

Ideas on Film

Eyewitnessing the World of the 16mm Motion Picture

A FILM EXPERT IS BORN

AS SIX thousand of its members met in New York recently, the American Library Association announced the appointment of its first Associate Executive Secretary—an energetic, good-looking, sharp-witted, open-minded woman named Grace Thomas Stevenson. It might be considered an embarrassment of riches that Mrs. Stevenson is also an acknowledged expert on 16mm. films. The story of how she came to acquire this additional virtue is as important as any episode in the entire history of non-theatrical films. It could be told with varying details for any number of librarians, teachers, writers, doctors, students, and other people who have revelled in the discovery that motion pictures can be excitement in its most invigorating sense. These are the people who, like Grace Stevenson, have taken films to their communities, to their work, and to their hearts.

Born and brought up in Kentucky "some while ago," Grace Thomas took her first job in the Evansville (Ind.) Public Library soon after she finished high school. A few years later she organized and opened a new library in the nearby town of Linden. After a year at a settlement school in the Kentucky mountains, she married and moved to Long Beach, California, and continued work there in a branch library. In 1927 she moved to Seattle where with the exception of two years' war work in a shipyard ("not as Rosie the riveter, but in the personnel department"), she was on the staff of the Seattle Public Library continuously until 1951.

It was in 1945, as head of the library's adult education department, that Mrs. Stevenson was asked to set up a 16mm. film collection. No one could have been more surprised than she. "The only 16mm. film I had ever seen," she is quick to admit, "was one shown to all the women at the shipyard. To me films were films."

With the encouragement of the chief librarian, John Richards, and with \$1200 marked for initial film purchases, Mrs. Stevenson began reading the 16mm. periodicals and catalogs. There she got her first inkling of some of the topics films could cover and some of the values they might have in her work. "It was the beginning of a liberal education for me," she says. From the available de-

scriptions she compiled a tentative list of possible selections and sent it with a request for comments to Virginia Beard at the Cleveland Public Library, the first and still the largest of public library film departments. A few films were ordered, received, and duly stacked on the floor.

In the spring of 1946 something happened to rouse Mrs. Stevenson to more than mild interest in this new work. At an adult education conference in Detroit a number of new 16mm. films were shown and discussed. She met the people who made and distributed the films. "They really fired me," she says, "—people like Julien Bryan, Tom Brandon, C. A. Reagan, Dennis Williams. It was talking to them and learning from them that really got me interested. I went home to do something about films for Seattle." In many ways, she says, it was like first seeing the Ballet Russe back in the early Thirties—a whole new world had been opened up to her and she was thoroughly absorbed in it. She read every book, periodical, and mimeographed communication she could lay hands on. She looked with keenest interest at every film that was obtainable. Through the Film Advisory Service of the American Library Association which operated for four years under Carnegie Corporation grants she was able to get valuable assistance.

One of the biggest problems was learning to run the 16mm. projector. "Not that it's difficult," Mrs. Stevenson says, "—a child could do it. I just

happen to be the kind of person who is baffled by a light switch. I'm still inordinately proud of myself for learning to operate our Bell & Howell," and even after six years she still smiles broadly when she says it.

With state-aid money the Seattle library soon had purchased thirty-five films (including such land-marks as "The River," "The City," and "The Brotherhood of Man"). A catalogue was printed, and in October 1946 the film library was formally opened as part of the new Adult Education and Film Department. There was no want for patrons. The *Seattle Star* gave a half-page account of the strange new activities at the library, and from then on all the library had to do was "stand on the front porch and beat them off with a club."

In addition to lending films to interested groups, the library sponsored many film programs of its own: film forums on current topics of significance ("we were always extremely interested in the field of public affairs"); Saturday morning shows for children ("the scarcity of good films for children has been a constant worry"); mental health film discussions (in co-operation with the local Mental Hygiene Association); sports programs (particularly on skiing, fishing, and hunting which are among Seattle's favorite recreations); and even amateur-produced colored slides and movies about the Washington countryside ("Seattle people always love the local product, and we have beautiful scenery there").

