

PRACTICAL ENGLISH

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THE TEENAGE ROMEO AND
JULIET—
AN EXCLUSIVE
INTERVIEW



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YOUNG ENOUGH TO PLAY SHAKESPEARE

Leonard Whiting/Olivia Hussey

Photo by William Johnson



The British teenagers deluge them with letters. But here, where *Romeo and Juliet* has not been released yet, things are different. "When we arrived in the States," says Leonard Whiting, "the *London Times* called. There'd been a report that we'd been mobbed at the airport." Olivia Hussey joins him in laughing at the thought. "There was exactly one man there, and he was a press photographer."

They won't be lonely, however, when *Romeo and Juliet* does have its American premiere in New York next month. They will be guests of honor at a special fancy-dress affair — which no one over 19 may attend! Most of the guests will be selected by means of a contest being worked out with a local radio station.

The two stars prefer the company of other teenagers. "In London," Olivia complains with disgust, "only old people were invited to the premiere. The only person there under 30 was Prince Charles."

"Except my two sisters," Leonard laughs. "I met them afterward, and their makeup was all blurred. They started to cry right at the beginning of the fight scene, and never stopped."

"When I saw it for the first time," Olivia says, her hazel eyes growing dreamy, "I cried too. It didn't seem like Leonard and me, but two other people."

You can see that Leonard and Olivia lead a kind of double life, half teenager and half star. The star half came about when director Franco Zeffirelli decided he wanted his *Romeo and Juliet* to be about the same ages as in Shakespeare. That was over a year ago, when Leonard was 17, Olivia 15. Today they are still teenagers, and they still act more like teenagers than like movie idols.

We caught up with them over sodas in an elegant New York soda shop. Olivia had just bought a huge Raggedy Andy doll. When she put it down for a minute, Leonard propped it on his knee and turned it into a ventriloquist's dummy. "Have a sugah?" he made Andy say with a Beatles accent, and flipped a sugar cube across the table. Then, switching to American Western, he coaxed, "They're real nice, pardner."

Olivia retrieved the doll and began fondling it. "I had one like this when I was little," she mused in her

clipped accent. "My aunt sent it to me from the States. But some dogs chewed it up. I was so upset." Her eyes clouded again at the memory. With her waist-length brown hair, and her plain dress with a "Pray for Rosemary's Baby" button on the collar, she looked even younger than her age.

Olivia, in fact, is a romantic. When she's at home, she broods over her gramophone while her jazz records spin lazily. Her favorites are organist Jimmy Smith and the trios of Ramsey Lewis and Oscar Peterson. When she goes out, she goes all out — dressed to the nines and dance, dance, dance.

Comes the dawn, however, and Olivia can be extremely serious. She admits frankly that she intends to be a big star. With her almost flawless beauty, she is a girl-most-likely to become one. But not on the strength of her beauty alone. She bristles when a publicity man says, "She's been compared to the young Elizabeth Taylor." To her, that's strictly Hollywood star stuff. She wants that too, but she's going after it the hard way, as a pro, an actress.

She certainly has the credentials. Among them are four years of training at a London drama school, and a stage role with Vanessa Redgrave in *The Prime of Miss Jean Brodie*. She is proud of both, including the fact that she also played in a school performance of *Romeo and Juliet* — as Romeo! She never played Juliet there, she says. "I thought you had to have blue eyes and blonde hair for that!"

Becoming an actor has been more of a strain for Leonard, since he didn't have Olivia's schooling. The type who freezes on tests, Leonard took a crucial one at the age of 11 and blew it. He missed his chance at the college track, and wound up in trade school.

He only got into the theatre, so to speak, by the back door. He sang with a pop group and cut a record. An agent heard him and suggested that he try out for a stage role in *Oliver*. This time he passed the test. "I had to be excused from my metal-working class for the show," he recalls. And he adds, "Winston Churchill wasn't very good in school, either."

Now his career is in full swing. Besides *Romeo and Juliet*, he has

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Cover photo by William Johnson

done classical comedy with Laurence Olivier, and he has a major role in *The Royal Hunt of the Sun*, a movie now before the cameras.

Leonard Whiting doesn't always dress the part of a star. On this occasion, he loafed about in blue jeans and a lumberjacket, both recent purchases at a Manhattan Army-Navy store. And this wasn't only because he was in the U.S. Even in England, he and Olivia don't get quite the star handling that they're likely to receive in years to come.

Leonard enjoys telling about a public appearance the two made in London. They were put up at a classy hotel and treated like royalty — until the reporters left. At that

exact instant, the management ordered them to surrender their rooms. Meekly, like Cinderellas after the ball, they left the hotel, climbed aboard buses, and went back to their parents' not-so-classy apartments.

One question always comes up in their interviews. Are Leonard and Olivia a Romeo and Juliet couple in real life? After all, those love scenes looked awfully convincing — ?

Nothing to it, they both said. "We're actors." The touch of pride crept back into their voices. "Either of us could have done the scenes just as well with someone else."

Well, then, how do they feel about the fictional Romeo and Juliet?

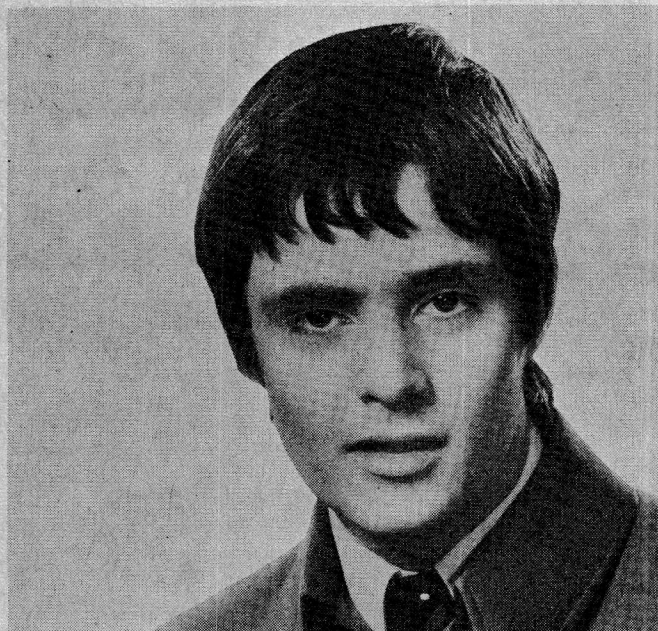
"One of my friends," said Leonard, "claims that if Romeo and Juliet hadn't died, they'd have been divorced by now. They're the two most incompatible people he's ever heard of."

"Some people," added Olivia, "say it's a good thing they died. By now he'd have to be going to work every day, and she'd have the washing-up to do."

But it was obvious that Olivia didn't like this unromantic idea. She hugged Raggedy Andy closer, and then went off to comb her hair.

The interview was over, the star part of their lives. They could pick up the teenage part now, right where they had left off.

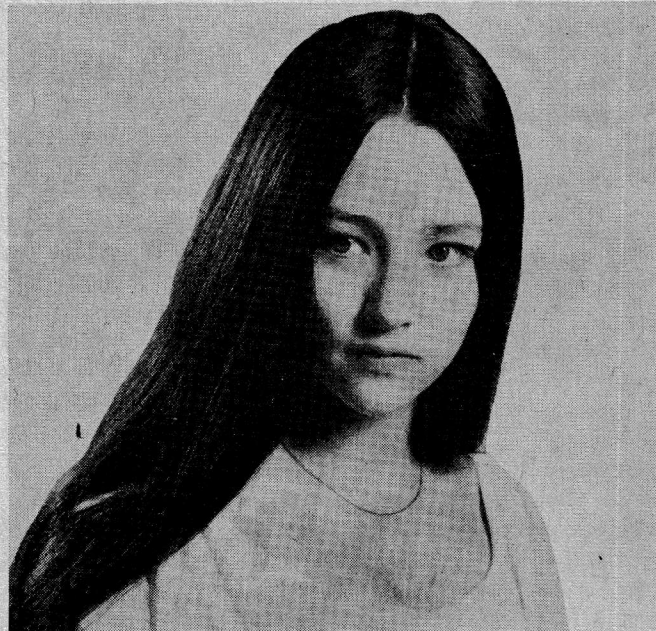
QUOTES FROM THE STARS



Leonard Whiting

On Romeo and Juliet: "Teenage love, way down beneath, was almost the same three or four hundred years ago. Romeo was a boy in love. When he caused Mercutio's death by blind chance, he almost went crazy. Juliet was the strong-willed one. She was willing to take a drug so she seemed dead and could wait for the reunion."

On Shakespeare: "What puzzles me is the way people talk about him. A sort of veneration cult. I don't think Shakespeare would have liked that. He must have been a very earthy, human man. That's why he would have liked our *Romeo and Juliet*. Our director, Franco Zeffirelli, was the first person to really show me how exciting and modern the plays can be. The big passion stuff in *Romeo and Juliet* is so true to life, you can play it from your own natural feelings."



Olivia Hussey

On being 15: "I didn't feel 15 when I started to play Juliet. I think that's because all girls think two years or more ahead of boys of the same age."

