“ah-hh!
my Ivory Bath
it's a pleasure... pure pleasure!”

Ivory makes more lather, faster!
Your bath's a moment to treasure—it's all pure pleasure—with Ivory! For Ivory never disappears into the depths—it floats! And, at a touch, Ivory makes the richest suds you ever soaked in! Ivory, in fact, makes more lather, faster, than any other leading bath soap!

Ivory gives you famous mildness
...and such a clean, fresh odor!
Your skin is caressed as well as cleansed, when you treat it to baby-gentle Ivory lather. For Ivory's mildness is a byword—more doctors advise it for skin care than any other soap. And Ivory's lather is so clean, so fresh-smelling, too. It leaves you in a glow... full of go!

Ivory gives more for your money!
Isn't that a nice surprise? America's favorite soap... pure, mild, floating Ivory... actually costs you less! Gives you more soap for your money than any other leading bath soap!

99 4/100% pure... it Floats
“The whole family agrees on Ivory!”

America's Favorite Bath Soap!
As Laura read Jim’s old love letters she could scarcely hold back the tears. She could imagine people whispering as she passed by, “That’s the Morton fellow’s ex-fiancée... Poor thing! I don’t know what came between them.” Unfortunately, Laura didn’t either, and she spent many a lonely evening before she discovered that sometimes there’s a breath of difference between “ex” and “exquisite.” Once she corrected her trouble, she gradually won Jim back. And exquisite she was as he carried her across the threshold... a girl with breath as sweet as the blossoms in her bridal bouquet.

**LISTERINE STOPS BAD BREATH**

4 times better than chlorophyll or tooth paste

Why is Listerine Antiseptic so much better?... Why does it not only stop halitosis (bad breath) instantly, but usually keep it stopped for hours on end? The answer is Listerine’s superior ability to kill germs.

No chlorophyll kills odor bacteria like this... instantly

You see, germs are by far the most common cause of halitosis. They start the fermentation of proteins that are always present in your mouth. As a result, as research shows, your breath stays sweeter longer depending upon the degree to which you reduce germs in your mouth.

Listerine instantly kills these germs by millions, including the bacteria that cause fermentation. Brushing your teeth doesn’t give you any such antiseptic protection. Chlorophyll or chewing gums don’t kill germs. Listerine Antiseptic does.

Clinically proved four times better than tooth paste

No wonder that in recent clinical tests Listerine Antiseptic averaged four times better in reducing breath odors than the two leading tooth pastes, as well as the chlorophyll products, it was tested against.

That’s why we say, if you’re really serious about your breath, no matter what else you may use, use an antiseptic.

Kill those odor bacteria with Listerine—the most widely used antiseptic in the world. Rinse with it night and morning, and before any date where you want to be at your best.

**LISTERINE ANTISEPTIC... the most widely used antiseptic in the world**
Contents
Regular Edition

Ann Daggett Higginbotham, Editor
Teresa Buxton, Managing Editor
Betty Freedman, Editorial Assistant
Maryanne Crofton, Editorial Assistant

Jack Zuskin, Art Director
Frances Maly, Associate Art Director
Joan Clarke, Art Assistant
Betty Miles, West Coast Editor

Fred R. Sammis, Editor-in-Chief

people on the air

What's New from Coast to Coast........................................... by Jill Warren 4
Diet Is a Family Affair (Kathi Norris)................................. by Harriet Segman 15
Who's Who in Radio-TV—Meet Millie and Her Friends (Elena Verdugo, Marvin Kaplan, Bea Benaderet, Earle Ross, Rye Billbury)....................................................... 18
Dreams Can Come True (Jan Miner)..................................... by Philip Chapman 27
The Art Godfrey I Know......................................................... by Archie Bleyer 32
Life Begins With Marriage (Jack Barry)................................. by Gladys Hall 32
Jen Beanley Presents—Front Seat at the Coronation.................. by Mary Temple 34
Our Gal Sunday (Vivian Smolen, Karl Swenson, Cathleen Cordell)................................................................. 36
Don MacLaughlin—At the Rainbow's End.................................. by Martin Cohen 38
Dinah Shore—This Is My Life................................................... by Maxine Arnold 40
My True Story........................................................................ by Mary Jason 40
A Perfect Day for John Daly................................................. by Gregory Merwin 51
Red Buttons—Clown with a Heart........................................... by Chris Kane 54
Beloved Teenagers (George Burns, Gracie Allen and their children)................................................................. 56
Bad Collier—Man with an Open Mind..................................... by Corinne Swift 58
Blessed Tiny Timothy............................................................ by Jo Stafford 60
Mr. Peeper—Nobody's Fool (Wally Cox).................................. by Perry Manfield 64

features in full color

The Happy Sandy Beckers—and How They Live......................... by Elizabeth Ball 42
When A Girl Marries (Mary Jane Higby)................................. by Marie Haller 44
Wendy Warren’s Man (Nat Polen)........................................... by Frances Kish 48
Lucky, Lucky—That’s Me! (Denise Lee).................................... by Gwen Atlis 50

your local station

His Friends Call Him Saxie (WGN).......................................... 3
Easy on the Ear (WIBC).......................................................... 10
Bob of All Work (WAGA)......................................................... 12
Floppy Rhythm (WLW-TV)..................................................... 24

inside radio, TV, records

What’s Spinning?.................................................................. by Chris Wilson 14
Daytime Diary..................................................................... 18
Information Booth............................................................... 23
Inside Radio, TV (program listings)........................................ 75

Cover portrait of Jan Miner by Ozzie Sweet

NSU motorcycle on page 60—courtesy of Butler & Smith Trading Corp., N.Y.C.

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Isn't this "Juliet" pretty? The crown is smooth, sides curl gently upward. With Bobbi, no days of waiting for a natural wave. It's yours from the start.

Swing to casual hair styles demands new kind of home permanent

Tight, bunchy curls from ordinary home permanents won't do. Now here's the happy answer...Bobbi Pin-Curl Permanent! The only permanent that waves so softly...so permanently...so easily.

At last you can get the casual hair styles you want in a permanent...as easily as putting your hair in pin-curls. No clumsy curlers to use. No help needed even for beginners. Just pin-curl your hair the way you always do. Then apply Bobbi Creme Oil Lotion. Rinse hair with water, let dry, brush out—and that's all. Immediately your hair has the modish beauty, the body, the casually lovely look of naturally wavy hair. And with Bobbi, your hair stays that way—week after week after week! Ask for Bobbi Pin-Curl Permanent. If you like to be in fashion—if you can make a simple pin-curl—you'll love Bobbi.

There's royal charm in the "Princesse"! Bobbi's just right for all such casual styles. Gives you exactly the wave you want—where you want it.

Notice the soft curls at the ends of this flattering "Peter Pan" style. With Bobbi you can easily get curls like these all by yourself—you need no help.

Easy! Just simple pin-curls and Bobbi give this far easier home permanent. When hair is dry, brush out. No separate neutralizer, no curlers, no resetting.

Everything you need! New Creme Oil Lotion, special bobby pins, complete instructions for use. $1.50 plus tax
Morgan, the sophisticated basset hound, communes with his old friend, Garry Moore.

WHAT'S NEW FROM

By JILL WARREN

Ted Mack and his Original Amateur Hour are finally back on the air on NBC-TV, Saturday nights. When All Star Revue bowed out of the NBC schedule and the time period became available, the network was able to move the Amateur Hour into a half-hour of that spot, with the same sponsor, the other half-hour being taken over by Robert Cummings' My Hero telefilm series. Mack, who was in Korea entertaining the troops when the deal was set, is very pleased to return to television and, needless to say, his thousands of fans who bombarded the network with letters about his program share his enthusiasm.