IN 1951 Grace Stevenson left Seattle on a year's leave of absence to direct the American Heritage Project of the American Library Association (an experiment in adult discussion financed by the Fund for Adult Education of the Ford Foundation). By that time the Seattle Public Library owned 376 films which in one month were circulated over two thousand times and seen by over sixty-three thousand people in Seattle. The University of Washington had also begun distributing 16mm. films within the area, and the Henry Art Gallery was holding special showings of art films. In 1949 Mrs. Stevenson (with Barbara Kennedy) had organized the Seattle Film Society, quite independent of her library work. In its first two seasons the film society presented such outstanding film-makers as Norman McLaren, Philip Stapp, and Maya Deren, who showed their own films and spoke. Membership in the Seattle Film Society grew from about 150 the first year to over 500 the second. There was even an enterprising new production company in Seattle specializing in films about the Pacific



Grace Stevenson—"films are films."

Northwest, with her friend Barbara Kennedy as distribution chief. By that time Mrs. Stevenson knew what a 16mm. film was, and Seattle knew too.

During the past year, as Director of the A. L. A. American Heritage Project, Mrs. Stevenson has been using films and books as a basis for discussion of political, economic, and social issues in America today. "We had already begun to feel the scarcity of good topical films a few years ago," she says. "Right now the situation is critical. We need good films on labor-management, on America's economic system, on current national and international situations—films with some punch in them, and above all films that are intelligently planned and creatively executed. It is not enough to show actors in costumes breaking their necks to get to a re-enactment of the signing of the Declaration of Independence. We need films that deal more with the *ideas* of men like Jefferson and Lincoln than with incidents in their personal lives. If anything is going to stunt the development of 16mm. films in this country, it will not be a dearth of audiences, but scarcity of top-quality productions."

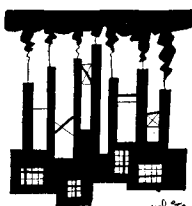
These are severe words, but Grace Stevenson speaks them with the concern and authority of a professional. Now as newly-appointed Associate Executive Secretary of the A.L.A., she is in a better position than ever to have her words carry meaning to producers and distributors, the same people who first inspired her interest in films. Although the new position carries many facets of responsibility, Mrs. Stevenson is determined that ways must be found to facilitate the continuation of film work in public libraries and other adult education centers. High on her list of hopes is to find a method of re-strengthening the A.L.A.'s Audio-Visual Board so that others may receive the kinds of help and support she herself found so beneficial. These hopes are not to be counted as insignificant in her decision to take a new assignment which has meant leaving the library where she worked for over twenty years, leaving her home, her children, three grandchildren, and leaving a way of life that only a city like Seattle has to offer.

"I have never done anything which has interested me as much as films; nor have I ever done anything which has been more rewarding to me. The films themselves and the people I have met—not only pleasure in their company but what I have learned from them—have opened up a whole new orbit for me." These are Grace Stevenson's very words. They could be my own—or possibly yours.

—CECILE STARR

The Film Forum

THE LABOR SCENE



Films, 1123 Central Ave., Wilmette, Illinois. (20 min.)

This film has the inherent advantages of being a two-sided story of a labor-management situation, and a story based on actuality at that. To illustrate on film some of the findings of their published study, "Partners in Production," the Twentieth Century Fund selected one instance in which problems led to cooperation. The film was shot at the American Lead Pencil Company in Hoboken, New Jersey.

In 1937 hard times and difficult working conditions brought about the hurried formation of a union at the plant, and the company had little choice but to recognize it. Compromises were reached, difficulties were arbitrated, but bitterness seemed to increase on both sides. By 1940 the company refused further wage increases, and the workers went on strike. When finally they were convinced that the company actually was unable to raise wages, the union came up with one final suggestion: they would return to work provided they were permitted to make suggestions on increasing output and the workers would receive a share of the increased savings. The suggestion was accepted, and since then labor and management at the American Lead Pencil Company have been "working together."