On her audition: "I only had eight lines to do, but I was so nervous I fluffed everything. My chances were gone and I was sort of relieved. Then I was called back — I couldn't believe it. Suddenly I was working in Italy."

On Zeffirelli: "He's a lovely man. We had a fight when he gave me a 75-year-old chaperone in Rome, and stopped my night life. But I found I would rather have Zeffirelli say 'You're stupid' than have any other director say 'You're wonderful.'"

On movies: "I like film work better than the stage. But I don't want to do another classic role for a long time. Something very modern — maybe with music."



Romeo: Bid her devise some means to come to shrift this afternoon.

ROMEO AND JULIET

by William Shakespeare

Part II

Adapted for the screen by Franco Brusati and Franco Zeffirelli*

Directed by Franco Zeffirelli

Starring Leonard Whiting (17) as Romeo

and

Olivia Hussey (15) as Juliet

Time: 15th century. A feud is tearing apart the Italian city of Verona. In Part I (*P.E.*, Sept. 13), Romeo and Juliet meet at a ball and fall in love at first sight. Too late, they realize they belong to enemy families.

Romeo goes to his friend and pastor, Friar Laurence, and tells him of his love for Juliet. Friar Laurence agrees to marry them, thinking that their union will end the feud between their two families, the Montagues and the Capulets.

... CATHEDRAL SQUARE. EXTERIOR — DAY (SUNNY)

The bells ring out nine o'clock. It is a fine, sunny day; the whole square is bustling with activity. At

the far end of the square the majestic figure of the Nurse appears, followed by Peter the servant. She makes straight for Romeo, Mercutio, and Benvolio, who are on the steps of the church.

ROMEO (*pointing at her*)

Here's goodly gear!*

A sail! A sail!

MERCUTIO

Two, two, a shirt and a smock.

NURSE

God ye good morrow, gentlemen. Can any of you tell me where I may find young Romeo?

*Excerpts from screenplay and stills printed through the courtesy of Paramount Pictures. Copyright © 1968 Paramount Pictures Corporation. All rights reserved.

*gear — matter

Romeo and Juliet
(Continued from page 5)

ROMEO

I am the youngest of that name,
for fault of a worse.

NURSE

If you be he, sir, I desire some
conference with you.

Mercutio plays tricks on the Nurse,
turning the poor woman round sev-
eral times until she falls to the
ground, shouting, amid the laugh-
ter of everyone. In vain does Romeo
try to stop Mercutio's cruel enter-
tainment.

MERCUTIO

Farewell, ancient lady . . .

He begins to walk away, tired of
the joke, with Benvolio.

Farewell!

He sings

Lady . . . Lady . . . Lady . . .

The Nurse gets up in a rage.

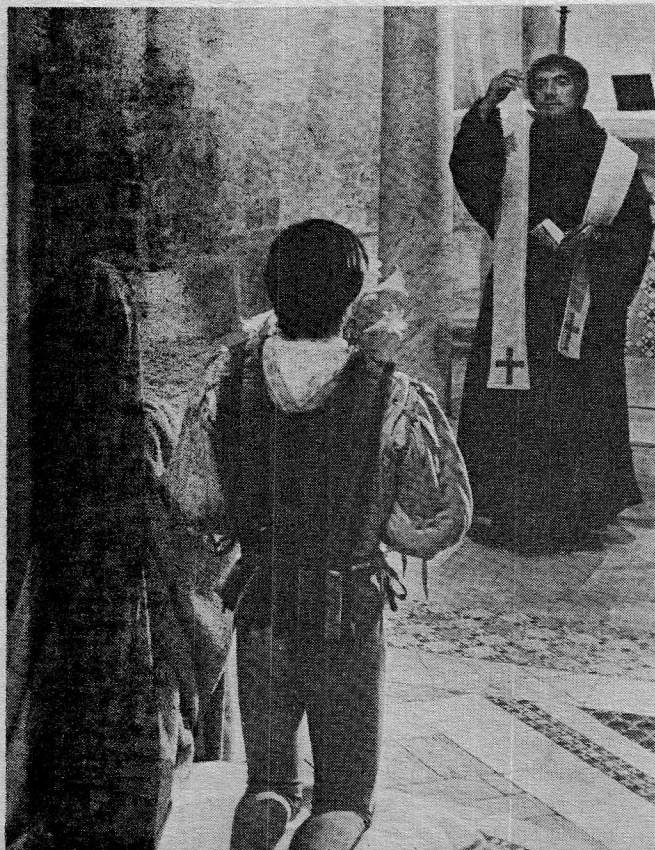
NURSE

Now, afore God, I am so vexed that
every part about me quivers — scur-
vy knaves!

To Romeo, in another tone:

Pray you, sir, a word . . .

And she signs to him to follow
her into . . .



. . . THE CATHEDRAL. INTERIOR — DAY

NURSE

Pray you, sir, a word: my young
Lady bid me inquire you out.

ROMEO

Bid her devise

Some means to come to shrift* this
afternoon;

And there she shall at Friar Lau-
rence's cell

Be shrived and married.

NURSE

This afternoon, sir, well, she shall
be there.

ROMEO

Commend me to thy Lady.

GARDEN AT CAPULETS' HOUSE. EXTERIOR — DAY.

Juliet at the garden-gate is anxiously
awaiting the return of her mes-
senger. The Nurse arrives, out of
breath, exhausted.

JULIET

Oh God she comes. O honey Nurse,
what news?

Hast thou met with him?

Now, good sweet Nurse, O Lord,
why look'st thou sad?

NURSE

I am a-weary, give me leave a
while,

Fie, how my bones ache, what a
jaunce have I had!

JULIET

I would thou hadst my bones, and
I thy news:

Nay come, I pray thee, speak, good,
good Nurse, speak.

The Nurse puts her hands on her
ears and answers, irritated:

NURSE

Your love says, like an honest gentle-
man, and a courteous, and a kind,
and a handsome, and I warrant a
virtuous . . . Where is your mother?

JULIET (indignantly)

Where is my mother! Why, she is
within!

Where should she be? How oddly
thou repliest!

Your love says, like an honest gen-
tleman,

Where is your mother?

Here's such a coil.** Come, what
says Romeo?

NURSE

Have you got leave to go to shrift
today?

Juliet has somehow understood that

*shrift — confession

**coil — upset

the question is not a casual one.
Her eyes sparkle as she answers.

JULIET

I have.

NURSE

Then hie you hence to Friar Laurence's cell,

There stays a husband to make you a wife.

Juliet rushes away, beside herself with excitement . . .

PASSAGEWAY IN THE MARKET AND CATHEDRAL SQUARE. EXTERIOR — DAY

Two figures cross the square. They are Mercutio and Benvolio, wandering aimlessly.

BENVOLIO

I pray thee, good Mercutio, let's retire,

The day is hot, the Capulets abroad:

And if we meet we shall not 'scape a brawl.

For now, these hot days, is the mad blood stirring.

As usual, Mercutio makes fun of his friend's fears. They have reached the fountain. Mercutio begins jokingly to splash water on Benvolio. But suddenly he falls silent, while his eyes, followed by Benvolio's, go towards . . .

. . . the center of the square, where Tybalt has suddenly appeared, followed by his friends.

TYBALT

Gentlemen, good den,* a word with one of you.

MERCUTIO

And but one word with one of us? Couple it with something, make it a word and a blow.

TYBALT

You shall find me apt enough to that, sir, and** you will give me occasion.

MERCUTIO

Could you not take some occasion without giving?

TYBALT

Mercutio, thou consortest with Romeo.

MERCUTIO (*still ironical*)

Consort. What dost thou make us, minstrels? And thou make minstrels of us, look to hear nothing but discords:

Mercutio points the tip of his sword toward Tybalt.

*good den — good evening

**and — if

Here's my fiddlestick; here's that shall make you dance.

One of Tybalt's friends points out that on the other side of the square . . .

. . . Romeo is arriving, hurrying, joyous — he and Juliet have just been married.

Tybalt snubs Mercutio.

TYBALT (*to Mercutio*)

Well, peace be with you, sir, here comes my man.

Romeo, who is hurrying up, having just left church, stops suddenly, starting, on seeing the Capulets around. The smile disappears from his lips.

TYBALT

Romeo, the hate I bear thee can afford

No better term than this: thou art a villain.

ROMEO (*smiling*)

Tybalt, the reason that I have to love thee,

Doth much excuse the appertaining rage

To such a greeting: villain am I none.

Therefore farewell, I see thou know'st not me.

Romeo bows slightly and is about to move on towards his friends. Mercutio is enjoying the situation, which seems to him highly entertaining.

TYBALT

Boy, this shall not excuse the injuries

That thou hast done me; therefore turn and draw.

ROMEO (*turning to him*)

I do protest I never injur'd thee, But love thee better than thou canst devise

Till thou shalt know the reason of my love,

And so, good Capulet, which name I tender

As dearly as mine own, be satisfied.

And he stretches out his hand to him. Tybalt looks at him in amazement. Tybalt's friends guffaw; the Montagues have given in, have been humiliated. Together with his group, he moves off, mocking and satisfied.