The American Broadcasting Company is signing all sorts of new talent and planning many new programs now.

Jimmy Durante looking pugnacious, while Helen Traubel and Eddie Jackson politely ignore him during a little get-together before Saturday's show.
Jane Froman, hostess of U. S. A. Canteen, and Pfc. Eddie Fisher run through a number for the folks.

Comic Red Buttons and columnist Jill Warren pose together at a cocktail party held in Red's honor.

COAST TO COAST

that they have extra shekels in the till since their recent merger with United Paramount Theatres. There is a new show called ABC Album on the Sunday-night television schedule, a half-hour dramatic program which will present a different play each week. However, it is so produced that should a sponsor want to buy any one of the thirteen shows, the particular one he wishes can then be developed into a whole series. Donald Cook will emcee the programs and as stars the network has lined up such well-known thespians as Paul Douglas, Alan Mowbray, Brandon De Wilde, Walter Slezak, Audrey Christie, and Mildred Natwick.

Thursday nights, on radio, you can hear ABC Playbill, a program combining completely different facets of entertainment. The producers are presenting, on alternate weeks, so-called high level humor, unusual audience-participation gimmicks, and a panel show, One Minute Please. Two of the regulars on the latter are Jan Struther, who wrote Mrs. Miniver, and Marc Connolly, author of "Green Pastures."

George Jessel has been signed by ABC as a performer and producer on radio and television, with his duties beginning June 1st. And, in addition, Jessel will represent the network as a "good will ambassador" at private and public functions. Jessel is affectionately known as the "Toastmaster General of the United States," in recognition of the countless dinners and benefits at which he has spoken.

ABC is already working on its fall lineup and to date has signed movie actor Barry Sullivan to star in an adventure series. The Crackdown, and Paul Hartman, the veteran dancing comedian, to headline a situation-comedy program, Pride Of The Family.

CBS is also planning ahead for its fall schedule. They have tabbed screen actress Joan Caulfield to play the starring role in the television version of My Favorite Husband. Listeners will undoubtedly remember this domestic comedy, which started on CBS radio back in 1948, and ran for two and a half years with Lucille Ball as its star.

Edgar Bergen has also put his signature to an exclusive contract which calls for him to continue his Sunday-night radio appearances and also ties him to the network for five television shows during the 1953-54 season. To date, Bergen has done only a couple of video guest appearances on special occasions.

Eddie Fisher is starring in a brand-new bi-weekly (Continued on page 6)
New Finer Mum

Buy one jar—get another

FREE of extra cost.

Don't miss this wonderful, no-risk chance to try new Mum cream deodorant. Mum now contains M-3, a scientific discovery that actually destroys odor bacteria—doesn't give perspiration odor a chance to start.

Gentle Mum is safe for normal skin. Safe for clothes. Certified by the American Institute of Laundering. Won't rot or discolor even your finest fabrics.

So get a trial size jar—FREE of extra cost. You pay for only one jar. And you'll be thrilled with its amazingly effective protection or 39¢ will be mailed to you promptly.

*Accept this offer!*

Use bonus jar of Mum with M-3. If you don't agree that Mum is the best deodorant for you, return unused 39¢ jar (before July 31, 1953), with your name and address, to Bristol-Myers Co., Dept. MM, 630 Fifth Ave., New York 20, N.Y. for 39¢ refund. (Offer good only in continental U.S.A.)

A Product of Bristol-Myers

Special Offer to get you to try New MUM with M-3 — Destroys Odor Bacteria — Stops Underarm Odor All Day

television show on NBC, complete with a cola sponsor. The show will also be taped for radio. The popular baritone, who recently was discharged by the Army following an eighteen-month training hitch, flies to London any minute for a two-week engagement at the Palladium, and will film his show ahead to cover the time he is gone. Incidentally, the last professional appearance Eddie made before being inducted was at the Paramount Theatre in New York. He finished his final show at 11:30 at night and the next morning reported to Uncle Sam. Curiously enough, the day following his discharge in April, he opened back at the Paramount. And not a bad way to celebrate his return to civilian life.

This 'n' That:

Bishop Fulton J. Sheen is still receiving many, many requests for the script of the Stalin "Funeral Oration" which he presented on his Mutual radio and Du Mont television programs. It was originally done February 24th and had startling significance when the Russian Premier died ten days later. The bishop has pointed out that his script was but a paraphrase of Mark Antony's funeral oration over Caesar's body in Shakespeare's "Julius Caesar." Sheen followed the script of the funeral eulogy, substituting Stalin's name for Caesar's, Malenkov for Mark Antony, and Vishinsky for Brutus.

J. Carrol Naish says he parted company with Life With Luigi because the sponsor would not let him tape the show. He had to turn down lots of movie jobs because he was unable to go on location trips. Naish played the role of Luigi for five years.

Donald O'Connor and his wife, Gwen Carter, have made their recent separation permanent and each has hired lawyers preparatory to filing the divorce suit. Insiders say that there will be a battle over the custody of their daughter, Donna.

Lucille Ball lost fifteen pounds following the recent birth of her son, Desi Jr. "Lucy" trimmed down for the TV camera on a diet of skim milk, high protein foods and fruit stewed in honey. Desi reports that, on the same menu, he gained ten pounds.

Joel Gray, promising new performer who was discovered by Eddie Cantor, has been signed as a summer replacement for Jackie Gleason on CBS-TV. He will sing, dance and cavort about in a variety show format.

Barbara Britton, the "Mrs." of TV's Mr. and Mrs. North, is expecting her third visit from the stalk in July. In private life, Barbara is married to Dr. Eugene Czukor.

Remember Davy Lee, the child actor who did the "Sonny Boy" number with the late Al Jolson in "The Jazz Singer"? He is now an aircraft worker in California and recently made a guest appearance as a singer on Jack Owen's show in Hollywood.

Margaret Whiting and her husband, pianist Joe Busch, are having marital difficulties which may lead to a final breakup. Friends are hoping they can iron out their troubles before they tell it to the judge.

The Aldrich Family recently celebrated its fortieth year of broadcasting. The character of "Henry" originally evolved from Clifford Goldsmith's hit play, "What a Life," which was produced in 1938 and ran on Broadway for more than a year. Ezra Stone, who created the part on the stage, carried it into radio when it was first aired by Rudy Vallee on his variety show. Then it became a ten-minute sketch on the old Kate Smith program and was heard for thirty-nine consecutive weeks. Following this, Henry and his family were signed as a summer replacement for the

(Continued on page 11)
More than a Girdle... better than a Corset!

New! Tummy-flattening latex "finger" panels firmly assist the gentle lift of your own body muscles. Waist-trimming non-roll top stays up without a bone, seam or stitch.

New! See how the new boneless non-roll top and the latex "finger" panels are invisibly molded in. The Magic-Controller itself is invisible under sheerest clothes.

New! Fabric lining inside, with textured latex surface outside. Magic-Controller is as comfortable as your own skin. And it washes in seconds, dries like a miracle!

New! ... a magical non-roll top, plus tummy-flattening latex "finger" panels that echo the firm support of your own body muscles, slim you the way Nature intended! Magic-Controller acts like a firming, breathing second skin.

Amazing New Playtex Magic-Controller!

With new non-roll top and hidden power panels, it slims and supports you as Nature intended!