By dealing with a specific set of events, the producers have turned out a much-needed and very useful aid for discussion. Films on important current topics usually talk in vague generalities or deal exclusively or fairly with only one side. "Working Together" deals honestly and openly with the practical aims and policies of both sides.

LOCAL 100. *Produced by the National Film Board of Canada, and distributed by its New York Office at 1270 Avenue of the Americas. (30 min.)*

This is a fictional story illustrating the way in which a good union can serve employees, and the ways a good worker serves his union. Proceeding from the unjust and arbitrary dismissal of a factory worker, the film shows step-by-step formation of a union, the help of an organizer from national headquarters, and the demands and compromises that are part of the contract negotiating. The film treats healthy trade unionism as an important factor in democratic living, and states organized labor's case in an intelligent level-headed way.

WITH THESE HANDS. *Pro-*

WORKING TOGETHER. *Produced by Ed-die Albert Productions for the Twentieth Century Fund. Distributed for purchase and rental by Encyclopaedia Britannica*

The Saturday Review's Guide to Selected 16mm. Sound Films

duced by Classic Pictures for the International Ladies' Garment Worker's Union, 1710 Broadway, New York 19, N. Y. (40 min.)

This is a shortened version of the feature film released theatrically a few years back, cut down to fit more easily into classroom and adult discussion periods. With a cast of convincing actors headed by Sam Levene and Arlene Francis, the film traces the growth of the union from 1910's unorganized sweat-shop days to present working improvements and benefits. "With These Hands" is a stirring chapter of American labor history, dramatic and at times even tearful. It is generally recognized as the most important film yet produced by a union, and certainly it well earns that distinction. Written by Morton Wishengrad; directed and produced by Jack Arnold and Lee Goodman.

UNION AND THE COMMUNITY. *Produced for the U. S. Army, and distributed for purchase only by Government Division of United World Films, 1445 Park Ave., New York 29, N. Y. (18 min.)*

Don't be misled by the impressive title. This film about the community welfare program of a Pennsylvania union does little to enhance either aspect of its subject. Pictorially and verbally it is slow, stiff, and perfunctory.

WHY PLAY LEAPFROG? *Produced by John Sutherland Studios for Harding College, Motion Picture Division, Searcy, Arkansas (10 min., color animation)*

Fourth in a series of color cartoons about American economics, "Why Play Leapfrog?" is not much different from the earlier films. According to the sponsors this film explains "in the simplest way you could imagine," the inter-relationship of wages and prices. In the film story, "a worker in a doll factory discovers for himself that making more and better dolls at lower cost is his surest way to an improved living standard." It's that simple!

THE SHOEMAKER AND THE HATTER. *Produced by Halas & Batchelor for ECA. Available in the U. S. through A. F. Films, 1600 Broadway, New York 19, N. Y. (15 min., color and black-and-white animation)*

This film too is concerned with wages and prices. The hero shoemaker wants to make a lot of shoes and sell them at low prices; the villain hatter wants to make only a few super-wonderful hats and sell them at exorbitant prices. They both have their troubles, with the shoemaker finally deciding that he needs to be able to trade openly and freely with people in other countries if he is to get the materials he needs and find a market for his product. The problem is the same, but the solution isn't quite so simple.

—CECILE STARR.

*For rentals consult the list of SRL Film Referral Libraries, available at 10c a copy from Film Department, Saturday Review, 25 West 45th Street, New York 36, N. Y.

THE NEXT EIGHTY YEARS

(Continued from page 9)

fore leads to a cut-throat competition which is not conducted by the old orthodox economic methods but by fighting. If the world is to recover stability, it will be necessary that industrial development and production shall somehow be internationally regulated and controlled, since a world of unrestricted national industrial freedom must involve continuance of the devastating wars that have so far characterized this unhappy century.