MERCUTIO

O calm, dishonorable, vile submission.

TYBALT (*ironically*)

What wouldst thou have with me?

MERCUTIO

Good King of Cats, nothing but one of your nine lives.

Romeo and Juliet
(Continued from page 7)

Mercutio whirls his sword.
Tybalt, still laughing, also draws his sword.

TYBALT

I am for you.

At the beginning the duel takes place in a joking atmosphere.

ROMEO

Gentle Mercutio, put thy rapier up.

MERCUTIO (to Tybalt)

Come, sir, your passado.

At last Romeo manages to hold back Mercutio; but Tybalt takes advantage of this to run the latter through with a thrust so rapid that hardly anyone notices; so that Romeo, seeing Tybalt hurry off silently, followed by his friends, believes in good faith that he has prevented the worst from happening, and laughs with Benvolio. Mercutio is still on his feet, his face drawn with pain.

MERCUTIO

I am hurt.

A plague o' both your houses, I am sped.

BENVOLIO (joking)

What, art thou hurt?

MERCUTIO

Ay, ay, a scratch; marry,* 'tis enough. (with closed eyes)

Where is my page? Go, villain, fetch a surgeon!

Romeo claps him on the back, merrily.

ROMEO

Courage, man, the hurt cannot be much.

MERCUTIO

No, 'tis not so deep as a well, nor so wide as a churchdoor, but 'tis enough, 'twill serve: ask for me tomorrow, and you shall find me a grave man.

(to Romeo)

Why the devil came you between us? I was hurt under your arm.

ROMEO (subdued, dazed)

I thought all for the best.

MERCUTIO

Help me into some house, Benvolio
Or I shall faint...

It is his last moment. The last spasm shakes his body and his mouth speaks the last bitter words, yelling:

A plague o' both your houses!
They have made worms' meat of me.

Mercutio falls on his back, and Benvolio with him.

BENVOLIO

O Romeo, Romeo, brave Mercutio is dead!

It takes another moment before the truth dawns on Romeo and all his friends. Then the boy suddenly becomes a man. Now the time of tragedy begins.

ROMEO (to himself)

This day's black fate, on more days doth depend;

This but begins the woe others must end.

He gone in triumph and Mercutio slain?

Away to heaven, respective lenity,
And fire and fury be my conduct now.

VARIOUS STREETS. EXTERIOR — DAY

ROMEO

Tybalt! Tybalt! Now, Tybalt, take the villain back again,

That late thou gav'st me! for Mercutio's soul

Is but a little way above our heads,
Staying for thine to keep him company!

Either thou or I, or both, must go with him.

TYBALT

Thou wretched boy that didst consort him here

Shalt with him hence.

Romeo hesitates for a moment, then rushes at Tybalt.

ROMEO

This shall determine that.

They fight long and furiously. It is a fierce duel. Romeo finally stabs his enemy with his dagger, brutally. Benvolio comes running up.

BENVOLIO

Romeo, away be gone.

The citizens are up!

Stand not amazed, the Prince will doom thee death,

If thou art taken; hence, be gone, away!

COURTYARD OF THE PRINCE'S PALACE. EXTERIOR — DAY

Two streams of yelling people arrive from opposite directions in the courtyard of the Prince's palace. Suddenly a deep silence falls. The Prince, surrounded by his armed guard, slowly comes down the stairs.

(Continued on page 29)

*marry — well (exclamation)

CARDINAL IDEOGRAMS



by May Swenson

0 A mouth. Can blow or breathe,
be funnel, or Hello.

1 A glass blade or a cut.

2 A question seated. And a proud
bird's neck.

3 Shallow mitten for two-fingered hand.

4 Three-cornered hut
on one stilt. Sometimes built
so the roof gapes.

5 A policeman. Polite.
Wearing visored cap.

6 O unrolling,
tape of ambiguous length
on which is written the mystery
of everything curly.

7 A step,
detached from its stair.

8 The universe in diagram:
A cosmic hourglass.
(Note enigmatic shape,
absence of any valve of origin,
how end overlaps beginning.)
Unknotted like a shoelace
and whipped back and forth,
can serve as a model of time.

9 Lorgnette for the right eye.
In England or if you are Alice
the stem is on the left.

10 A glass blade or a cut
companioned by a mouth.

Open? Open. Shut? Shut.

—May Swenson (born 1919)

This is May Swenson's numbers game. Do the shapes
of the numbers suggest the same ideas to you? Try
your own little poems. You can use the same numbers,
or go on beyond 10. And how about letters of the
alphabet? 26 poems right there!

Cardinal numbers, by the way, are those without -st, -th, etc. An ideogram is a
symbol that pictures what it means, instead of giving the word for it.

Know This One Thing, and You Can Know Everything **HOW TO USE THE LIBRARY**

Some people never set foot in a library. They tell you it's because they don't like the atmosphere, or because they have all the books they need at home. Probably the real reason is that they don't know their way around in a library and they're too embarrassed to ask for help.

That's unfortunate, because they're cutting themselves off from dozens

of aids to a more interesting, satisfying life. Reading can help a person understand his personal problems better. It can help him prepare for a future career, or give him something to talk about on his next date. It can introduce him to a new hobby, or raise his grades in school, or give him the facts he needs to win an argument. All these aids are

within easy reach of anyone who takes the trouble to stretch out his hand.

On the following pages, *P.E.* gives you a short, simple guide to the library. Read the directions, look at the pictures, and do the activities suggested. When you finish, we guarantee that you'll feel very much at home in the library.



How to Find a Book ABC

Finding a book is as easy as A-B-C, even if you don't know exactly which book you're looking for!

First, walk over to the card catalogue. You'll find it in a large cabinet, or row of large cabinets, probably not far from the librarian's desk. The drawers in these cabinets, called trays, contain filing cards, which are arranged in alphabetical order. Every book in the library is listed on one or more of these cards.

A quick look at the front of the trays will show you that they are labeled according to the part of the alphabet they contain.

Open a drawer. The first thing you notice is that some cards are larger than the rest, and in a different color. These are the *guide cards*, inserted into each drawer to help you find the listing you want without reading through the entire drawer. They are placed more or less evenly through-

out the tray to mark the stages of the cards' alphabetical arrangement.

Now, look at the cards in the file. At first you may be surprised to see that some have authors' names, some have titles, and some have subjects listed first. But what looks confusing at first glance is really the most convenient feature of the card catalogue. Every book is listed at least three times — according to its author, title, and subject. Sometimes you know the name of a book, but not its author; sometimes you know the name of an author, but not what he wrote; and sometimes you know that you want a book on a certain subject, but you don't know what is available. So three separate entries (and more, if the book covers more than one subject) give you at least three chances to find the book.

An *author card* carries the author's

name on the top line and is placed in alphabetical order according to the spelling of the name, which is written in this order: last name, first name, middle name or initial. A *title card* shows the book's title on the top line, and is filed according to the spelling of successive words in the title (*a*, *an*, and *the* are ignored). A *subject card* shows the subject of the book in large letters at the top. If there is more than one book available on a subject, the cards are listed alphabetically by author and title under that subject.

The number in the upper left-hand corner is the call number of the book. Write the call number, title, author's name, and your name on a call slip. (You'll probably find a supply of these call slips on a table near the catalogue.) Then give the call slip to the librarian, who will get the book for you from the stacks.

See if you can answer the following questions about the card shown:

1. Is this a subject, author, or title card?

2. What is the book's exact title?

3. Is this a recent book? When was it published?

4. Does the book have any pictures?

5. What is the book's call number?

6. Who wrote it?

FLYING SAUCERS

629.133 Klass, Philip J

UFOs—identified. Random House 1968

290p illus map

The author presents his theory that many UFO's, or so-called flying saucers, may be natural plasmas of ionized air caused by electrical discharge along power lines, and are related to St Elmo's fire and ball lightning

1 Flying saucers 1 Title

629.133

68W21,977

(W) The H. W. Wilson Company

How to Find a Book 123

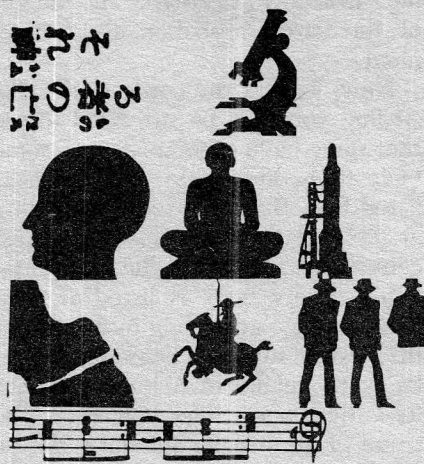
The alphabet keeps the cards in order in the catalogue drawers. But numbers keep the books in order on the shelves. That call number you wrote down for Klass's book tells the librarian exactly where on which shelf the book will be found.

Things weren't always so orderly in the book stacks. A hundred years ago, books were arranged alphabetically, or by purchase number, or even by size or color. If the book you wanted was red with gold lettering, you looked in the red-and-gold section — and you probably looked for a good long time if the library was a large one.

The man who changed all that (back in the 1870's) was Melvil Dewey, a student who had a part-time job in the Amherst College library. He decided to try devising a better system for arranging books.

