (3,2,6)

C. 78 94 156 122 58 112 222 106
Dotted twice.

D. 46 128 182 100 120 168 2 70 36 210
Sailor holding a certain rank or rate. (4,6)

E. 162 170 14 176 A name of Rembrandt

F. 32 214 18
"Better the byrde in hande than ___ in the wood." John Heywood: Proverbes, Part I, Chapter XI.

G. 6 194 148 220 140 108 50 198 118
174 166 202 28 56 188 66 224 92

212
Nursery rhyme. (4,1,4,2,8)

H. 44 216 150
Expression of polite attentiveness.

I. 40 208 164 62 42 142 60
Followed by Word L, a chief concern of Acrostician.

J. 190 218 38 16 146 90
Expression often used to clarify or give inside information (2,4)

K. 34 64 98 80 186 Count _____.

L. 104 154 136 See Word I.

M. 180 10 84 4 72 Indoor and outdoor sport.

N. 22 88 110 184 132 _____ going.

O. 158 138 24 116
William B. Franke's department.

	2	D		4	M		6	G		8	A		10	M		12	A		14	E							
16	J	17		18	F	19		21		22	N	23	24	O	25	26	B	27	28	G	29	30	A				
		32	F			34	K			36	D			38	J			40	I		42	I		44	H		
46	D	47		48	B	49		50	G	51		52	A	53				55		56	G	57	58	C	59	60	I
		62	I			64	K			66	G			68	B			70	D		72	M					
76	B	77		78	C	79		80	K	81			83		84	M	85	86	B	87	88	N	89	90	J		
		92	G			94	C						98	K			100	D					104	L			
106	C	107		108	G	109		110	N	111		112	C			114	B	115	116	O	117		118	G	119	120	D
		122	C					126	B			128	D					132	N				134	A			
136	L	137		138	O	139		140	G	141		142	I	143			145		146	J	147		148	G	149	150	H
						154	L			156	C			158	O			160	B			162	E		164	I	
166	G	167		168	D	169		170	E	171			173		174	G	175	176	E	177		178	A	179	180	M	
		182	D			184	N			186	K			188	G			190	J			192	B		194	G	
196	B	197		198	G	199		200	A	201		202	G	203		204	B	205			207		208	I	209	210	D
		212	G			214	F			216	H			218	J			220	G			222	C		224	G	

ACROSS

16. Unknown in the Italian year.
21. Retreat to a particle for a meeting.
46. I race for a service (3,5).
55. Ninety see you for an alibi.
76. Marxist out and traveled.
83. Ta-Ta! Pre-Christian times about by a mouser (5,3).
106. Snidest opposition.
114. Grey figs? No, I cook breakfast foods (3,4)
136. A message can be pleasing by a mixed up mountain.
145. Views of Arts and Sciences not sad in cart.
166. The queen is confused, afraid, that is.
173. Deantost about to partake (2,6)
196. So fen coins on admission.
207. Hill in Nazi onslaught.

DOWN

2. Mom's sister sounds as though she's in the 400, yet she's a recluse.
4. Toes the line when faced with scorn of a thousand.
6. Afraid? Yes, but dare a little, science.
8. Feast almost in sin. Confused, it pollutes.
10. Recall coal after that Latin thing.
12. Twitch in heaven? That's the tape.
14. Irish novelist heard in pleasures.
89. Attack found when old age grins so.
111. Less in black. About high birth, rather.
117. A geezer in a mood to get active.
128. Ben has his pint and a crooked fastener.
139. British gunner in French restaurant with a bottle.
145. Sport is King!
167. Nothing in drink but a drug.

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Miss Howitt sings like one born and bred in Seville.

PUCCINI: MADAMA BUTTERFLY. Toti dal Monte, soprano; Beniamino Gigli, tenor; *et al.*; Chorus and Orchestra of the Rome Opera House, Oliviero de Fabritiis, cond. (*Angel*, 2 records; mono.)

This 1939 recording remains the most touching and distinguished *Butterfly* on discs. It is good to have it back in circulation.