Here is natural figure control! Natural control that works with your body, not against it... resilient, firm control that revitalizes your proportions, your posture, your pride!

Simply hold Magic-Controller up to the light and see the hidden latex "finger" panels that firm you without a bone, stay, seam or stitch. Playtex slims, supports, never distorts!

Magic-Controller is all one piece of fabric lined latex. Every inch reflects firm control. It does more for you than any girdle, and frees you forever from restricting, constricting corsets.

Dramatic proof of its power to "fashion" your figure naturally comes when you wear it under the season's new styles. You'll think you've lost a full size (and more than a few years!)

Playtex Magic-Controller

with 4 sturdily reinforced adjustable garters.

Look for Playtex Magic-Controller in this newest $8 Playtex tube. At department stores, specialty shops everywhere. $7.95

Extra-large size, $8.95

Fabric Lined PLAYTEX CIRCLE from $4.95

Famous PLAYTEX GIRDLE from $3.50

Playtex... known everywhere as the girdle in the $8 tube.
Claire, Pretty Boy and Saxie Dowell enjoy discussing affairs of the world together.

his friends call him "Saxie"

Horace Dowell was born in Raleigh, North Carolina, and as soon as he was old enough to tell fried chicken from baby food—he was singing and playing. When he was twelve Horace was a page for the North Carolina Senate, so the first thing he did was to organize the pages into a band. The boys regularly played for senators and their families. Somewhere around this time, Horace got the name “Saxie.”

At the University of North Carolina, Saxie met another young musician named Hal Kemp—and the two formed a college orchestra. A couple of other fellows in the outfit were John Scott Trotter and Skinney Ennis. The band clicked, and soon schooldays were left behind, and the group stormed New York. Known as Hal Kemp and his North Carolina Band, the aggregation was booked at one of Gotham’s largest hotels. After a tour of Europe and jobbing trips to the West Coast, the famed Kemp band moved into the Blackhawk Restaurant in Chicago. The band broadcast over Station WGN for two years.

It was during this period that Saxie wrote two songs which drove the nation delightedly batty—“Three Little Fishes,” and “Playmates.” In 1941 Dowell formed his own band, but at the outbreak of the war, he disbanded it and enlisted in the Navy.

As usual the first thing Saxie did was to organize a band. He was assigned to the USS Franklin, an aircraft carrier, and received some wonderful “press notices” for his heroism in helping wounded buddies when the ship was attacked in the South Pacific. After he got out of the Navy, he reformed his old band. And while doing an engagement in the Blackhawk, he met Claire Oldsen, music clearance chief for WGN in Chicago. On January 1, 1947, she became Mrs. Dowell. And now Saxie is WGN property, since he’s definitely decided to settle down.

Saxie is now heard week nights on his own program, and on Fridays he takes over as emcee of WGN’s Songs We Sing. The Dowells’ home is somewhat of a “clearing house” for musicians passing through Chicago.
sea nymph glamour suits
when looks count most

There's something about a Sea Nymph that makes any body more beautiful! Swimming or sunning, this recent Princess suit with cuff plunges color ranks anew. You'll love the exciting French Riviera colors in figure-molding latex fullest. Sizes 32 to 38.

Buy two or three at this happy price, about $9.
Slightly higher west of the Rockies.

Sea Nymph glamour suits come in Juniors. too! Sizes 9 to 15.

at better stores everywhere, or write Betty Barnes,
JORDAN manufacturing corp., 1410 Broadway, New York 18, N. Y.
Sea Nymph of Canada, 425 River St., Montreal
BACK in 1940, Easy Gwynn was selling cheese in North Carolina, his home state, for fifty dollars a week. He quit to take an eighteen-dollar-a-week job in radio. But, much to his chagrin, he found out he was still a salesman. However, the station installed a new transmitter and decided to test it in the hour before the regular sign-on. The staff announcers didn’t want to get up that early, so they let Easy handle the tests. He played records and tossed in chatter for an hour, and response was so great that the program became a steady diet. When Easy brought his two shows—morning Easy Listening and afternoon Easy Does It to WIBC in Indianapolis, the mail department really got a work-out with some 5,000 letters a month coming in for Easy. The only way they could explain it was that Easy just seemed to fit right into the spirit of his audience. Pardoning the pun, he was “easy” to listen to. Once off the radio, Easy is a home-loving man. He spends all his spare time in a pleasant house with his wife “Bill” and son Mark. Attached to the family are two Palomino horses, which have won forty ribbons since Bill and Mark started showing them. In addition there’s a cocker spaniel named Tanya. When Easy brags, it isn’t about his own success but about his wife and son—their horsemanship and just about everything else they do. That’s Easy—North Carolina’s gift to the Hoosiers.
What’s New from Coast to Coast

(Continued from page 6)

Jack Benny's program in 1939, and the Aldriches have been with us ever since. The current Henry on the NBC-TV series is nineteen-year-old Bobby Ells. Rumor has it that Bob Burns, the basso-phones-playing Arkansas comedian who was well known in radio and movies a few years ago, may soon return to show business. There is a possibility that he'll do a daily radio show and may even give television a try. During the past few years Bob has devoted most of his time to his money-making ranch in the San Fernando Valley.


Bing Crosby and his youngest son, Lindsay, who have been abroad since March 21st, will not return home until early June. In spite of all the talk before he left, the "Groaner" refused to make a definite decision about his television future until he gets back to the States.

Martin Block, famous disc jockey of New York's Station WNEW for the past eighteen years, has signed an exclusive long-term contract with the American Broadcasting Company, to start January 4, 1954. The platter-spinner, whose salesmanship ability has made him a fortune, is said to be assured of three million dollars in the course of his contract, if complete sponsorship is achieved. And getting sponsors should be no problem for Martin.

When somebody recently asked Red Skelton what he thought of Mickey Rooney, Red kiddingly replied, "I've always felt sorry for Rooney. He's too short to be a lover, and too tall to be a producer."

The suspicion over at Columbia Square is that Texas has a monopoly on schoolteachers and winners of radio contests! In December it was Nell Owen of Dallas, a cutie schoolmarm who walked off with first prize in CBS Radio's Our Miss Brooks contest to find the prettiest teacher in the United States.

This time around it's Mrs. Rowena Bridgers of El Paso, a teacher, too, who has won the "Why I Like My Mother-in-law" contest sponsored by CBS Radio's December Bride series starring Spring Byington. Mrs. Bridgers consequently enjoyed a seven-day, all-expenses-paid stay at the Biltmore Hotel in Palm Springs, California.

Prior to leaving for the desert resort, Mrs. Bridgers spent Sunday and Monday, March 15 and 16, in Hollywood as the guest of the program's star, Spring Byington. Miss Byington, like her contest winner, is a mother-in-law in private life.

Talking to Parke Levy, the program's creator-director, Mrs. Bridgers had this to say about her home state: "It's not true, Mr. Levy, that there are oil wells on every corner back home, and that Texans go to the bank five times daily with their oil earnings!"

Asked what the Texans think of Hollywood, Mrs. Bridgers said: "My friends at home, upon hearing that I was going to Hollywood as the December Bride guest, told me to relax about meeting all those radio personalities in Hollywood because, after all, they're just people. And I agree with my friends at home, you are just people—and some of the nicest I've met in a long time!"

One extra highlight of the Hollywood visit for Mrs. Bridgers was her reunion (Continued on page 13)
Bob of all work

Spare time is a rare commodity in the life of WGAR's Bob Smiley — affectionately called the "Professor" by his buddies at the station. A young man with so much energy that it frightens less hearty souls, Bob announces a half-dozen shows, writes all scripts for the station, and serves as standby announcer. Despite this heavy schedule, Bob still manages the time to take Ph.D. work in drama and speech at Western Reserve University. He already has a master's degree from there.

