

THE REPORTER Acrostickler® No. 77

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: the acrostician.

1	2	B	3	4	A	5	6	J	7	8	D	9	10	E	11	12	F	13	14	K	15				
16	G		18	F		20	C		22	B		24	C		26	I		28	I		30	A			
31	32	J	33	34	D	35		37	E		39	B		41	42	H	43	44	E	45					
46	K		48	J		50	51	52		54	55	56		58	D		60	J							
61	62	H	63	64	B	65	66		68	A		70	71	72	D	73	74	A	75						
76	D					80	81	82	83	84	85	86									90	D			
91	92	B	93	94	D	95		97	98	99		101	102	A	103	104	J	105							
106	B		108	J			111	H	112	113	114	115	D			118	K					120	K		
121	122	D	123	124	J	125		127	128	129		131	132	G	133	134	I	135							
136	H					140	141	142	143	144	145	146											150	B	
151	152	J	153	154	C	155	156		158	H		160	161	162	F	163	164	H	165						
166	E		168	E		170	171	172		174	175	176		178	J									180	C
181	182	J	183	184	E	185		187	E		189	D		191	192	J	193	194	H	195					
196	A		198	J		200	I		202	C		204	C		206	G		208	K					210	E
211	212	I	213	214	K	215	216	H	217	218	F	219	220	A	221	222	C	223	224	J	225				

A 74 220 196 30 68 102 4 " . . . a feeling and a love, / that had no need of a ___ charm." Wordsworth, "Tintern Abbey."

B 92 2 106 64 22 150 39 A townsman.

C 24 180 154 20 222 202 204 Mustard gas.

D 189 76 58 72 8 115 90 34 94 122 A body of water off South-West Africa (7,3)(var. sp.).

E 44 10 168 166 187 37 184 210 Browning wrote one to Asolando.

F 12 218 162 18 "Geniumque _____ ... precatur." Virgil, "Aeneid."

G 206 132 16 "Here's not a modest maiden _____/But breeds the final Trumpet." Hardy, "The Levell'd Churchyard."

H 42 136 216 164 62 111 194 158 As a general thing.

I 28 212 26 134 200 The European service trees.

J 192 48 178 224 152 124 6 60 104 32 182

198 108 Leader of the United National Independence Party in the Acrostician's bailiwick.

K 118 208 214 120 46 14 Pertaining to the element whose atomic number is 39.

ACROSS

1. Separated, he and I plod about until almost frozen, but that's the earmark of the government of South Africa (9,6).
31. This dance has spirit to a certain degree.
41. Bury it between.
50. It comes from the refrigerator of a small French company.
54. Tee off in the summer.
61. The current is on backward at the gambling hall.
70. Gathers tacitly when both poles are on fire.
80. Take out the vanilla flavoring.
91. In Scotland this wanderer doesn't seem angry.
97. The state of things before Prometheus' gift upset the war.
101. This Levantine inn is back about the ages.

111. Draws in fifty and thousands more.
121. These Indian farmers have their own story.
127. The sheep in New England probably heard you.
131. In the example before us, fourth class at the service academies.
140. A draper on the march.
151. Guillotine as he bade.
160. Run away where the deportee came in.
170. A big person in U.S. slang is good back in France.
174. They go with the sound of a certain vowel that has altered.
181. A nun that is boredom herself.
191. 151 this ability and get murder.
211. The people of Salisbury and the Acrostician's compatriots (5, 10).