There can be differences of opinion regarding the quality of Toti dal Monte's timbre, which turns nasal and rather thin in the upper register and which some listeners (not I) may find objectionable. But there can be no question at all, it seems to me, as to the supreme sensitivity with which she uses her

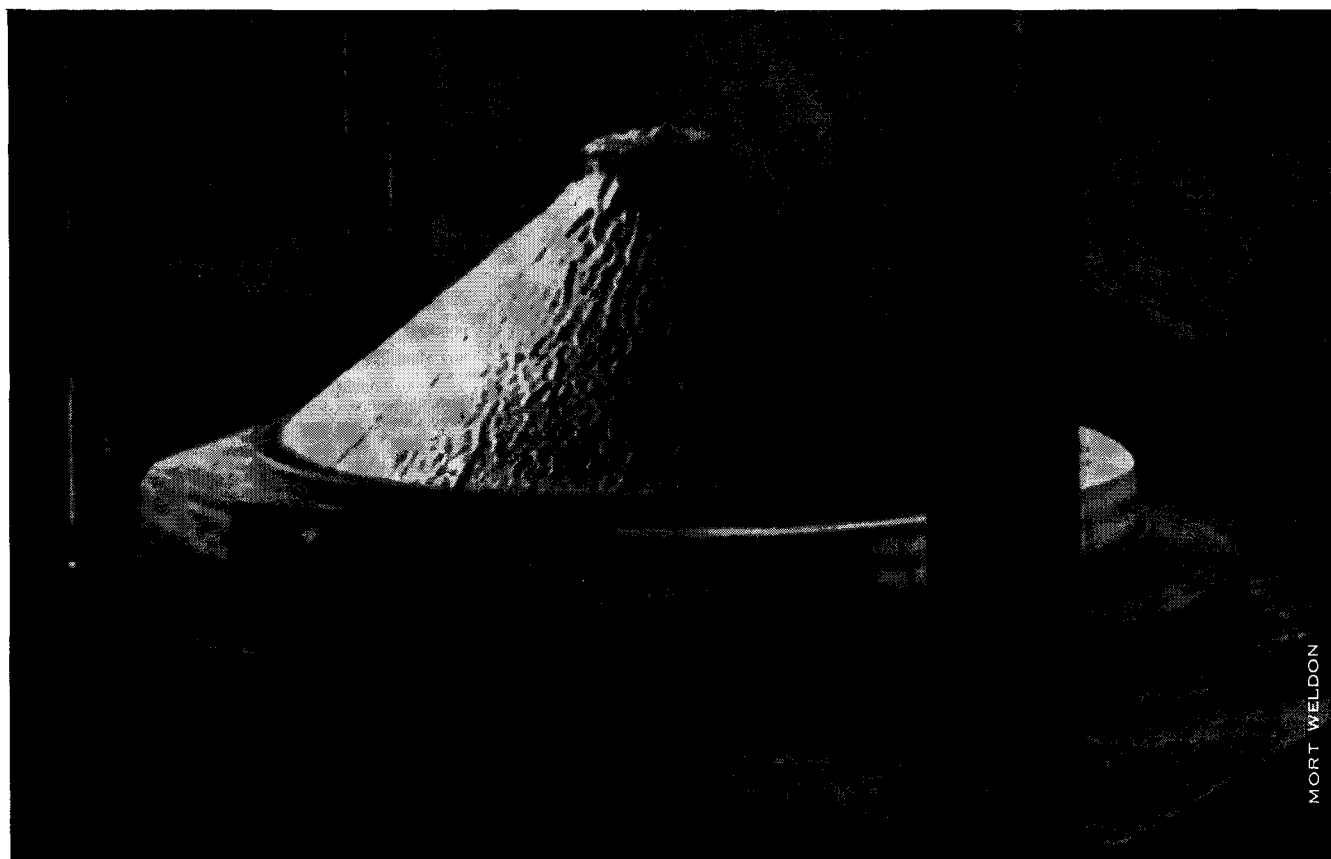
voice. This is vocal acting of a kind seldom encountered on the operatic stage today. The Act II duet with Sharpless (well sung by Mario Basile) is full of masterful touches. Let me single out one: the pathetic amazement with which Butterfly repeats the words "*non mi rammenta più*" ("remembers me no longer") from Pinkerton's letter, an exquisite piece of timing and coloration. And how delectable it is to hear a soprano who savors the Italian language (for example, the sound of double consonants in words like "*bocca*," "*occhio*," "*troppo*") instead of merely viewing it as a collection of convenient vowels on which to vocalize. This is not to imply that dal Monte's gifts are purely those of the *disease*. She is

an accomplished musician, acutely rhythmical, with a rare regard for the subtle gradations of phrase sculpture.

Just as no other Butterfly on records approaches dal Monte's, so no other Pinkerton comes within hailing distance of Gigli's, whose artistry and incredible opulence of tone were captured here at optimum estate. De Fabritiis is an incisive conductor, and the 1939 sound is still good.