A list of his duties at WGAR stagers the imagination. Every weekday he arrives in time to prepare for his part as Esther Mullin's assistant on her 9:45 to 10:00 A.M. Ladies' Day program. He spends the rest of the day preparing scripts and continuity announcements that he reads on the air between programs. Then, of course, there's Smiley the home maintenance and garden expert on Saturday morning—he researches, writes and announces Homes And Gardens. And no sleep on Sunday mornings either; Smiley's at work announcing CBS Karamu Quartet—the only network show originating from the area. After that little job's over, while most Clevelanders are having their Sunday coffee, the Professor takes them on a Journey Into Melody.

No brunch for Bob—next he's rehearsing for Fairytale Theatre.

Sunday night is family night, and it's about time. At least Bob's wife Louise and his youngest think so. They kind of look forward to spending an evening with Bob in their Shaker Square apartment. Bob doesn't seem to object either.

A World War II veteran, Bob served in Italy. He was graduated from Kent State College in 1947 and took his first full-time radio job with station WHBC in Canton, his home town. He's been going strong ever since. The one consolation for all the work he's doing now is that he may be able to retire at an age when other men are just beginning to hit their stride.
What’s New from Coast to Coast

(Continued from page 11)
after twenty-two years with one of her ex-students, Les Farber, who is now a successful writer-producer with CBS Radio.

What Ever Happened To . . . ?

Dotty Mack, who formerly worked with Paul Dixon on his television record shows? Dotty and Dixon are no longer partners and she recently went out on her own, debuting a new program over the Du Mont television network.

Bill Lawrence, who formerly sang with Arthur Godfrey before he was inducted into the Army? We have answered this one before, but still letters keep coming in, asking about Bill. So, once more, Bill will not return to the Godfrey crew. When he was medically discharged from the Army, he returned to New York City to recuperate and since that time he has made a few guest appearances on television and radio. And occasionally he plays theatres and night clubs in the East.

Roberta Quinlan, songstress and pianist who starred on her own TV show over NBC a few seasons back? With the exception of a few guest shots, Roberta has done little television lately. For the most part, she has been playing supper clubs around the country, though there’s a possibility she may return to New York for television again next fall.

Gracie Barreté, ex-musical comedy and radio vocal star? Gracie now lives in Florida and has more or less retired from regular professional activities. However, her husband is a night club owner, so every now and then Gracie makes an appearance in his club or sings for charity affairs.

These are some of the personalities readers have inquired about. If you have wondered what happened to one of your favorite people on radio or television, drop me a line—Miss Jill Warren, Radio-TV Minkin Magazine, 265 East 42nd Street, New York City 17, New York, and I’ll try my best to find out for you and put the information in the column. Unfortunately, we don’t have space to answer all the questions, so I try to cover those personal questions about whom we receive the most inquiries. Sorry, no personal answers.

(Note: On all shows, both radio and television, be sure to check your local papers for time, station and channel.)

Look lovelier in 10 days or your money back!

Doctor’s new beauty care helps your skin look fresher, lovelier—and helps keep it that way!

If you aren’t entirely satisfied with your skin—here’s the biggest beauty news in years! A famous doctor has developed a wonderful new home beauty routine.

This sensible beauty care offers its amazing effectiveness to the unique qualities of Noxzema. This famous creamless beauty cream is a medicated formula. It combines softening, soothing, healing and cleansing ingredients.

Thrilling results!

Letters from women all over America praise Noxzema’s wonderfully quick help for rough, dry, lifeless skin and for externally-caused blemishes.

Like to help your problem skin look lovelier? Tonight, do this:

1. Cleanse thoroughly by 'cream-washing' with Noxzema and water.Apply Noxzema, then wring out a cloth in warm water and wash your face as if using soap. See how fresh

How you, too, can

Blemishes*: “Noxzema helped heal my teen-age skin and I still use it,” says Gloria Shearer of Jamaica, L. I. “Cream-washing helps keep my complexion looking fresh and smooth.”

Doctor’s new beauty care helps your skin look fresher, lovelier—and helps keep it that way!

If you aren’t entirely satisfied with your skin—here’s the biggest beauty news in years! A famous doctor has developed a wonderful new home beauty routine.

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1. Cleanse thoroughly by 'cream-washing' with Noxzema and water. Apply Noxzema, then wring out a cloth in warm water and wash your face as if using soap. See how fresh

Noxzema works or money back!

In clinical tests, it helped 4 out of 5 women with discouraging skin problems. If not delighted after a 10 day trial, return the jar to Noxzema, Baltimore. Your money back!

Get Noxzema today—40c, 60c and $1.00 plus tax at drug, cosmetic counters!

NOXZEMA Skin Cream

13
What's Spinning?

By CHRIS WILSON

With spring housekeeping nearly finished and everything in order for treks to the beach, we overhauled our portable phonograph and bought new batteries for our radio...and prepared to enjoy ourselves. And what a wealth of new people to know about in the recording field, what a wealth of old recordings to bring back sentimental memories of a decade or so ago! Perhaps the miracle of this form of entertainment is the fact that a man's or woman's voice, in spite of death, can go on thrilling millions....

With Hank Williams' tragic passing, at least eight recording companies put out as many memorial record tributes. We personally feel that the Drifter recordings are our greatest legacy from him. But the MGM "In Memory of Hank Williams" record—with Sonny Smith reciting a poem by recording star Art Smith—is a moving, touching testimonial. MGM has also reissued under one label, "Hank Williams as Luke the Drifter," the best of the songs Hank recorded under that name. Included in the album are "Pictures from Life's Other Side," "Be Careful of Stoness That You Throw," "Men With Broken Hearts," "The Funeral," "Too Many Parties and Too Many Pals," and "Beyond the Sunset."

Odds and Ends

We were amused to discover that Marilyn Monroe had recorded "Kiss" and "Do It Again," and that it won't be released for some time. Reason is simple. So many protests have come in to Hollywood motion picture studios, over Marilyn's sexiness on the screen, that the studio is shelving the recording until her public "cools off."

Did you see and hear Rosemary Clooney in "The Stars Are Singing?" Some 600 of her fans gathered to pay tribute to her on the opening of her picture in New York and Columbia Records released "Haven't Got A Worry" and "Lovely Weather for Ducks," which is doing very well.

Columbia seems to be going in for just about every type of personality these days. Arthur Godfrey's CBS-TV "Calendar Show" has been recorded—the first Godfrey show ever to be transferred in its entirety to records. Among the performers is the maestro himself, Godfrey, singing—with The Chordettes—"If It Wasn't for Your Father." Marion Marlowe, Frank Parker, Julius La Rosa, Lu Ann Simms, Janette Davis—all have solo numbers. The Mariners recorded "Look Ahead" for the album. Then Columbia has put on wax Renzo Cesana, The Continental, the great lover of radio and television who sent men screaming from their TV sets last year. Cesana's provocative voice threads through "I Kiss Your Hand Madam," "Long Ago," "Temptation," and eight other popular love songs. Don't play it while Dad or the boy friend's around or you're likely to find a recording has been accidentally stepped on.