I am myself a lover of freedom, but in a scientific world freedom needs certain limitations that were formerly unnecessary. It needs limitations especially in the economic sphere. I find myself on this point out of sympathy with many men who consider themselves lovers of freedom. I believe in freedom in matters of the mind, but in the sphere of material production I think that freedom is no longer possible without disaster. The men I have in mind hold exactly the opposite view. They are of the opinion that production should be free, but thinking should be confined within the narrow limits of some authorized orthodoxy. So long as this outlook prevails I do not think we can escape the prospect of a long series of great wars, each more devastating than the last. Only international cooperation can bring great wars to an end, and international cooperation, if it is to be effective in this respect, will involve the international control of raw materials and the rationing of their use. We are as yet a long way from this, but when I think how much has happened in the eighty years of my life, I see no reason to doubt that equally astonishing things will happen in the next eighty years.

If scientific technique does not bring itself to grief by scientific warfare, various things may be expected during the next eighty years. I make little doubt that men will get to the moon. But, as the moon has no atmosphere, they will have to bring air with them and will not be able to stay long. It is a more serious matter to get to Venus or Mars. Mars, like the moon, has no atmosphere, or, at any rate, very little. Venus has an atmosphere, but they say it is poisonous. Mercury is too hot and the other planets too cold. So the rest of the solar system will not be much use from the point of view of over-population. But there is no known limit to what can be done on the surface of the Earth. Presumably all the present deserts will be

made fertile. Presumably the Sahara will be full of populous cities, and the center of Australia will become a pastoral paradise. The Russians already have schemes for transforming Siberia by deflecting the waters of the Yenisei and raising mountain chains to keep off the north wind. The East coast of Canada suffers at present from a cold current, but they say that a wall built out into the sea for twenty miles from a suitable cape would cause the cold current to sink and make the winter in Labrador as mild as in England. I do not vouch for this statement, but if it is not valid, probably something very similar is. There is another possibility to be taken account of, which is that of manufacturing food chemically. There seems no good reason why we should continue



to grow our food laboriously in soil and allow ourselves to be dependent on the vagaries of sun and rain. Why not make beefsteaks in factories? And flour in workshops? I dare say that food made in this way would not taste very nice, but in time people would get used to it and a little "real" food would still be produced for wedding feasts and the banquets of Heads of States. Some very rich men would occasionally issue invitations saying in one corner, "Decorations will be worn" and in the other corner "Real peas." The practical cessation of rural population produced by such a change will have profound social and political effects. Everybody will be intelligent and hysterical, which will produce a paradise for politicians.

THERE is another possibility which, if it is realized, will be even more revolutionary in its effects. Most things that are at present done by human beings can be done by robots. Mechanical brains are being rapidly perfected, and it is hoped that before long only experts will be able to distinguish them from live people. If we are to believe Dr. Norbert Wiener, we must expect that within the next fifty years at latest a fully equipped factory will need only one man to press the button. All the rest will be done by ingenious mechanisms. At

shareholders' meetings nobody will know whether what he is sitting next is a man or a mechanical stooge. This will make the work of management much easier, and if the machines can be taught to vote democracy will at last run smoothly. This perhaps is fanciful; but it is not fanciful that the labor movement, as it has existed since the Industrial Revolution, will of necessity be brought to an end. The armies of wage-earners who like their hours of labor limited and their hours of recreation extended, who demand increases of wages whenever there is an increase in the cost of living, will no longer be needed. Ninety-nine per cent of them can be drafted into the armed forces—though even this will be only a temporary outlet, since the robots will show a contempt for death that no human soldier can equal. We have been in the habit of thinking—at any rate, when we think as moralists—that people ought to be useful and that they show their usefulness by work. But if their work is no longer required, our whole ethical system will collapse and we shall no longer be able to say with any plausibility that it is wicked to enjoy oneself. The moralists will be forced to invent new unpleasant tasks to prevent that general diffusion of happiness which, as earnest men, we must all deplore. I have no doubt they will be equal to the task, and I think war is the method that they will employ.