HANDEL: ACIS AND GALATEA. Joan Sutherland, soprano; Peter Pears, tenor; *et al.*; St. Anthony Singers and Philomusica of London, Sir Adrian Boult, cond. (*London*, 2 records; mono or stereo.)

A pastoral tragedy, filled with the noble serenity and the sprightly



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THE HOUSE BUILT ON SAND

The Conflicts of German Policy in Russia 1939-1945

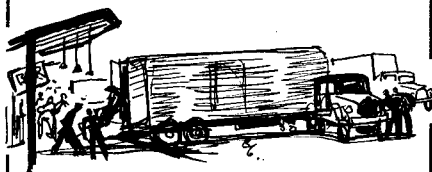
By Gerald Reitlinger

author of *The S.S.: Alibi of a Nation*

From many unused sources, including the mass of documents produced at Nuremberg, the noted British historian has written the first detailed inside account of Hitler's disastrous Russian venture. From the Friendship Pact negotiations in 1939 he traces the vacillations of Hitler's policy, his costly quarrels with his high command, and his assumption of the personal direction of the war. The second part of this authoritative and dramatic book tells the tragic and wildly crazy story of the Russian Liberation Movement and its army. With index, notes, bibliography, appendices, and fold-out maps. \$6.95

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good humor that Handel could summon forth for any occasion. It opens on a rather conventionally jolly note, but picks up interest as soon as Polyphemus arrives on the scene (with his spirited air "O ruddier than the cherry"), and builds up to an affecting colloquy between the soprano and the chorus in lamentation and solace over the death of Acis.

Joan Sutherland's pure, silvery tone and her soft, controlled trill are both marvelously apposite to the role of Galatea. Ideally she should have a more robust and youthful-sounding partner as Acis than Peter Pears, but as usual this intelligent tenor makes up with his art for what he is not endowed by nature. Sir Adrian Boult directs a small body of instrumentalists and choristers, and the orchestration is Handel's own.

SCHUBERT: STRING QUARTET IN D MINOR ("DEATH AND THE MAIDEN"). Juilliard Quartet. (RCA Victor; mono or stereo.) Amadeus Quartet. (Deutsche Grammophon; mono or stereo.)

Not since the early days of the LP era have so many splendid records of chamber music been issued as in the past several months. And no wonder. Stereo has opened up a new sonic dimension for this repertoire. Anyone who believes that the two-channel medium confers its bounty only on large orchestral and choral works should hear a string quartet in stereo. *Death and the Maiden* would be a fine choice, particularly as performed by the Juilliard Quartet. It runs rings around the London-based Amadeus ensemble in re-creating the febrile tensions, heavenly reveries, and muted otherworldliness of this masterpiece.

—ROLAND GELATT

Where Liberals Fear to Tread

NAT HENTOFF

UNLIKE Mort Sahl, whose heaviest ammunition is aimed at the Republicans, Lenny Bruce, the most controversial of the newer "intellectual" comedians, cuts beneath politics into the daily evasions of what he terms "first-plateau liberals." To my knowledge, no other comedian has ever talked scornfully in his performance on stage of "white Jews" who will not fight segregation or has explained in graphic detail how much "sicker" Philadelphia is than Little Rock.

The Bruce "bit" that has exposed him to exceptionally infuriated criticism in the trade press and in general newspapers is a dialogue with Negro guitarist Eric Miller on the way some whites socialize with Negroes at a party. The lines are close enough to parody to allow the audience to laugh, but many find themselves squirming nonetheless because Bruce's underlying point is how very little casual social relationship exists between Negroes and even the most enlightened white liberals.

Miller stands with a glass in his hand as Bruce, playing a home-

builder, approaches him with strained affability. After a few seconds of awkward silence, Bruce says, "You know, that Joe Louis was a hell of a fighter." Miller agrees. Bruce asserts that he has no prejudices, and begins to make anti-Semitic references to some of his clients, stopping suddenly to ask Miller, "You're not Jewish, are you?" After Bruce has proposed toasts to Bojangles, Stepin Fetchit, and Paul Robeson, Miller jauntily suggests one to the Mau Mau. Bruce finally invites Miller to his house ("It'll be dark soon"). The tag of the skit, which changes in detail from night to night, involves a drunken Bruce instructing Miller not to "do it" to his sister. Almost invariably, a few members of the audience walk out at this point.

BRUCE used that party dialogue often when he was at New York's Blue Angel earlier this year, and the critics were far from favorable. In the *Journal-American*, Gene Knight protested the "insulting way in which he ridiculed races and creeds. Nor was there any excuse for his foul