Life Story

Little Joni James, who was once introduced as an "extra" on a Johnny Ray TV show, is the newest rage—her "Why Don't You Believe Me" is on top. She was born on Chicago's South Side, one of six children whom her widowed mother supported. Her real name is Babbo, but Joni took her mother's maiden name for show business. Her uncle, who was supervising a travelling opera company, led her to an audition at the Children's Civic Theatre in Chicago. She danced her way into a contract with her first number. After an attack of acute appendicitis, she concentrated...
Jimmy Boyd, a good man on the lot, appears on the Jo Stafford Show.

This Month's Selections:

Ten of these recordings and you're a constant platter spinner; eight, and a few friends will pay attention to your selections; six—go listen to someone else's collection and make a mental note to get with it!

3. "How Could You?" with Sunny Gale, for RCA (how could you miss it!)—backed by "I Feel Like I'm Gonna Live Forever."
4. "Dancin' With Someone" and "Long Gone Baby," by the Delta Rhythm Boys. And you'll be a Long Gone Baby, too, if you listen often.
8. "Time for Love" and "Look Me Over Closely," Marlene Dietrich for Columbia. Someone said "sex" couldn't be packaged, but Dietrich comes mighty close to it.
9. "Gomen Nasai" and "Someone to Kiss Your Tears Away," for Mercury, with Eddy Howard. As always, the boy's good.
10. "More Luck Than Money" and "Are You Tired of Me?" with Lily Ann Carol, for RCA. Real bounce.

Make your hair obey the new soft way

No oily after-film...just soft shimmering beauty

Now...try the only hairdressing that makes hair obey the new soft way...With miracle Curtisol—so amazingly light, so penetrating it never leaves oily "after-film"! Just a touch "sparkles" hair, prevents dryness and split ends, frizziness after a permanent. Gives you "easy-do" hair instantly. Even after shampoo! No wonder women prefer Suave 7 to 1.

Suave

LIQUID 50c-$1
CREME 60c
End dry hair worries with miracle Curtisol—Only Suave has it

created by HELENE CURTIS foremost name in hair beauty
What makes them all like Tampax?

Take Nancy. The outdoor type. Always ready for any sport, from cycling to tennis, no matter what time of the month it is. Even goes in swimming on "those days." How does she do it? With Tampax, the internal kind of monthly sanitary protection. Tampax does away with chafing and irritation; is so comfortable the wearer doesn't even feel it, once it's in place.

Then there's Helene. Overwhelmingly feminine. Sachet for her bureau drawers and satin cases for her lingerie. Helene likes Tampax because it's so dainty. The highly absorbent cotton is easily disposed of, even while visiting. One's hands need never touch the Tampax, thanks to the throw-away applicator.

Ann's a career girl. Efficient and practical. Naturally you'd expect her to use doctor-invented Tampax. Just the assurance that there can be no revealing outlines, that there isn't any possibility of offending odor, lets her feel poised and sure of herself under any circumstances. And Tampax is so convenient to carry. A month's supply fits in the purse.


Eating wisely and well for health and beauty is fun for this handsome household. Here's how they do it.

Diet IS A FAMILY AFFAIR

The Starks enjoy Sunday breakfast: Pam, Kathi, baby Wilbur, Jr., and Will.

By HARRIET SEGMAN

No "starvation" diets for us," says Kathi Norris. "I'm more interested in the chemical balance working within the body than just calorie intake." Kathi, her husband Wilbur Stark, seven-year-old Pam and baby Wilbur, Jr., all incline to plumpness. All diet.

The entire family drinks skim milk, and eats meats and vegetables that are low in calories. To take off a lot of weight quickly and safely, here is Kathi's two-week diet:

MONDAY
Breakfast: 3 eggs, grapefruit, black coffee
Lunch: 3 eggs, tomatoes, black coffee
Dinner: 3 eggs, combination salad, 1 piece dry toast
TUESDAY
Breakfast: 2 eggs, grapefruit, coffee
Lunch: 2 eggs, grapefruit, coffee
Dinner: Steak, tomatoes, lettuce, celery, olives, cucumbers, tea or coffee

WEDNESDAY
Breakfast: 2 eggs, grapefruit, coffee
Lunch: 2 eggs, tomatoes, spinach, coffee
Dinner: 2 lamb chops, celery, cucumbers, tomatoes, coffee

THURSDAY
Breakfast: 1 or 2 eggs, grapefruit, coffee
Lunch: Combination salad, grapefruit
Dinner: 1 or 2 eggs, cottage cheese, spinach, 1 piece dry toast

FRIDAY
Breakfast: 1 or 2 eggs, grapefruit, coffee
Lunch: 1 or 2 eggs, spinach, coffee
Dinner: Fish, combination salad, 1 piece dry toast

SATURDAY
Breakfast: 1 or 2 eggs, grapefruit, coffee
Lunch: Fruit salad—nothing else
Dinner: Lots of steak, celery, tomatoes, cucumbers, coffee

SUNDAY
Breakfast: 1 or 2 eggs, grapefruit, coffee
Lunch: Cold chicken, tomatoes, grapefruit
Dinner: Vegetable soup, chicken, tomatoes, cooked cabbage, carrots, celery, grapefruit, coffee

Second week repeat.

It is important, not only to abstain from anything not included in the diet, Kathi explains, but to eat everything that is mentioned. Quantities are less important, except where specifically indicated. Of course, vegetables are without butter, salads without oils, grapefruit without sugar and coffee or tea without sugar or milk. Also, only lean parts of meats are to be eaten. It's a good idea, too, to eliminate alcoholic beverages.

You can lose from ten to twenty pounds in two weeks. Don't follow the diet any longer than that. From then on, follow a sensible diet, heavy on meats, fruits, vegetables and light on sweets and starches. Happy eating!

Just look at her baby!

Sela Lupino
and her daughter, Bridget

"I've used PLAYTEX for my baby from the start...and I know it's the best!"

Says Miss Lupino, distinguished actress and the only lady director in the film capital. Her latest release is "The Hitch Hiker."

PLAYTEX Babies are Happier Babies
...Neater, Sweeter and Cleaner

Only Playtex® Panties

Fit so gently... Protect so safely... Waterproof so completely

Your precious baby enjoys a whole new world of comfort with PLAYTEX. Only PLAYTEX Panties let your little darling roll so readily... crawl so comfortably or toddle so freely. Made entirely of creamy latex, without a single stitch or seam, PLAYTEX Panties actually stretch all over to give all-over comfort—as no ordinary baby panties do.

PLAYTEX Baby Panties stay soft, snug and attractive... are accurately sized by baby's weight. They slip on in a jiffy, rinse fresh in a wink, and pat dry with a towel. Get several pairs today—and let PLAYTEX Panties keep your baby "Socially Acceptable" always!

Featured at your favorite Department Store and wherever Baby Needs are sold.

MOTHERS, HERE'S PROOF!
Prove to yourself right at the store counter that no other baby panty fits so gently, yet so snugly! Simply slip your arm through a leg opening and feel why PLAYTEX Panties never cut circulation; never bind or irritate... are stretchier than any other baby pants made.

More babies wear PLAYTEX than any other baby pants!
MEET MILLIE and

When Alfred Prinzmetal—the Brooklyn Poet—tells Millie and her mother in mournful tones, “You hate me,” the audience breaks up. Marvin Kaplan, the bespectacled young man who created the Alfred role on Meet Millie, just can’t help breaking people up—he’s so sad it’s a scream. Born in Brooklyn twenty-five years ago, Marvin started out to be a doctor—went to New York University for that purpose. But the acting bug bit, and he started working with a little-theatre company in Southern California. One night, Katharine Hepburn of Boston met Marvin Kaplan of Brooklyn, and the meeting resulted in a part in her film, “Adam’s Rib.” To date, Marvin has ten pictures and several Broadway plays to his credit, yet he still looks and acts miserable. Friends swear he has been known to laugh, but professionally the boy is the saddest-looking thing around. A clue to this leads us to the fact that his grandfather, Joseph Rothman, founded a pickle works, and perhaps Marvin tasted one too many sour dills as a small boy.