So long as the human race is divided into two halves, each of which thinks the other half wicked, it can be plausibly maintained that it is everybody's duty to cause suffering. If such a view is not to prevail, it will be necessary that our moral outlook should become more kindly than it has hitherto been, and that we should cease to find pleasure in thinking of this world as a vale of tears. In my more cheerful moments, I allow myself to hope that when the pressure of physical necessity is lifted there may be a general development of kindness and joy which will enable men to view with equanimity the pleasures of others because their own happiness will be secure. Such a world may perhaps come about in time. But in darker moments I am oppressed by the abysses of hatred, malice, and envy in the human heart, and I wonder whether man will ever permit himself the happiness that his intelligence has made physically possible.

We live in a moment of strange conflict. The human heart has changed little since the dawn of history, but the human mastery over nature has changed completely. Our passions, our desires, our fears are still those of the

cave man, but our power to realize our wishes is something radically new. Man has survived hitherto because he was too ignorant to know how to realize his wishes. Now that he can realize them, he must either change them or perish. When we were children we were told fairy tales about magicians who granted three wishes. The people to whom this boon was vouchsafed were always silly in the stories and wished for something quite absurd. That is roughly the position of the human race in the present day. Caligula wished that his enemies had only one head that he might execute them in one fell swoop. But they continued to have many heads, and he was thwarted. Our modern Caligulas manufacture hydrogen bombs, and are not thwarted. If man is to live with the new powers that he has acquired, he must grow up, not only in his mind but in his heart. He must face the painful truth that disaster to his neighbor whom he hates is not likely to bring happiness to himself whom he loves. The world becomes every day more unified technically and more disunited psychologically. I think that education, if it were wisely conducted, could do a very great deal towards remedying this state of affairs. Children could be taught in school that where the interests of different groups appear to conflict, the conflict is caused by useless and foolish passions which inspire false beliefs to the effect that one man's success must be another man's failure. Schools everywhere are dominated by national States and inspire in the young the beliefs which the rulers of States imagine to be useful. It is not an easy thing to educate the rulers of States. I knew a psychiatrist who said that he could cure Hitler in ten sittings, but unfortunately Hitler had no wish to be cured. I wish there were a method of kidnapping all Heads of States and keeping them together in a sanatorium controlled by wise men. But as that cannot be done, the issue must remain in doubt. I shall not see the issue, but I allow myself to hope that it may be happy.

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(Continued on page 50)

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COMPLETELY HAND-WROUGHT 7-room house, early English spirit, rare furnishings, outbuildings, secluded mountain acreage near Asheville; selected by leading architectural publication as one of 50 most artistic homes in North America. Photographs, plans, details. Kenneth Ellington, Chunn's Cove, Asheville, North Carolina.

PRE-REVOLUTIONARY HOUSE, remodeling incomplete, sky-lighted studio, electricity, ¾ acre beautifully secluded, southern New Hampshire village. Box L-219.

NANTUCKET, MASS. Spacious ranch-type house. Open country view, large living-dining room, 5 commodious bedrooms, 2½ baths. Modern conveniences. GLADYS WOOD, Agent.

FORT CASWELL BEACH, Southport, N. C. Delightful new ocean-front house, attractively furnished. \$18,000. Box L-231.

CONNECTICUT PARADISE for professional man or artist or writer. Commuting distance from New York. 7-acre rustic retreat. 36-foot, pine-paneled living room opening out on large terrace. 5 bedrooms. Separate cottage for studio-library. Woodland acres with 1-room guest cottage in woods. Grape arbor, wisteria arbors, prize flower gardens, fruit trees, vegetable gardens. Clay tennis court in top playing condition. Sacrificing at \$50,000. Box K-985.

IN GOD'S COUNTRY. Artist's paradise here in New Hampshire mountains. Retirement homes, lodges, etc. Write requirements to C. L. HASKELL, Crystal Lodge, Gilmanton Iron Works, N. H.

NANTUCKET ISLAND: Secluded camp, 26 acres moors, woods. Ocean views. \$2,900. Box L-189.