He first made a list of all the subjects that had been or could be written about, and grouped them into 10 main classes. The first (the "zero-hundreds," labeled 000) was a "catch-all" class of general reference works. Dewey listed the other nine subjects in the order in which he supposed they had come, historically, to the attention of mankind. He gave these nine the class numbers 100-900.

- 000 General works
- 100 Philosophy (includes psychology)
- 200 Religion (includes mythology)
- 300 Social sciences (includes economics, government, education, commerce)
- 400 Linguistics (includes English and foreign languages)
- 500 Pure science (mathematics, physics, biology, etc.)
- 600 Applied science (aviation, agriculture, manual training, etc.)
- 700 Arts and recreation (includes painting, music, sports)
- 800 Literature
- 900 History (includes geography, travel, biography)



To arrive at more specific categories, Dewey divided each of the "hundred" classes into 10 or more basic subclasses. The "decades" (as the subclasses are called) of the 600's are:

- 600 Technology
- 610 Medical sciences
- 620 Engineering
- 630 Agriculture
- 640 Home economics
- 650 Business
- 660 Chemical technology
- 669 Metallurgy
- 670 Manufactures
- 680 Other manufactures
- 690 Building construction

But even these subclasses had to give as our knowledge grew. The 620's are further subdivided:

- 621 Mechanical engineering
- 622 Mining & mining engineering
- 623 Military & naval engineering
- 624 Civil engineering
- 625 Railroad & road engineering
- 626 (Note: This has been dropped.)
- 627 Hydraulic engineering
- 628 Sanitary & municipal
- 629 Other branches of engineering

When it was necessary to subdivide even further, he put a decimal point after the first three digits and then

added as many numbers as were needed to create new categories. This is why our UFO book has the number 629.133, a subclass which includes types of aircraft.

If your library has many books on a particular topic, it may add the initial of the author's last name to the DC call number. The number of Klass's book would thus become 629.133K. If there are several books on the same subject written by authors with the initial K, then the library may add "Cutter numbers" after the initial, to simplify the alphabetical arrangement of that section (Flying Saucers) on the shelves. If, in addition, two or more of those books have the *same* author, the library may add a small letter to arrange that author's books.

The call numbers (marked on the spines of the books) of some of the books on the "Flying Saucers" shelf might look like this:

629.133 629.133 629.133 629.133
B K3 K14a K14b

(The "gaps" between Cutter numbers allow for insertion of new books.)

Works of fiction are arranged alphabetically by author in most libraries. Although biography is classified as nonfiction, it too receives special treatment. Some libraries number biography 921, some use the number 92, and many use the letter "B." All books of biography are shelved together, alphabetically by subjects' names.

Romeo and Juliet
(Continued from page 8)

He stops halfway down and seeing the corpses of Tybalt and Mercutio, looks around, quivering with indignation.

PRINCE

Where are the vile beginners of this fray?

A pause. Everyone is silent.

LADY CAPULET

I beg for justice, which thou Prince must give:

Romeo slew Tybalt, Romeo must not live.

PRINCE

Romeo slew him, he slew Mercutio;

Who now the price of his dear blood doth owe?

MONTAGUE

Not Romeo, Prince! He was Mercutio's friend.

His fault concludes but what the law should end,

The life of Tybalt!

Close-up of the Prince, who turns in anger towards the Montagues.

PRINCE

And for that offense,

Immediately we do exile him hence.

CAPULETS' HOUSE. INTERIOR — DAY

In her room, Juliet stunned with grief is listening to the Nurse finishing her story.

JULIET

O God, did Romeo's hand shed Tybalt's blood?

NURSE

It did, it did, alas the day, it did!

Shaken by sobs, Juliet goes to the window and sees from above the mournful procession bringing back Tybalt's body into the courtyard below. Then she seems to grasp the exact dimensions of the tragedy that has overtaken her family and herself. She stiffens; her face becomes hard, resolved:

JULIET

That villain cousin would have kill'd my husband:

Back, foolish tears, back to your native spring,

My husband lives that Tybalt would have slain

And Tybalt's dead that would have slain my husband!

All this is comfort, wherefore* weep I then?

*wherefore — why

CAPULETS' HOUSE (JULIET'S ROOM). INTERIOR — DAWN

(SINGING OF LARKS)

JULIET (to Romeo)

Wilt thou be gone? It is not yet near day:

It was the nightingale, and not the lark,

That pierced the fearful hollow of thine ear;

Nightly she sings on yon pomegranate tree:

Believe me, love, it was the nightingale.

ROMEO

It was the lark, the herald of the morn:

No nightingale: look, love, what envious streaks

Do lace the severing clouds in yonder East:

Night's candles are burnt out . . .

I must be gone and live, or stay and die.

JULIET

O think'st thou we shall ever meet again?

ROMEO

I doubt it not, and all these woes shall serve

For sweet discourses in our time to come.

JULIET

O God, I have an ill-divining soul! Methinks I see thee, now thou art below,

As one dead in the bottom of a tomb;

Either my eyesight fails, or thou look'st pale.

ROMEO

And trust me, love, in my eye so do you:

Dry sorrow drinks our blood.

Adieu, adieu.

JULIET'S ROOM. INTERIOR — DAY

Juliet is on the bed, shaken with sobs, her face hidden in the pillows. Her mother is standing beside her, in mourning clothes. She has just informed Juliet that her father has chosen a husband for her — Count Paris.

Juliet's reaction is immediate and fierce. She pushes her mother away with all her strength.

JULIET

Now by Saint Peter's Church, and Peter too,

He shall not make me there a joyful bride!

Romeo and Juliet
(Continued from page 29)

**STUDY IN CAPULETS' HOUSE, CORRIDORS,
STAIRS. INTERIOR — DAY**

CAPULET

How now, wife?
Have you deliver'd to her our decree?

LADY CAPULET

Ay, sir, but she will none. She gives you thanks!

Capulet cannot believe his ears. Then as the truth dawns on him, he bursts into an uncontrollable fit of rage. Like a hurricane Capulet bursts into . . .

JULIET'S BEDROOM. INTERIOR — DAY

CAPULET

Hang thee, young baggage! Disobedient wretch,
I tell thee what, get thee to church o' Thursday,

Or never after look me in the face!

JULIET

Father, good father, I beseech you!

CAPULET

Speak not, reply not! Do not answer me!

My fingers itch! Out on her, hilding!*

Capulet stalks out, the corridors resounding with his shouts.

FRIAR LAURENCE'S CELL. INTERIOR — DAY

The door is suddenly thrown open and Juliet comes in.

JULIET (*to the Friar*)

O shut the door, and when thou hast done so,
Come weep with me, past hope, past care, past help!

FRIAR LAURENCE

O Juliet, I already know thy grief . . .

JULIET (*in an outburst of despair*)

Tell me not, Friar, that thou hear'st of this,

Unless thou tell me how I may prevent it.

If in thy wisdom thou canst give no help . . .

The Friar is at a loss, desperate.

FRIAR LAURENCE

Hold, daughter, I do spy a kind of hope.

The Friar pulls out a vial and explains to Juliet that one drink of the

contents, and she will appear to be dead — for only two days.

FRIAR LAURENCE

In the meantime, against thou shalt awake,

Shall Romeo by my letters know our drift,

And hither shall he come, and he and I

Will watch thy waking, and that very night

Shall Romeo bear thee hence to Mantua.

Juliet reaches out with desperate eagerness and takes the vial.

JULIET

Love give me strength! and strength shall help afford.

Farewell, dear father!

In the next several scenes, Balthazar, Romeo's servant, gallops to Mantua to tell Romeo that Juliet has died. Romeo immediately sets out for Verona, taking with him a vial of poison with which he will end his own life. On the way he passes the friar who is carrying the letter from Friar Laurence explaining that Juliet is not dead; but the two do not recognize each other.

CRYPT OF THE CAPULETS. INTERIOR — NIGHT

Romeo climbs down into the crypt and draws near to Juliet's body, raising his torch.

ROMEO

O my love! My wife!

Why art thou yet so fair? Shall I believe

That unsubstantial death is amorous;

And that the lean abhorred monster keeps

Thee here in dark to be his paramour?

For fear of that I still will stay with thee,

And never from this place of dim night

Depart again: here, here will I remain

With worms that are thy chambermaids.

Eyes, look your last!

Arms, take your last embrace! and, lips, O you,

The doors of breath, seal with a righteous kiss

A dateless bargain to engrossing death!

Here's to my love!

*hilding — wretch



Romeo: *O my love! Why art thou yet so fair?*

Romeo drinks the poison and at once turns pale.

O true apothecary,
Thy drugs are quick!

He lets himself fall on Juliet's body,
touches her lips with his . . .

Thus with a kiss I die.

. . . and falls.

Friar Laurence enters the crypt and
finds Romeo lying dead.

Juliet slowly opens her eyes, regaining
consciousness. Friar Laurence
goes up to her.

JULIET
O, comfortable friar! Where is my
Lord?
I do remember well where I should
be
And there I am — Where is my
Romeo?