Elena Verdugo

Since she was fourteen, Elena Verdugo—one of the prettiest secretaries to ever sit on the boss’s son’s lap—has never played a straight role. The five-feet-two-inch blonde turns thumbs down on any part that doesn’t induce laughter. On Meet Millie, the laughs are plentiful, so Elena is happy. . . . A member of one of the oldest families in California, Elena went to school in Los Angeles—finishing high school on the studio lot. Her classmates there were Roddy McDowall and Stanley Clements. Her first public appearance was as a dancer in “Down Argentine Way.” But an executive noted that she could act as well, and she’s been acting ever since. Xavier Cugat fans will remember Elena’s recording of “Tico Tico” when she vocalized for the rhumba king’s orchestra. . . . Off-mike, Elena is Mrs. Charles R. Marion and the mommy of three-year-old Richard. Mr. Marion is a screen writer. Featured on the Meet Millie program, Elena has come into her own as a top-flight comedienne.

Marvin Kaplan
Millie's beloved "Mama" on the Meet Millie show is portrayed by Bea Benadaret, one of the ablest character actresses in radio. She is Gertrude Gearshift—Jack Benny's talkative telephone operator, and Amber Lipscott on My Friend Irma, to mention a few of her many characterizations. She has done parts on almost every top network program. Bea was born in New York, studied voice and piano as a child. After she was graduated from high school, Bea studied acting at the Reginald Travis School in San Francisco. The manager of a local station heard her in a children's version of "The Beggar's Opera" and gave her a start in radio. Her first job was as a staff member of Station KFRC, where she was actress, singer, writer and producer. In 1936, Bea tried Hollywood and network radio. Her first big breaks were the jobs she got with Orson Welles and Jack Benny. In private life she is the very loving mama of Jack, thirteen, and Maggie, six. But on radio, Bea, as Brooklyn's gift to mothers, has kept people laughing until they yell "uncle."

Famous actor Wilton Lackaye saw Earle Ross—Mr. Boone, Sr., on Meet Millie—in his theatrical debut as a villain in a high-school play. The boy-villain was so convincing that Lackaye told him to go on the stage. Earle followed the advice, and has been playing the villain during most of his professional career. A silent screen veteran, Earle now remarks that he's seeing his old pictures on TV. One of the initial members of Actor's Equity, Earle has been active in every phase of show business. He formed one of the largest fine arts school in the country in Oak Park, Illinois. . . .

Providing the love interest for Millie is a pretty difficult task for Mr. Boone, Jr., the boss's son on Meet Millie. Between stealing kisses during office hours and contending with Millie and Mama at their home, Rye Billsbury has his hands full. But he's equal to the task. . . . Rye is a native of Chicago, born in 1929—his whole family, with the exception of his mother, was show-business. He started out with a legal career in mind, but soon found himself drifting towards acting. He was Jack Armstrong, The All-American Boy, for two years, and has several roles on daytime dramas. He considers the comedy of Meet Millie an actor's dream, because the characters are honest. For the excellent job he does on the Meet Millie comedy, his star has risen in Hollywood radio.

Meet Millie is heard over CBS Radio, Thursdays at 8 P.M. EDT, for Brill Cream.
Meet Millie is seen on CBS-TV, Saturdays at 9:00 P.M. EDT.

who's who's in Radio-TV
**DAYTIME DIARY**

**AUNT JENNY** Springtime in Littleton—like any other town—means spring flowers, new hats and love stories. But though Aunt Jenny has many touching, tender stories of young love to share with her listeners, she never forgets that small as her town is, its life has many sides. Not love alone, but other human relationships, are dramatized in the stories that make her neighbors such interesting people. M-F, 12:15 P.M. EDT, CBS.

**BACKSTAGE WIFE** Mary Noble, wife of Broadway star Larry Noble, wonders if wealthy Roy Shepherd is the right backer for Larry's new play. Shepherd insists that his amateur daughter, Elise, be given a prominent part. Can Larry and his leading lady, Dolores Martinez, carry the play with their own talents, or might Elise's failure in her part ruin the entire production? Should the Nobles seek another backer? M-F, 4 P.M. EDT, NBC.

**BRIGHTER DAY** Three Rivers, already split into two opposing camps over the imminent power company project, is further shaken by the murder of Elmer Davidson, in which young Alan Butler appears to be somehow involved. Rev. Dennis, trying to guide his fellow townsman toward the greatest good for the greatest number, watches anxiously as his daughter Patsy faces her own personal aspect of the town's problem. M-F, 2:45 P.M. EDT, CBS.

**DOCTOR'S WIFE** Though Julie Palmer believes she and Dan were right in returning young Jigger to his real mother, she cannot fight off the depression that comes with his loss. But a visit to Dr. Edwards is the most magical tonic in the world, for he tells her that the miracle has happened! The Palmers' marriage takes on a new dimension of happiness as they settle down to await the child they thought they could never have. M-F, 5:45 P.M. EDT, NBC.

**FRONT PAGE FARRELL** In his specialty as crime reporter, David Farrell of the New York Eagle is constantly facing new and unforeseen dangers as he fulfills his assignments covering stories of violence and evil in a large metropolitan city. David's chief assets are his sharp intuitions, his understanding nature, his inquiring mind, and his alert wife Sally, who has helped him in case after case to set the police straight. M-F, 5:15 P.M. EDT, NBC.

**GUIDING LIGHT** Young Kathy Grant at last realizes the dangerous challenge she gave fate when she kept certain important facts from her family and her husband, Dr. Dick Grant. If their marriage survives, can it ever be the same now that the foundation of trust has been shaken? Or will the past be forgotten as Kathy's father, Joe Roberts, and her stepmother struggle to restore further tragedy? M-F, 12:45 P.M. EDT, CBS-TV; M-F, 1:45 P.M. EDT, CBS.

**HILLTOP HOUSE** Julia Paterno, head matron of the orphanage Hilltop House, faces one of the grimmest tragedies of her experience as Reed Bannister's adopted teen-age daughter Marcella is killed in the South American accident which seriously injures Reed himself. Will there be an important change in Julia's life as Reed struggles to readjust to a life so different from the one he had planned? M-F, 3 P.M. EDT, CBS.

**JUST PLAIN BILL** Just how far from normal is the strange man known as Captain Everett Nightingale? Bill Davidson, desperately trying to prevent the Captain from harming his ex-wife and his present wife, has incurred the man's dangerous enmity. What real power lies in the hideous little idol which the Captain believes can rid him of those who oppose him? Is this closer to the truth than Bill realizes? M-F, 5 P.M. EDT, NBC.
LIFE CAN BE BEAUTIFUL Now completely on the side of crippled young Danny, Chi Chi fights valiantly to protect the boy from the selfish clutches of two other women—his greedy, heartless mother, and wealthy, lonely Victoria Vandenhush, who means well by Danny but does not understand her own motives. Will the scheming Paul Porter add a decisive factor to the increasingly turbulent situation? What does Papa David think? M-F, 3 P.M. EDT, NBC.