BEAUTIFUL VERMONT HOME, ideal for retirement; 7 rooms, all modern equipped, oil-burning furnace, driven well. ½ acre in quiet village, 3 miles from Lake Champlain. Garden, fruit. \$8,000. Wheeler, Benson, Vermont.

VACATIONS

THE PARK HOUSE, York Harbor, Maine, a guest house of refined atmosphere, near sandy sea beach, offers rooms, breakfast, 200 classical LP's. Cottage, \$80 weekly for 4, newly equipped. Telephone 420, York, Maine.

SEVEN HILLS for a complete summer vacation. New clay tennis courts, excellent swimming and boating, golf 5 minutes away. Informality in a setting of unusual beauty. Fireplaces, large selection of records, books old and new. Reduced post-Tanglewood rates. Special Labor Day program featuring Siamese dancer Mara and jazz expert John Mehegan at the piano. Seven Hills, Lenox 5, Mass.

VACATIONS

WILDERNESS TRAIL TRIPS hiking and riding. JOHN MUIR TRAIL, California Sierra Nevada, August into September. 7 days from \$60. HAVASU CANYON, Gem of Grand Canyon, six 8-day trips, September to November from \$115 including transportation. Write WAMPLER TRAIL TRIPS, 1940 Hearst Ave., Berkeley, Calif.

SOUTH AMERICA AT ITS BEST—join Thomas Hart Benton, famous American artist, for 32 days touring round South America via Braniff Airways. Depart Miami January 12. Write for folder. REDDY TRAVEL SERVICE, 1006 Grand Ave., Kansas City, Mo.

GREEN SHADOWS, Old Lyme, Conn., quiet, informal, country life; good food, comfortable beds.

SCRIBNER HILL FARM, Oxford, Maine. Lake, mountains, view, rural recreations.

COLONIAL CHARM, luscious food, casual and intimate, midst wooded Litchfield Hills. Delightful walking trails—country auctions—golf and riding nearby LEWIS & MARY FISHER, Bantam, Conn.

SOUTHWIND, Woodbourne, N. Y. Informal adult resort, private lake, excellent tennis courts, tremendous music library.

SHORE DRIVE MANOR, Magnolia, Mass. Sea-country coolness. Gracious charm. American Plan, \$7-\$8. Brochure.

BRIDGE ROAD FARM, Lake Bomoseen, Vermont, offers unusual vacations, home-grown food.

VACATION SUGGESTION—Enjoy Berkshire's cultural activities, scenic beauty. Pre-season rates. Write FESTIVAL HOUSE, Lenox, Mass. Telephone 8107.

DELIGHTFUL COUNTRY LIVING, excellent food. SUDBURY INN on Lake Horton, Sudbury, Vermont.

KANDAHAR LODGE, Manchester, Vt. Elevation 2,000 feet. Excellent accommodations. Private swimming, sports. Restful. Friendly informality. Delicious meals. Folder.

BERKSHIRES, SUN-INSIDE, MONTEREY—a lovely spot to enjoy French food and restful vacations.

MERRIEBROOK, Poughquag, N. Y. Tempting meals. Quiet. Adults only. North Clove 2421.

THOROUGHLY CIVILIZED FOLKS enjoy cool PISGAH NATIONAL FOREST INN. Highest in East. From \$48 weekly through October. Box 308, Asheville, N. C.

CHANTERWOOD, LEE, MASS. Midway to Tanglewood, Jacob's Pillow, Berkshire Playhouse. Secluded lake, swimming, boating, tennis, etc., on grounds. Rustic lodge and cabins. Moderate rates, informal. Folder S.

FENIMORE on Ostego Lake, Cooperstown, N. Y. Horses, tennis, boats, safe swim area. Many sports. Picturesque cabins. Housekeeping or American Plan. J. Braider, Manager.

SUMMER AT BLUEBERRY HILL! Lucullan food. Trout. Waterfalls. Wooded walks. Nothing whatever to do. The Mastertons, Brandon, Vermont. Telephone 104W3.