DOWN

1. Major concerns of the Acrostician (7,8).
3. French friends are all the same to one of us.
5. Prepared for action and altered the gun's deflection.
7. Move inch by inch to the rim.
9. Disavow change in a unit of force.
11. What belongs to the east gets squared away.
13. Mexican cordage found in Scottish thistles.
15. Fruit from the Ridings. Sorry, I help speak for it (9,6).
51. Apparently it takes a hundred oxen to steer a navy boat.
55. A sign of nervous disorder in politicians.
68. The streetcar line puts a vehicle on the road.
82. Tie in the railroad with this ancient cathedral town.
84. Bearded like wheat and expressed with three major points in an ad.
93. Chinese leader in the Burma outlands!
103. An American drink found in a British town.
125. Are his naps generally Iberian or siestas?
131. Pushes down hard on the printing machines.
141. A great commotion in changing a dollar.
145. The Anglo-Saxon equivalent of "th" in revised Hindustan.
153. The native who speaks the latter language is a Hun l'd change.
163. Miss Stewart in an American-Italian atmosphere.
172. The two of them may be hot.
174. Astounded at the start of a wedding ceremony.

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THE REPORTER

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less work among the Iroquois that it would be necessary first to convert the licentious white frontiersmen. Professor Horgan quotes Cortés to the same effect in a protest he made against a royal order to permit the mingling of natives and white colonists. Most of the Spanish, Cortés declared, "are of low condition and manner, and vicious . . . and if they were to be free to move about in Indian towns, they would sooner convert them to their vices than attract them to virtue."

The original English charters frequently carried injunctions to convert the Indians, but they were seldom taken seriously. Fifteen years after the founding of Jamestown, Indian resistance almost wiped out the Virginia Colony and ended any projects for peaceful co-operation in that area. In New England, the Puritans, imbued with Calvin's doctrine of election, cast the Indians in the role of Satan's agents and thus felt no compunctions about killing or enslaving all who resisted. The first generation of Quakers in Pennsylvania displayed in their dealings with the Indians all the virtues George Fox urged them to cultivate. But later generations, corrupted by material success, appeared altruistic only in comparison with the abrasive Scotch-Irish on Pennsylvania's frontier.

The regional variations in Virginia, Pennsylvania, and New England reflected the absence of a clear-cut crown Indian policy. Unlike the Spanish provinces, each colony evolved its own response to the Indian conditions it encountered. If by the 1760's a pattern had emerged, it was not because of abortive attempts of the crown to centralize control of the fur trade and Indian affairs.

A comparable lack of unity among the Indians caused problems for the English. The Aztec empire was a greater military obstacle than any the Indians along the Atlantic Coast could present to the English, but once the Aztecs were overcome, the Spaniards inherited a pattern of control that greatly facilitated their conquest of all Mexico. For the English, a new Indian challenge lurked beyond every river or chain of hills. Defeated piecemeal as the English needed their land, the tribesmen

were pushed farther and farther west. While the Spaniards and the Indians tended to blend their cultures, the fate of the Indians in English territories was either displacement or annihilation.

Analyzing 'The Kick'

NAT HENTOFF

THE RELUCTANT ART: THE GROWTH OF JAZZ, by Benny Green. *Horizon*. \$3.50.

Despite the increase in books about jazz, the non-musician reader still has difficulty finding one to help him understand the music itself. There is too much history and not enough competent musical criticism. Most jazz critics substitute metaphors for analysis, providing a blur of impressions instead of explanations of the basic stylistic differences between individual jazz players. An exception is André Hodeir's *Jazz: Its Evolution and Essence* (Grove Press, now available in Evergreen and Black Cat paperback editions). Sizable sections of Hodeir's book, however, are bristlingly technical.

What has long been needed is an introductory exploration of jazz essences, and *The Reluctant Art* meets that need. Its author is a British saxophonist who doubles as jazz critic for the *Observer*, and occasionally for the BBC. In contrast with the feverish excesses of much jazz writing, Mr. Green's style is lucid and graceful and he has an acidulous wit. He is contemptuous, as he should be, of most jazz criticism: "Whenever confronted with true originality, the ill-equipped critic has instinctively retired in disorder, trailing his abstruse jargon behind him." He is also resistant to sentimentality: "The curse of jazz music is its hagiography . . ."

The Reluctant Art consists of essays on five musicians whose work illustrates both "the highly pressurized rate" of the music's evolution and the concomitant growth of the jazzman's self-consciousness. As jazz has become more complex and designed more for concentrated listen-