LORENZO JONES The loss of memory which separated Lorenzo Jones from his wife Belle has resulted in the start of a new life for him as he plans marriage to lovely Gail Maddox. Meanwhile, Belle, in New York, searches heartbrokenly for her lost husband, faithful to the conviction that their love must bring them together again. Will her kindly employer, Verne Massey, be her key to a new life? M-F, 5:30 P.M. EDT, NBC.

MA PERKINS Big events loom in the lives of all the family as Evey awaits her baby—Willy wonders about his new job at the hotel, and Fay faces a future she didn't dream of a few months back. Is Tom Wells reentering her life for better—or for worse? When he walked out of it more than a year ago he was a very confused young man. Are things different with him now? M-F, 1:15 P.M. EDT, CBS.

OUR GAIL SUNDAY During the years of Sunday's marriage to Lord Henry Brin-thope there have been many ups and downs, many disturbances, but never before has Sunday had to fight such evil suspicions as have now been stirred up by the selfish, vindica-tive Rose Miller. Is there any basis for Rose's insinuations about Henry's friendship with Wilma Taylor? And has Henry anything to do with the murder of Wilma's ex-convict husband? M-F, 12:45 P.M. EDT, CBS.

PEPPER YOUNG'S FAMILY When Linda and Pepper decided to adopt a baby they believed they had embarked on a new and wonderful phase of their marriage. But what happens when little Culpepper's real parents suddenly determine to have him back? If the Dennises can't satisfy their ill-timed parental urge by legal means, will Jim Dennis find another way? M-F, 3:30 P.M. EDT, NBC.

PERRY MASON Lawyer Perry Mason is endeavoring not only to save his client, Ruth Davis, but to expose the far-ranging plans of master-criminal Mark Cesar as the latter ruthlessly schemes to enlarge his criminal kingdom. The mysterious, untraceable poison whose secret Cesar holds has been his most valuable weapon, but as Perry closes in on the trail the weapon may very well turn against Cesar himself. M-F, 2:15 P.M. EDT, CBS.

RIGHT TO HAPPINESS Carolyn Kramer Nelson struggles to clarify her own feelings as they are shadowed and confused by forces she does not entirely understand. Must she decide on complete submission of her own principles and individuality to save her marriage? Or does happiness lie along another road? Will Miles himself be the one to indicate what decision, if any, must be made? M-F, 3:45 P.M. EDT, NBC.

ROAD OF LIFE A confused young student nurse throws a decisive complication into the search for Gordon Fuller's murderer. Will her activity make things better or worse for Dr. Jim Brent? And what will happen to the relationship between Jim and Jocelyn McLeod when Aunt Regina arrives in town and starts to take things into her own hands? Is Jim's daughter-in-law right about Aunt Regina? M-F, 1 P.M. EDT, CBS. M-F, 3:15 P.M. EDT, NBC.

ROMANCE OF HELEN TRENT Helen Trent, Hollywood gown designer, enters upon the biggest job of her career as well as the most trying relationship when autocratic producer Kelsey Spencer engages her to work on his new documentary. A host of strange personalities surround Spencer, and when Helen reluctantly obeys his order that she come to his eerie home, Eagle's Nest, for conferences, disaster finally breaks the tension. M-F, 12:30 P.M. EDT, CBS.

ROSEMARY Bill Roberts has finally gotten on the track of the story behind the gambling activities that have been undermining family life in Springdale. Despite formidable opposition and secret conspir-acy against him, he is approaching relentlessly closer to the truth with each issue of his crusading newspaper, The Banner. Will Bill succeed in his expose—or will he be silenced? M-F, 11:45 A.M. EDT, CBS.

SECOND MRS. BURTON The newspaper venture so hopefully undertaken by Stan and Terry Burton, which almost ended in tragedy a short time ago, is now underway again. Will the restoration of normal-
Daytime Diary

ey also bring about a rebirth of Mother Burton’s curious powers to disturb her son’s happy marriage? The wealthy widow’s latest venture, a cultural program for Dickson, appears harmless—but is it? M-F, 2 P.M. EDT, CBS.

STELLA DALLAS The mysterious shooting of Arnold King’s sister Alda has held up the marriage plans of Stella and Arnold, and Stella’s daughter Laurel finds herself strangely glad of the postponement. Laurel, who at present is wrestling with a serious problem of her own, badly needs Stella’s advice and help. But Stella has always insisted she would never interfere in Laurel’s life. Would her help now be interference? M-F, 4:15 P.M. EDT, NBC.

THIS IS NORA DRAKE Grace, reckless young daughter of Dr. Robert Sergeant, is now unable to put an end to her dangerous association with hoodlum Cass Tidero. Nurse Nora Drake, in love with Grace’s father, endeavors to help the girl, but is confused by lies and evasions which the desperate Grace believes necessary to her own self-preservation. What decisive effect will the forged prescription have on their lives? M-F, 2:30 P.M. EDT, CBS.

WENDY WARREN Striving to conceal her anxiety, Wendy watches her husband, playwright Mark Douglas, begin work on a play for the young actress who has made such an important impression on him. Mark’s memories of his own early youth seem to be bound up in young Pat Sullivan. Is he overrating her ability, as Maggie Fallon insists? And what effect will Pat’s personal plans have on Mark’s life—and Wendy’s? M-F, 12 noon, EDT, CBS.

WHEN A GIRL MARRIES There were times in the recent past when Joan Davis felt desperately uncertain that she would ever see her family again. But she has been restored to them, and that is why the scandal and difficulty that surround Harry leave her comparatively serene. If the great miracle of reunion came to pass, surely, Joan thinks, she and Harry can face whatever forces are arrayed against them. M-F, 10:45 A.M. EDT, ABC.

WOMAN IN MY HOUSE Until recently, Jeff Carter seemed to be in no special hurry to concentrate romantically on any of the girls who would have been glad to have him. It seems strange to his family—especially his disapproving younger brother—that his eye should fall on a girl ten years his junior. Is it serious with Jeff? Or will Carolyn’s return to town throw some new light on how he really feels? M-F, 4:45 P.M. EDT, NBC.

YOUNG DR. MALONE Dr. Jerry Malone continues to discover unexpected resources of wisdom and love in his elderly mother as he tries to rebuild for himself and his young daughter, the life that was almost shattered with his wife’s death. Meanwhile, in New York, the marriage of his friends, Ernest and Mary Horton, has some dangerous ups and downs as Ernest’s erratic personality at last takes its toll of Mary’s patience. M-F, 1:30 P.M. EDT, CBS.

YOUNG WIDDER BROWN When Ruth Loring first appeared in Simpsonville claiming to be the wife of Dr. Anthony Loring, Anthony’s fiancée Ellen Brown believed it would only be a matter of time before Ruth was discredited. But Anthony was unable to prove the long-ago annulment of the marriage, and Ellen is shocked when he finally decides to accept Ruth. She does not realize Anthony is trying to protect her from suspicion in Mathilda Maxwell’s death. M-F, 4:30 P.M. EDT, NBC.

TWO JOANS FOR JULY
Joan Alexander’s picture on the cover and her summer vacation story inside
Joan Loring’s real life story
PLUS SPECIAL STORIES ON
Doctor’s Wife • Dennis James

HEDDA HOPPER EXCLUSIVE

EVENYONE LOVES LUCY!
All Featured in the July RADIO-TV MIRROR on sale June 10

GLORIFY YOUR HAIR
3 wonderful ways with Nestle COLOR

1 GLAMOROUS COLOR-HIGHLIGHTS glorify your hair when you use Nestle COLORINSE. Yes, only COLORINSE gives hair such exciting lustre—leaves it so silken-soft, makes it so easy to comb andmanage. Why not use COLORINSE after every shampoo—and whenever your hair looks dull and drab? Choose from 10 beautiful shades that rinse in—shampoo out, 6 rinses 25¢; 14 rinses 50¢.

