

Bobby D and Me

WHEN I'M NOT WORKING AS AN ACTUARIAL CONSULTANT or creating crazy puzzles for Contingencies, I'm likely to be writing songs. I've written songs my whole life. Even though I grew up loving Bob Dylan and Paul Simon, I would say that my songs aren't anything like theirs. Most of their songs tend to be impressionistic:



Crimson flames tied through my ears
 Rollin' high and mighty traps
 Pounced with fire on flaming roads
 Using ideas as my maps
 "We'll meet on edges soon," said I,
 Proud neath heated brow
 ("My Back Pages," Bob Dylan)

Out in the Indian Ocean somewhere
 There's a former army post
 Abandoned now just like the war
 And there's no doubt about it
 It was the myth of fingerprints
 That's what that old army post was for
 ("All Over the World or the Myth of Fingerprints," Paul Simon)

Before the 1960s, pop songs were literal, "Mairzy Doats" and maybe "Oh, Susanna!" notwithstanding. But since Bob Dylan and Paul Simon, there has been a strain of pop song that is very different. I've often wished I could write impressionistic lyrics, but I just can't. I got trained in musical theater songwriting, and when you're writing songs to advance a plot or evoke a character's emotional core, you do kind of have to be literal.

I think I've found my way in, though. These little sonnets you've been solving, with one- or two-word anagrams in each line, provide a path. It's no surprise that restrictions lead to freedom. Being forced to rhyme a certain way, in iambic pentameter, while embedding the anagrams, has freed the impressionistic poet in me! "Encoded Notes From a Convention Scout" (January/February 2011) was a surreal letter-from-the-road from an overtired convention location scout. "Operas and Presidents" (July/August 2011) depicted a Fellini-esque circus world of opera singers, overweight ballet dancers, and Cher, all performing at a presidential campaign fundraiser. "September Song"

(September/October 2013) was an account of someone riding out Hurricane Sandy while watching James Dean movies on TCM. And "Indie Film Director Shoots Action Film" (May/June 2014) told of an auteur being forced to shoot low-brow movies so he could keep his stripper girlfriend supplied with dope, jewelry, and sex toys. It's fair to say that none of these ideas would have occurred to me absent the anagrams and the iambic pentameter.

So that's going to be my angle when I try writing impressionistic lyrics. I'm just going to pick a list of things to anagram and then have at it! Who knows? I could write the next "Mr. Tambourine Man"!

Until then, though, I'm sticking with sonnets. This is another Petrarchan one. It represents a radical departure for me, though, because the last six lines are rhymed *cdcdcd*. All my previous ones were *cdecde*.

Solvers have to determine the category of things being anagrammed. They are nouns, but you will have to figure out whether they are people, places, or things. They're not obscure, they are all related, and there are no tricks—one anagram per line, anagrammed in either one or two consecutive words.

Thanks to Eric Klis and Bob Fink for test-solving and editorial suggestions.

Post-Apocalyptic Global Warming Dirge

The least that we can do is make a list,
 On tablets they'll unseal in eons hence,
 Of all the facts that led men to dispense
 With preludes and look inward for the gist.
 Pure conics as a cause can't be dismissed.
 Some say the Nineties still hang in suspense.
 A bar he played made no harmonic sense.
 I won ten bucks and then we all got pissed.
 We have a limit now: one elk per chef.
 As Marches die, we still must kill our meat.
 If all this is a game, well, then, I'm ref.
 If all one eats is herring, cod's a treat.
 Messiah says, "I cure those who are deaf."
 Why would a savior lie, maraud, or cheat?

Solutions may be emailed to thomas.toce@ey.com.

In order to make the solver list,
 your solutions must be received by Sept. 30, 2014.

Previous Issue's Puzzle—Double Trouble

ACROSS

- PRETTINESS and PERSISTENT anagrams
- EPIC—EPICer (“Two thirds of recipe” reversed)
- RUNT—(B)RUNT (“impact, after a bit”)
- ELDEST—“hostEL DESTroys”
- MINYAN—anagram of “many in”
- ENHANCE—“ENHarmonic trANCE”
- BARRIER—BIER (“stand near grave”) around ARR. (“arrival”)
- DECIMATION and MEDICATION anagrams
- BLEEP—SLEEP replacing S with B (“with bachelor not satisfactory”)
- PIONS—PINS (“brooches”) around O (“laden with love”)
- NADIA—N (“Name”) + A + DIA (“day in Mexico”) for Nadia Comaneci
- CISCO—double definition
- DOGES—D + OGES (“goes bonkers”)
- PERES—anagram of “spree”
- ANTAGONIST and STAGNATION anagrams
- HEMOSTAT—HE (“that man”) + MOST (“more than half”) + AT (“because of”)
- TERMITES—anagram of “emitters”
- RISE—homophone of RYES (“whiskeys”)
- RORY—homophone of ROAR (“clamor”) + Y (“club”)
- ELMS—every other letter in “key limes”
- URGE—(P)URGE (“topless cleansing”)
- SUPERSONIC and PERCUSSION anagrams

DOWN

- PREDICATES—anagram of “Pederastic”
- PENMANSHIP—anagram of “Penn. Mishap”
- RUBE—RUB (“Difficulty”) + E (“English”)
- EPEE - first letters of “earnestly proposing enclosing everything”
- ENACTS—anagram of “stance”
- RINDED—anagram of “ridden”
- TERM—ET reversed (“a little green man turned”) + RM (“room”)
- IMAC—AC (“air-conditioner”) after I + M (“originally made”)
- SINAI—anagram of “A sin I”
- ILIAL—ILL (“sick”) around I (“one”) + A (“area”)
- EYEING—reversal of IE (“that is”) and YE (“the Old”) + N (“Northern”) + G (“general”)
- EERIER—“lake ERIE Receding”
- TRIO—anagram of “riot”
- CHIN—double definition
- SHOP—anagram of “Soph.”
- ANOS—AN + O (“old”) + S (“school”)
- TENTS—homophone of TENSE (“A bundle of nerves”)
- NINES—“Niece agNES” ball clubs
- TEEN—E (“error”) in “net” reversed
- TOOT—TOO (“also”) + T (“Thursday”)
- DINER—anagram of “in red”
- LATER—LATTE—T (“no tea, I’d say”) + R (“ultimately her”)
- BOGIE—BOG (“fen”) + IE (“that is”)
- PANSY—double definition
- CAMS—anagram of “scam”
- IGOR—I + GO + R (“right”)
- POTUS—anagram of “Spout”
- DATES—anagram of “sated”
- EONS—E (“Errors singularly”) + ON (“taking place”) + S (“Seymour’s head”)

- ESME—anagram of “seem”
- TRIP—T (“Tenor”) + RIP (“may he rest in peace”)
- AMOR—reversal of ROMA (“a Gypsy”)
- NEIN—NE (“Born”) + IN
- TALC—last letters of “Birgit, Sofia, Karl, and Eric”

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