BLUESPRUCE LANDING, West Brooksville, Maine. Peaceful, seaside vacation. Yankee Cooking.

SEASON-LONG FESTIVAL of Music and Dance at Schroon Crest on Schroon Lake, Pottersville, N. Y. Informal adult resort in the Adirondacks. Telephone MAIn 4-8570 (NYC).

LOG CABINS IN THE PINES. Excellent food. Swimming, tennis, fishing. NOKOMIS CAMPS, Surry, Maine.

BRADLEY INN. Pemaquid Point, Maine. A house of rare simplicity and charm for vacations. Quiet, informal, exceptional hospitality. Rates very reasonable.

NAIDNI-ON-DUNMORE, Brandon, Vermont. Join us for your holiday. Good swimming, canoeing, fishing, extra good food. No planned entertainment.

OLD LYME, CONN. Bee and Thistle Inn. Charming place. Gourmet recommended. Folder.

Reg. U. S. Patent Office
By Elizabeth S. Kingsley

DEFINITIONS	WORDS
N. The person or body having supreme or independent authority.	<u>46</u> <u>64</u> <u>142</u> <u>96</u> <u>110</u> <u>162</u> <u>61</u> <u>119</u> <u>74</u>
O. An important Abyssinian grain, yielding flour of good quality.	<u>105</u> <u>7</u> <u>136</u> <u>159</u>
P. Vaulted; arched.	<u>135</u> <u>144</u> <u>37</u> <u>115</u> <u>9</u> <u>143</u> <u>112</u>
Q. The Civil War in the United States (preceded by "The").	<u>35</u> <u>122</u> <u>98</u> <u>10</u> <u>134</u> <u>111</u> <u>44</u> <u>137</u> <u>18</u>
R. Uttered a loud, long, mournful, wailing.	<u>67</u> <u>109</u> <u>128</u> <u>52</u> <u>73</u> <u>19</u>
S. A better-than-even chance (comp.).	<u>102</u> <u>133</u> <u>163</u> <u>101</u> <u>148</u> <u>45</u>
T. Shackled.	<u>75</u> <u>11</u> <u>154</u> <u>25</u> <u>13</u> <u>100</u> <u>153</u> <u>88</u>
U. Chinese philosopher (1891-; ambassador from China to U.S., 1938-42; full name.)	<u>92</u> <u>38</u> <u>89</u> <u>106</u> <u>51</u> <u>114</u>
V. Heeds; watches over the working of.	<u>141</u> <u>124</u> <u>30</u> <u>24</u> <u>62</u> <u>126</u> <u>83</u>
W. A contemporary of Shakespeare, credited with helping in some of his works.	<u>97</u> <u>27</u> <u>104</u> <u>117</u> <u>76</u> <u>108</u> <u>32</u>
X. An arhat (Chinese).	<u>53</u> <u>81</u> <u>155</u> <u>87</u> <u>94</u>
Y. Great English composer (1857-1934; "Pomp and Circumstance").	<u>95</u> <u>77</u> <u>152</u> <u>125</u> <u>138</u>
Z. An aunt (S. Africa).	<u>147</u> <u>150</u> <u>146</u> <u>43</u> <u>49</u>

To solve this puzzle, you must guess twenty-odd words, the definitions of which are given in the column headed DEFINITIONS. The letters in each word to be guessed are numbered. These numbers appear under the dashes in the column headed WORDS. There is a dash for each letter in the required word. The key letters in the squares are for convenience, indicating to which word in the definitions each letter in the diagram belongs. When you have guessed a word, fill it in on the dashes; then write each letter in the correspondingly numbered square of the puzzle diagram. When the squares are all filled in you will find (by reading from left to right) a quotation from a famous author. Read up and down the letters mean nothing. The black squares indicate ends of words; words do not necessarily end at the right side of the diagram.

When the column headed WORDS is filled in, the initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Authority for spelling and definitions is Webster's New International Dictionary (second edition).

[illegible]

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