The Friar is about to answer, but
he strains his ears, anxiously, be-
cause there can be heard, outside . . .

ECHOES OF VOICES

FRIAR LAURENCE
I hear some noise . . .

JULIET
Where is my Romeo?

Instead of replying, Friar Laurence,
frightened by the voices, helps her,

in fact pushes her, to her feet.

There can be heard once more . . .

FARAWAY VOICES

Search about the church yard . . .
Whoe'er you find, attack! . . .

FRIAR LAURENCE

Come, go, good Juliet . . . I dare
no longer stay.

He picks up the lantern, and hur-
ries towards the way out, preceding
Juliet.

But she stops on the last step and
casts a glance back down into the
crypt. And so she sees Romeo's
body, which had been concealed
from her until then.

JULIET

What's here? a cup closed in my
true love's hand?
Poison, I see, hath been his time-
less end.

O churl! drunk all, and left no
friendly drop
To help me after? — I will kiss thy
lips;

Haply, some poison yet doth hang
on them,

To make me die with a restorative.

Bends gently over Romeo and kisses
him.

. . . Thy lips are warm.



Juliet: O happy dagger! This is thy sheath . . .

Romeo and Juliet

(Continued from page 31)

But she starts up at once, hearing
the voices outside coming nearer.

Yea, noise? . . .

. . . Then I'll be brief.

She picks up Romeo's dagger.

O happy dagger!

This is thy sheath . . .

She stabs herself.

. . . There rust and let me die.

She dies.

STREETS IN VERONA, THEN THE CATHEDRAL SQUARE. EXTERIOR — DAY

One can hear . . .

BELLS

The bodies of Romeo and Juliet are
being carried towards the church.
The two families follow them, side
by side in their grief, and silent.
The sky is gray. Black rain clouds
hang low over the city, and the
crows are flying low, cawing. When
they get to the Cathedral square,
the two bodies are laid side by
side in the open space in front of
the church. Then the Prince steps
forward and says with a terrible
calmness:

PRINCE

Where be these enemies?

Capulet! Montague!

See what a scourge is laid upon
your hate!

That Heaven finds means to kill

your joys with love.

And I for winking at your discords
too,

Have lost a brace of kinsmen: all
are punished.

All are punished!

Capulet goes up to Montague,
stretching out his hand.

CAPULET

O brother Montague! Give me thy
hand:

This is my daughter's jointure,*
for no more

Can I demand.

MONTAGUE

But I can give thee more:

For I will raise her statue in pure
gold:

That while Verona by that name is
known

There shall no figure at such rate
be set

As that of true and faithful Juliet.

CAPULET

As rich shall Romeo's by his lady's
lie;

Poor sacrifices of our enmity!

The families gather together. Yes-
terday's enemies are now side by
side, united in their common grief.

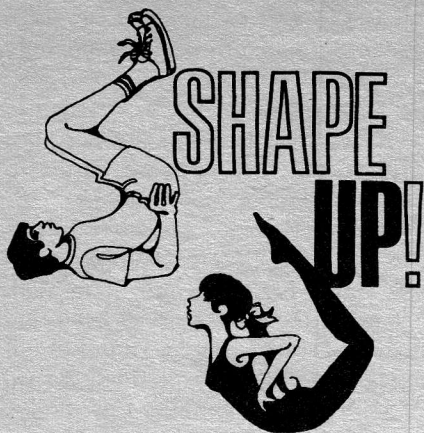
BALTHAZAR

A glooming peace this morning
with it brings;

The sun for sorrow will not show
his head:

For never was a story of more woe
Than this of Juliet and her Romeo.

*jointure — wedding gift



Back-to-school time usually means back-to-snack time. With just a couple of weeks under your belt, you're finding a couple of extra pounds there, too. Right?

What can you do about it? Is there a diet that doesn't mean misery, yet will help you lose weight?

First, make up your mind that your eating habits need changing. Then stick to your resolutions. This doesn't mean that you will no longer enjoy mealtime! On the other hand, a change so small that you can't lose any weight at all isn't what you want either.

Start by eliminating certain "extras" like potato chips or soft drinks. Don't try to kid yourself. Nobody's going to cut out everything at once. So, spread your losses throughout the day. For instance, cut out a bag of potato chips after school and skip the cookies part of milk-and-cookies while watching TV. Later you might try to cut out all extras, but don't hurry.

A Good Start

Whatever you do, don't skip whole meals, or even snacks that you've become particularly accustomed to. Reduce the day's total calorie intake, not just the number of times you sit down at the table.

First, start the day right. This means breakfast! No matter how much you may kick and scream, it's still the most important meal of the day. If you let it go by, you'll find yourself stuffing all day long, just to make up for that loss.

The Right Foods

The following suggestions from the National Dairy Council can help you to lose calories and, therefore, pounds.

Milk: Switch to one of the lower-calorie milks. Drink the same amount, but drink skim milk or buttermilk.

See if your Mom will cook with these less fattening milks instead of whole milk. Chances are, she won't mind one bit, since she's probably dieting herself! Switch to powdered milk, and you'll cut her milk bill in half.

The dairy division also offers cottage cheese, which is pleasingly filling, yet low in calories.

Meat: Tips to pass on to the cook: Use lean cuts of meat. Trim off all the fat you can see. (There's plenty of fat left that you don't see. That cow or pig wasn't on a diet!)

Broil, bake, roast, or stew it. These methods do not add any fat as frying does. When broiling or roasting, put the meat on a rack, so that fat drips off.

Special tip for stewing: Stew meat in advance. Cool the liquid in the refrigerator for several hours. The fat hardens and forms a film on top. Lift off the fat and reheat the liquid.

Vegetables and Fruits: Here's where you're safest for snacks. Nibble away on fruit instead of an ice cream stick. You can have fruit instead of dessert. A green salad with your meal will help fill you up, without bloating your size.

As for salad dressing, cool it. That's where calories lurk. Or you may find a good low-calorie dressing at the supermarket. If not, try lemon juice and freshly ground pepper.

Breads and Cereals: Hold yourself to just one "starchy" food per meal. Have only one slice of bread, or a small roll, or one small serving of cereal or macaroni-type food. Butter if you must, but sparingly, please.

The Spice of Life

Don't let those meals get dreary. Monotony will send you running back to the good old days of no dieting. You obviously don't need much temptation to eat. But try to keep your plate looking appetizing. Use a little garnish here and there, if only to dress up the dish. Parsley sprigs might help or a couple of strips of carrot.

Hunger pangs? Find a clear soup or low-cal soda. Drink it slowly. Keep postponing your next treat.

In the meantime, stay healthy and enjoy losing weight.

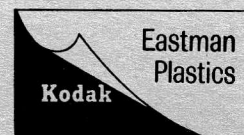
Would you believe



You're with it when you have GET SMART ring binders in wild colors — whatever you call them! These binders are made of Eastman TENITE Polyallomer that has that leathery look and feel. Treat them rough, and they'll still look as good as new. They won't chip, peel or fade.

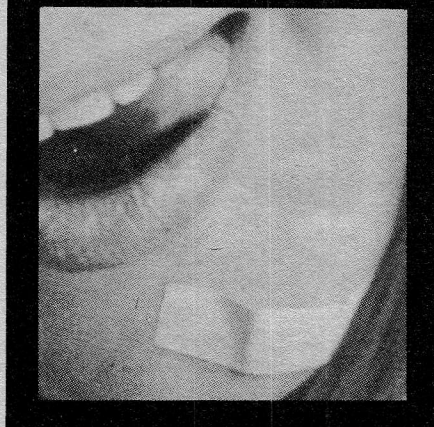
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For more information on TENITE Polyallomer for binders, please write: Plastics Division EASTMAN CHEMICAL PRODUCTS, INC. Kingsport, Tennessee 37662 Subsidiary of Eastman Kodak Company



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Just smile
and they'll
never
notice that
blemish
on your
chin.



C'mon.

You don't believe that.
And if they don't notice it, you do.
So why not try to get rid of it.

Just wash your face with Jergens
Clear Complexion Bar.

It's an oil-hating, gentle-cleansing,
bacteria-fighting, medicated
complexion aid. And it'll do more
to help get rid of pimples than
all the fancy claims in the world.

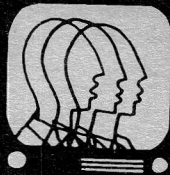
Wash your face with it twice a day,
and pretty soon, when you smile,
maybe all they'll notice is your smile.

And that's something to smile about.

Jergens Clear Complexion Bar:
Not just any old soap.



FROM THE JERGENS SKIN CARE LABORATORIES



LOOKING & LISTENING

PEGGY
HUDSON

A new breed of comedian—demanding the right to “tell it the way it is”—may have a big effect on television programming this year. Social satire, perhaps even more than news broadcasts and documentaries, has brought a new, more liberal look to the home screen.

The beginning of all this would be difficult to trace. Hollywood's new “adults only” movies now being shown on TV undoubtedly have had an influence. So have such controversial programs as *The Smothers Brothers Comedy Hour*.

This team of young comedians has



First network recital by famed pianist Vladimir Horowitz: Sept. 22, CBS-TV.

occasionally outraged some of the viewers, taken verbal swipes at the network which televises them, lampooned political candidates—and even lost a few sponsors. Despite the ruckus they've raised, they have consistently won a high spot in the all-important TV ratings.

They tapped a viewing public that's obviously tired of being lulled all the time—and such shows as *Rowan and Martin's Laugh-In* were quick to follow suit (more about both of these shows in upcoming issues).

TV's “new look” this season will also include a “first,” Diahann Car-

roll is the first member of her race to star in a network situation comedy—in the title role of *Julia* on NBC. Bill Cosby and other black performers have had major TV roles, but *Julia* is the first network series to revolve around a Negro family.

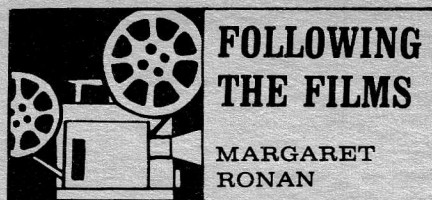
Other new series include *60 Minutes*, featuring CBS News correspondents Harry Reasoner and Mike Wallace as on-the-air editors of biweekly broadcasts covering a number of topics (beginning September 24 on CBS-TV); *Prudential's On Stage*, five original contemporary dramas, which premiered on NBC-TV September 12 with Rod Serling's “Certain Honorable Men”; *The Name of the Game*, 90-minute weekly dramas with Gene Barry, Robert Stack, and Tony Franciosa as alternating stars; and a far-out science fiction series called *Land of the Giants*.

The networks will also be offering an assortment of “specials,” some of which may actually be special. One such show is scheduled for this week: this Sunday, September 22, the celebrated Russian-born pianist Vladimir Horowitz will make his first appearance in recital on network TV in an hour-long CBS special, *Vladimir Horowitz: A Television Recital at Carnegie Hall*.

Not long ago, such a concert would have been considered too long-haired for the TV audience. Increasingly, however, viewers are tuning out the canned laughter of situation comedies for such shows, and the networks are becoming more expert in their presentation of music, dance, and drama.

A number of news specials have also been scheduled for the season ahead, including shows on urban crises, the elections, the national parks, the Sistine Chapel, the workings of the U.S. government, and the 1968 Summer Olympics from Mexico City.

Drama specials will include *The People Next Door*, a 90-minute play about teenage drug addiction; *Pinocchio*, starring Burl Ives and Peter Noone; *Spoon River*, with Jason Robards; the Royal Shakespeare Company's production of *A Midsummer Night's Dream*; and *A Punt, a Pass and a Prayer*, a 90-minute drama about a big-league quarterback sidelined by a serious head injury. We'll cover these shows in detail as the season progresses.



THE BRIDE WORE BLACK (United Artists)

French director Francois Truffaut makes no secret of his admiration for the work of Alfred Hitchcock, and in this film he pays the old master of suspense the compliment of imitating his style. In fact, *The Bride Wore Black* might be classified as Early Hitchcock à la Truffaut, and a tasty cinematic dish it is! As soon as we see Jeanne Moreau boarding



Sad stare of Jeanne Moreau is echoed by the artist-victim's painting of her.

a train and then sneaking off the other side, we know suspenseful, shudder-provoking things are going to happen to a number of unsuspecting people. And they do, for Jeanne plays a woman whose husband was accidentally killed by a group of rifle enthusiasts on his wedding day. One by one, the men who fired those fatal shots are tracked down by the bride in black.

As an avenging fury, Jeanne Moreau is simply terrific. But is the bitter, single-minded character she plays believable? No, and neither is the far-fetched plot. Nevertheless, the film clicks because Truffaut handles its campy phoniness with such cool. He invites us not to believe, but just to enjoy the fun of being frightened.

FOR LOVE OF IVY (Palomar Pictures/Cinerama)

When Ivy (Abbey Lincoln) swings briskly across the screen, you know she's for real. In fact, her down-to-

earth reality becomes almost painful when it is contrasted with the cardboard characters that make up the Austin Family. You have probably met stereotypes like the Austins in TV situation comedies — self-made father (Carroll O'Connor), addlepated mother (Nan Martin), feather-brained daughter Gena (Lauri Peters), beatnik son Tim (Beau Bridges). But once you renew your acquaintance with these fugitives from television land, you wonder why a girl as smart as Ivy would work as a maid for such a collection of lamebrains. Obviously, she's wondering, too. When the film opens, she announces that she's quitting her job. Gently but firmly, she tells the Austins that leaving them will give her a chance for a better life.

The thought of losing Ivy's services sends the Austins into a spin. How will they feed themselves, or keep off the gathering dust? You can almost see a light bulb appear over son Tim's head when he comes up with a solution: Keep Ivy happy by getting her a few dates to break the monotony. Tim even has a candidate in view — Jack Parks (Sidney Poitier), a truck fleet operator by day and a gambling czar by night.

By threatening to expose the gambling (the dice is rolled after hours in Parks' rolling vans), Tim forces Jack to show up for Ivy's first date in the film's best and funniest scene. Casting about for a suitable topic to discuss with a Negro, Tim comes up with "What do you think about black power?" But if the Austins turn Jack off, Ivy turns him on. Date follows date, boy gets girl, but boy loses girl when she finds out why he dated her in the first place.

As funny and charming as parts of *For Love of Ivy* are, this might have been more of a comedy winner if it didn't try so hard to be cute. The times we live in cry out for more films that present Negroes as flesh-and-blood human beings with individual feelings and needs. Although its heart is in the right place, *For Love of Ivy* stumbles by trying to put Negroes into the already overdone fantasy roles usually played in Hollywood comedies by Doris Day and Rock Hudson. What most of us no longer believe in with white actors certainly isn't going to work any better with Negro performers.

Would you believe

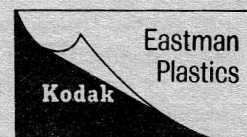


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The first sentence of one article in this issue doesn't make sense, does it? It reads: "The British teenagers deluge them with letters." Who are "them"?

You could find out by reading on. But it's not necessary. The fact is, you do know who "them" are *before* you read the sentence – if you approach the article the right way.

The trick is called "pre-reading," and every smart reader uses it. It's really quite simple.

Turn to pages 2-3, and swing your eye across the page. What strikes your eye first? A headline. A picture. The caption for the picture.

Already you know a great deal about this article. What's more, your memory will toss another piece of information into the pot – the cover obviously illustrates the same subject, and *it* tells you something.

Next, your eye is probably drawn to the first paragraph. You skim it. Your eye next picks out some boldface type about Olivia. Two more boldface lines stand out in the article.

By now you have turned the page. You glance at the last paragraph. Then you notice two more pictures and two sets of quotations.

Does it all add up? It should – to two things: a clear idea of what the article is about, and a few questions that will remain in your mind as you read.

Hold those thoughts. They are great aids to reading.

Here is a short exercise on pre-reading this article. If you do it correctly, you will know you're on the right track. Feel free to look back at the article.

Circle the letter of the choice that best completes each statement. Give yourself 5 points for each correct answer. Total: 40.

1. Judging from the picture on p. 2, Leonard and Olivia
 - a. are intensely jealous of one another.
 - b. always try to "upstage" each other.
 - c. have a pleasant, casual relationship.
2. Judging from the title
 - a. the director of *Romeo and Juliet* wanted young stars for the title roles.
 - b. Leonard and Olivia had to fight to be recognized as okay for the roles despite their ages.
 - c. Leonard and Olivia are really too immature to play Shakespearean roles properly.
3. Judging from the lines set in boldface type, the article is divided into at least
 - a. three sections.
 - b. four sections.
 - c. five sections.

4. Judging from the first sentence of the second section, the section is about
 - a. Olivia's love life.
 - b. Olivia's preferences in music and literature.
 - c. Olivia's character.
5. Judging from the first sentence of the third section, the section is about
 - a. Leonard's career.
 - b. his schooling.
 - c. his difficulty in communicating with Olivia.
6. Judging from the first sentence of the last section, the section is about
 - a. their reaction to interviews.
 - b. both Leonard and Olivia, and not just one of them.
 - c. the writer's difficulty in interviewing the two stars.
7. At a glance, the two columns on the lower half of page 4 tell you that Leonard and Olivia
 - a. have a variety of opinions to offer.
 - b. don't talk much.
 - c. talk too much.
8. After pre-reading, the questions in your mind will include, especially, the following (circle three):
 - a. How do Olivia and Leonard feel about each other?
 - b. Do they lead the lives of ordinary teenagers in any way?
 - c. How did they meet?
 - d. How do their careers so far compare?
 - e. Who are their favorite rock 'n' roll singers?

My score _____

After you have read the article, mark the following statements either + (true) or O (false). Do not look back. Count 5 points for each correct answer. Total: 60.

- ____ 9. Olivia Hussey and Leonard Whiting are better known in England at present than in the U.S.
- ____ 10. Only teenagers are invited to the New York premiere of their movie *Romeo and Juliet*.
- ____ 11. Olivia was disappointed that there were so few teenagers at the London premiere.
- ____ 12. The interview took place on location in Italy.
- ____ 13. Leonard is so tense a person that he doesn't really know how to relax and have fun.
- ____ 14. Olivia is strictly realistic and down-to-earth.
- ____ 15. Olivia enjoys being compared to Liz Taylor.
- ____ 16. In dramatic school, Olivia once played Romeo.
- ____ 17. Leonard was at one time a pop singer.
- ____ 18. In England, Olivia and Leonard are always treated like stars.
- ____ 19. Olivia and Leonard admit that their affection for each other was a help in their love scenes.
- ____ 20. Olivia has her doubts about whether Romeo and Juliet would have led a happy married life.

My score _____

My total score _____

Answers in Teaching Guide



BY ROY HEMMING

with Dave Finkle and Buzz Royden

**JAZZ ALBUM
OF THE WEEK**

What the World Needs Now—Stan Getz Plays Bacharach & David [Verve V6-8752]. Next to the Beatles' Lennon-McCartney, the '60's haven't seen a song-writing team so consistently good (and reflective of the moods of the time) as Burt Bacharach and Hal David. Taking 11 of their best tunes, saxophonist Getz gets right to the heart of their melodies and rhythms (much the way Dionne Warwick gets to the heart of these same songs' lyrics). (B.R.)

**POPULAR ALBUM
OF THE WEEK**

Idea—Bee Gees [Atco SD 33-253]. Robin, Maurice, and Barry Gibb, who do most of the writing for the



Bee Gees, have a gift for grand melodies and also a unique way in their lyrics of seeing themselves as part of the world around them. For young men barely in their 20's, they have a precocious sense of destiny. "I've Gotta Get a Message to You," the group's current single, is on this album along with a haunting, puzzling song called "I Started a Joke," plus novelty numbers like "I Have Decided to Join the Air Force." (D.F.)

Cheap Thrills—Big Brother & the Holding Company [Columbia KCS 9700]. Janis Joplin, a blues singer to be admired if not imitated for her coarse, candid singing style, is the mainstay of this group. The four afghan-haired musicians who back her are well-equipped to play blues-rock, but it is Janis who stands out with her unrestrained readings on "Summertime," "Ball and Chain," and "Piece of My Heart." What Janis has that puts her in the same league with such classic blues singers as Billie Holiday and Bessie Smith is

her passion and her understanding of sorrow. (D.F.)

Libby Titus [Hot Biscuit Disc Company 9101]. There's something pristine and otherworldly about Libby Titus' voice. She sounds the way you'd expect the White Rock Girl to sound—sweet, innocent, girlishly vain. Her songs, many of them touched with the same supernatural quality as her voice, include the John Sebastian-Zal Yanofsky "Coconut Grove," the Lennon-McCartney "Fool on the Hill" and "Strawberry Fields Forever." The loveliness and strangeness of much of modern music rings in her singing. (D.F.)

**CLASSICAL ALBUM
OF THE WEEK**

Tchaikovsky: Mozartiana; & Respighi: Rossiniana—Orchestre de la Suisse Romande, Ernest Ansermet [London CS6542]. The admiration some composers feel for the music of other composers occasionally results in interesting "based on . . ." works (Brahms-Haydn, Ravel-Musorgsky, etc.) This new LP offers two lesser-known efforts in that vein: an elegant, colorful Tchaikovsky suite based on several Mozart melodies, and a lavish Respighi score based on Rossini themes. Both are delightful, easygoing works, led with just the right spirit and tonal glow by the superb Ansermet. (R.H.)

**BUDGET ALBUM
OF THE WEEK**

The Art of Zinka Milanov [RCA Victorla VIC1336]. Sometimes today when you hear opera on records or radio, it's hard to tell one singer from another. But not when it's Zinka Milanov, who retired a few seasons ago after nearly 20 years as one of the Met Opera's few genuine superstars. Milanov had a uniquely beautiful and rich voice. And her ability to float matchless *pianissimos* was the stuff of which legends are made. Fortunately for later generations, hi-fi techniques were developed while she was still in her prime (although it should be noted that *some* of her recordings did not catch her at her best). This new budget disc is basically taken from the best single LP Milanov ever cut back in the early 1950's (originally RCA Victor LM1777), with a couple of addenda from 1955 sets. It belongs in the collection of all who treasure unforgettable, truly great singing. (R.H.)

Would you believe

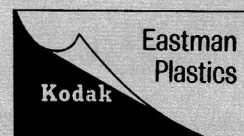


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By GAY HEAD

Decisions! How do you make yours? By consulting a Ouija board? By taking a vote among your friends? By the trial-and-error method? By not making any at all?

There's a better way than any of these. It's called "using your head"! Popular? No. But it works!

Q. I can't ever make up my mind. I always go along with the crowd. They think I'm wishy-washy. How can I acquire some "backbone"?

A. One small order of backbone coming up!

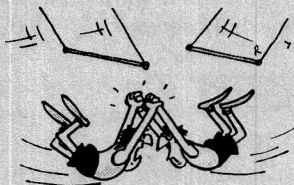
First, let's admit that drifting along

doesn't pay. Nobody likes you better or respects you more. And only you can do a good job of running your life.

Do listen to the opinions of others — but listen carefully and critically. Don't do as Johnny says just because Johnny usually calls the shots. Do shape up your appearance. You need self-confidence to be yourself rather than a carbon copy of somebody else.

It may be that you have a low opinion of your own worth. Can you become an "expert" in one or two fields which interest you? You'll gain respect from others. And with confidence, you'll find it easier to weigh viewpoints objectively and choose the best for you.

Q. I asked Jeanie for a date three times. Each time she said yes, then



"It was your turn to catch!"

told me later she couldn't make it. What gives?

A. Who knows? But one thing seems obvious: Jeanie can't be exactly dying to date you. Offhand, we can't think of a reason good enough to break three dates in a row!

Maybe Jeanie's so busy or so disorganized or so careless that she invariably ends up in a snarl. It could be that she's so shy she gets cold feet as the time for a date approaches. It could be that she drops you when something better comes along!

Jeanie needs to learn that such treatment will turn a boy off. Instead of giving her a fourth chance to cancel out, turn to another gal who honors her commitments.

Q. What's the most graceful way to call off a party? I planned a big one and even sent out written invitations. Now I have to cancel out. Do I have to write to everybody I invited?

A. No, especially if time is running short. Simply phone each person. Say something like this: "I'm awfully sorry, Karen, but I'm having to call off that party on the 18th. I'll try to line something up for later. I hope you can come then."

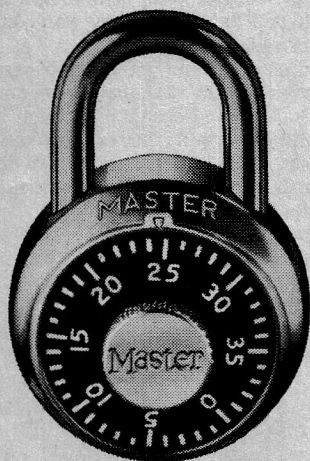
There's no need to explain *why* the party is canceled. And don't feel that you must give an alternate date at that moment. In fact, it's better not to, unless you're positive you can follow through then. One retracted invitation is understandable. Two in a row would be just too much!

The only time you need to send a written cancellation is after a *formal* written invitation. "Formal" means one worded in the third person ("Miss Sue Smith cordially invites you to . . .") and usually engraved — a type not often used by teens in this casual age of ours!

Phone your cancellations as soon as you can. Your invited guests won't mind hearing the news a week ahead half so much as they would two hours before they're expecting to appear!

What's on your mind? Do you have any dating problems? Personality or family problems? If you have a question you'd like answered in "Boy dates Girl," send it to Gay Head, Practical English, 902 Sylvan Ave., Englewood Cliffs, N.J. 07632. Sorry, no answers by mail.

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Hero

A man was bragging about his family. "When I go home at night, everything's ready for me. Pipe, arm chair, slippers, lamp turned on. And always plenty of hot water."

"I get the same treatment," said his friend. "But I don't get the hot water. What's the hot water for, anyway?"

"Well," the man said, "my family loves me. You don't think they're going to make me wash dishes in cold water, do you?"

— C. Kennedy in *Quote*

Cracked

Singer: Don't you think I have a beautiful voice?

Accompanist: Lady, I play on the white keys, and I play on the black. But you sing in the cracks.

— *Good Morning*

Early Bird

A man was signing the register at a small hotel.

"Do you want the porter to call you in the morning?" the clerk asked.

"No, thanks," said the guest. "I wake up on the dot of six every morning."

"You do!" exclaimed the clerk. "In that case, would you mind calling me?"

— *Atlanta Constitution*

Answers to Last Week's Crossword Puzzle

1	2	3	4	5	6	7	8
B	L	A	B		P	E	A
9	A	I	D	A		10	I
11	A	S		12	Y	A	P
15	S	P	Y		17	P	E
22	B	L	A	R	E	26	E
28	R	A		O	A	T	H
32	A	N	E	W		34	W
36	Y	E	L	L		37	O

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DANGER: FLAME- THROWERS!

WHENEVER I hear some old-timer moan that "they don't make pitchers like Walter Johnson or Christy Mathewson any more," I reach for

an anti-acid pill. I know what's coming next: "How many pitchers can go nine innings these days? Every time you look up, somebody is coming in for relief. Those carts between the bullpen and the mound do more business than a subway train in a rush hour."

What can you tell the old-timer? He just can't understand that one thing has nothing to do with the other. Because a pitcher can't finish a game doesn't mean he's a bad pitcher. The modern pitcher happens to be the *best* the game has ever seen. He's bigger, stronger, better conditioned, smarter, and has a far wider assortment of pitches.

Then why doesn't he complete more games? For several reasons:

First, the ball is livelier than it used to be in the old days. It flies like a rocket, and almost anyone can rap it over a wall.

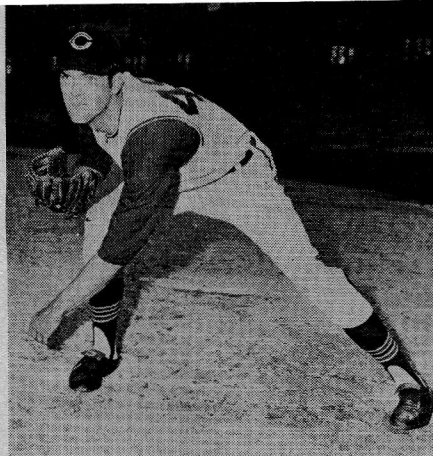
Second, the whole idea of pitching has changed. In the old days, a pitcher set out to go the whole nine innings. He paced himself carefully. And since he didn't have to worry much about home runs, he could let the batters hit the ball. So going the route was no great feat.

Nowadays, the pitcher must *bear down* all the way. Since even the 150-pound weakling can park one into the seats, the pitcher must be c-a-r-e-f-u-l with every pitch. He doesn't worry about pacing himself. He knows there are a couple of relief artists in the bullpen who can bail him out if he tires or gets into a jam.

I think pitchers like Bob Gibson, Juan Marichal, and Dennis McLain would have been even greater in the old days. Without the jack-rabbit ball to worry about, they'd have chalked up fabulous records.

When it comes to strike-outs, you don't have to look back 30 or 40 years to find the king of them all. Just look into the NBC telecasting booth on "The Game of the Week." He's sitting right there. I'm talking about Sandy Koufax.

The ex-Dodger fire-baller is the only pitcher in history who averaged a strike-out an inning! Not even the



Indian ace Sam McDowell is the only pitcher in baseball with a career record of more than one whiff per inning. He fans hitters at rate of 9.54 per game.

famous Walter Johnson or such other strike-out artists as Bob Feller, Rube Waddell, and Lefty Grove could fire the ball past the hitters the way Sandy did.

Following is a comparison of their strike-out averages:

Pitcher	Innings	Strike Outs	Average Per Game
Koufax	2325	2396	9.27
Waddell	2957	2375	7.23
Feller	3828	2581	6.07
Johnson	5924	3508	5.33
Grove	3940	2266	5.15

Now hear this: Sandy's crown is now resting uneasy on his head. He may get it knocked off by a big, skinny Indian from Cleveland named Sam McDowell.

Believe it or not, Big Sam came into 1968 with a *better* strike-out record than Sandy! He had a 9.54 mark on 1101 strike-outs in 1035 innings. And he's averaging more than a strike-out per inning this season.

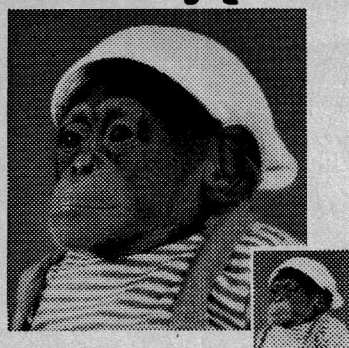
Of course, the "tell" in this department comes in a pitcher's twilight years. Once he loses his fast ball, he stops striking out many hitters, and his average drops.

In this respect, Sandy was lucky. He had to retire at the peak of his career. So his strike-out average never was damaged by old age—which happened to Feller, Johnson, Waddell, and the others.

Just for the record, here are the active pitchers who rate behind McDowell in the strike-outs per game: Jim Maloney (8.27), Bob Veale (8.23), Al Downing (7.81), Mickey Lolich (7.59), Bob Gibson (7.47), and Jim Bunning (7.05).

— HERMAN L. MASIN, *Sports Editor*

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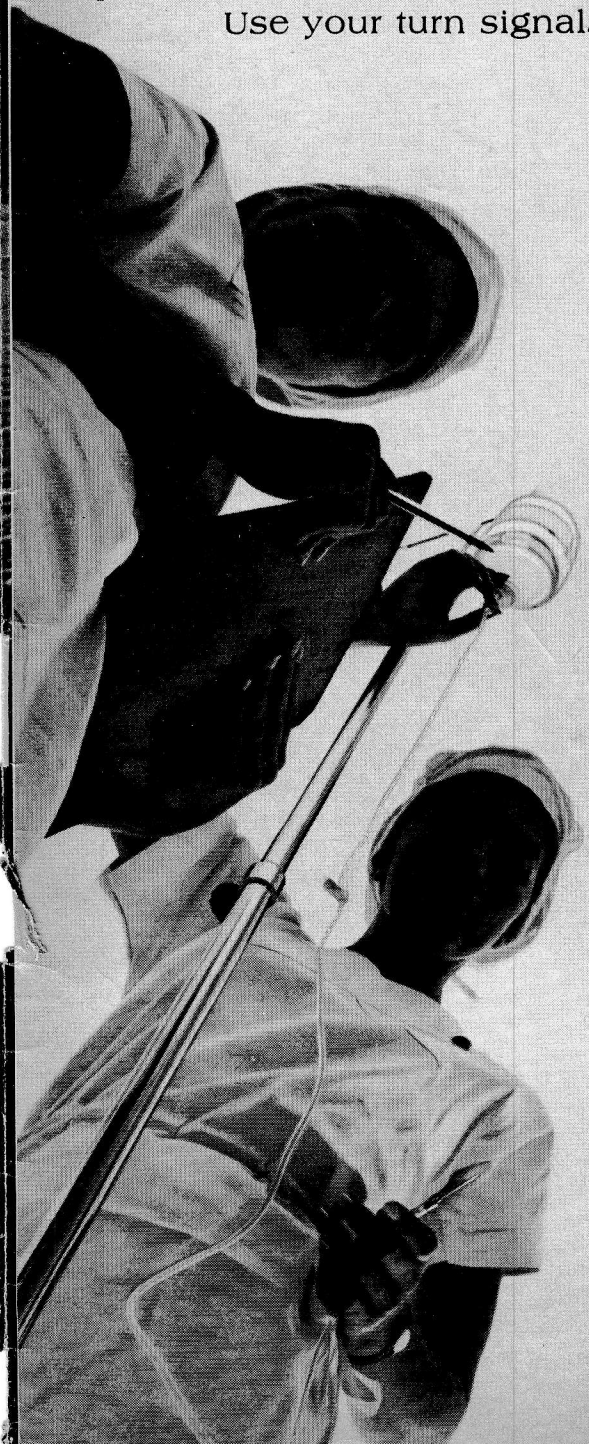
Use your turn signals. Use your

brake lights to give the guy behind an early warning. Use your horn as another way to alert others. Use your headlights—never drive with just parking lights.

Use your head.

Of course, it's up to you. You can follow this advice and be a better, safer driver. Or you can meet some new people.

Accidentally.



What you're going back to deserves a great camera.



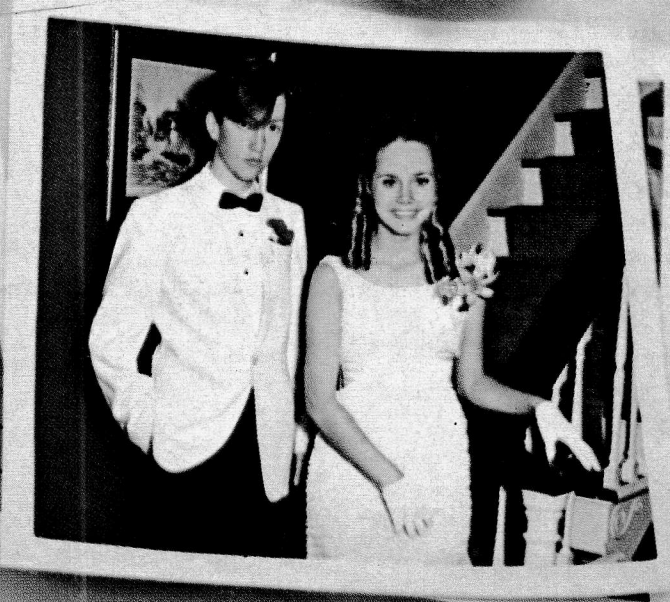
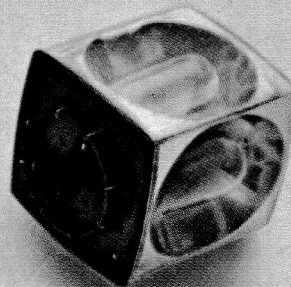
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