Nestle COLORINSE

2 RICHER COLOR TINTS beautify your hair when you use Nestle COLORINT. For COLORINTTINTS enhances your natural hair color—adds exciting new color—blends in streaked, bleached, dyed or graying hair. It’s more than a rinse but not a permanent dye! Enriched with Processed Lanolin to leave hair shining soft. Take your choice of 10 glamorous shades. 6 capsules 25¢; 12 capsules 50¢.

Nestle COLORINT

3 LIGHTER, BRIGHTER COLOR ... as much as or little as you wish in one application... with Nestle LITE. Why fuss and mess with repeated applications when Nestle LITE gives you the desired result at once. Lightens blends, hair, brightens brown hair, accentuates red tones in brunette hair, adds golden streaks. Contains no ammonia... enriched with Processed Lanolin to leave hair soft, silky, natural-looking. 1.50. Retouch size 90¢.

Nestle LITE HAIR LIGHTENER

Ask your beautician for Professional Applications of Nestle Hair Color

22
Information Booth

Bob Williams (See column 1)

Ask your questions—we'll try to find the answers

Bishop Sheen
Dear Editor:
Could you please tell me what it is that Bishop Sheen writes at the top of his blackboard on his TV program? They are initials.
B. C., Hominy, Okla.
Bishop Sheen writes the letters "J.M.I." They are the first initials of Jesus, Mary and Joseph.

Mr. Williams
Dear Editor:
Can I please have some biographical information about Bob Williams who does the Cameo commercial on Your Show Of Shows?
B. K., Miami Beach, Fla.
Bob Williams was born in Charlotte, North Carolina, but doesn't have a Southern drawl. As a teenager, Bob thought he would like to go into medicine as a profession, but he changed his mind as the result of a street interview. A man with a walkietalkie microphone approached him one day and interviewed him on a Charlotte sidewalk. Later he heard a record of his own voice, and Bob thought to himself "I sound like somebody on the radio." So he went into radio—just like that. For a few years he worked on the West Coast doing a variety of jobs such as singing, emceeing, and even a few bit parts in pictures. Today he is one of the most sought-after announcers in New York. He is charming—red-headed, and unmarried.

Groucho Theme Songstress
Dear Editor:
Could you please tell me the name of the singer who does the Desoto-Plymouth commercials on Groucho Marx's You Bet Your Life?
M. T., Pittsburgh, Pa.
The voice of the commercial is Darlene Zito.

Songs Of The B-Bar-B
Dear Editor:
Could you please give me some information about my favorite cowboy singer—Tex Fletcher, who is on the Songs Of The B-Bar-B program over Mutual?
V. C., Macon, Ill.
Tex Fletcher was born in Buffalo, South Dakota, in 1909. He has been a cowpuncher, circus boy and appeared in Buffalo Bill's famous Wild West Show. From 1938 to 1941, Tex made a series of cowboy movies in Hollywood—now being shown on TV as the Tootsie Hippodrome, which stars Tex. From 1942 to 1944, he served as an infantryman in Italy. He received a field commission as a Lieutenant. In 1944, he was wounded in the leg, and sent back to hospital in the States. It was there that he met Ada Mae Henkel, an Army nurse. They fell in love and were married. Now the Fletchers have two lovely children—Robert, five-and-a-half, and Jane Ellen, eighteen months.

For your information—If there's something you want to know about radio and television, write to Information Booth, Radio-TV Mirror, 205 East 42nd St., New York 17, N. Y. We'll answer, if we can, provided your question is of general interest. Answers will appear in this column—but be sure to attach this letter to your letter, and specify whether your question concerns radio or TV.

the outstanding value
in your home

More than 101 ways
Soda saves you time, work, money

For: Acid indigestion
   As a toothpowder
   Mouthwash
   Gargle
   For suntan
   Scalds and burns
   Insect bites
   Ivy poisoning

For: Baking lighter-textured biscuits and fresher keeping cakes

For: Cleaning refrigerators
   Glass coffee makers
   Vacuum bottles
   Bread boxes
   Silverware
   Baby bottles
   Combs and brushes
   Enamel and tile

Why buy a number of different products to do a number of different jobs when soda does them all and costs less?

Soda is so pure you use it for cakes, cookies, biscuits. And the same soda you know is safe in foods you know is safe in foods. So you clean your refrigerator with soda—and sweeten it, at the same time.

1/2 teaspoonful of soda in 1/2 glass of water brings prompt relief from distress of indigestion—is mild and soothing in your stomach.

From baking to brushing teeth, from soothing sunburn to putting out fires, there's nothing does a better job than pure bicarbonate of soda.

Arm & Hammer and Cow Brand Baking Soda meet all requirements of United States Pharmacopeia.

Free a booklet on the "Usefulness of Soda." Write Church & Dwight Co., Inc., 70 Pine Street, New York 3, N. Y.
Al Morgan is the master of

FLOPPY RHYTHM

After thirteen years of the hard knocks so familiar to show-business folk, Al Morgan finally came up with something which has plummeted him to fame and fortune in the entertainment world. As a child, Al loved to sing and play the piano, so when he finished school, decided on making his hobby a profession. He started out in the usual way—playing piano at dine and dance spots. But one of the things he couldn’t get used to was the way the customers ignored the piano. They’d just keep right on talking and laughing while he gave his all. One night, he just blew his top, and was determined to shock the folks out of their indifference. He began to lift his hands to shoulder height and to flop them, seemingly without specific aim, but with the greatest speed imaginable on the keyboard. The result sounded pretty good, too.

The customers sat up and took notice—not that they liked what they heard—but, at least, they listened. Al didn’t mind the heckling and before he knew it, people had become used to his floppy style and wouldn’t let him return to the straight and narrow. He accomplished what he had set out to do—people were listening and talking about it afterwards. Shortly after Pearl Harbor, the pianist enlisted in the Air Force, where he became a gunner, and it was after his discharge that fortune really began to smile on Al Morgan. He became conductor of the staff band at Cincinnati’s station WKRC, and shortly added several shows of his own to his duties there. After that, Al went to New York for a while, where he appeared as a featured entertainer at Roger’s Corners, a spot specializing in big-city “corn.” Several other night club stints followed. In addition, he made quite a name for himself as a recording artist.

Now Mr. Morgan is back in Cincinnati with his WLW-TV show. And his popularity with viewers makes it very unlikely that they’ll let him leave their fair city again. Floppy piano-playing is here to stay!
Why Dial Soap protects your complexion even under make-up!

Dial's skin-clearing ingredient washes away blemish-spreading bacteria that other soaps leave on your skin.

Here, at last, is real skin protection—continuous protection that works even under make-up. And it is yours in the mildest kind of face soap.

Now, no matter how lavishly or how sparingly you normally use cosmetics, when you wash beforehand with Dial, the fresh clearness of your skin is continuously protected... underneath your make-up.

For Dial does a wonderful thing. It washes away trouble-causing bacteria that other soaps (even the finest) leave on your skin. Dial does this because it contains AT-7, known to science as Hexachlorophene. This ingredient cleans the skin of unseen bacteria that so often aggravate and spread surface blemishes.

Works in a new way!

Until Dial came along, there was no way to remove bacteria effectively. Even after thorough washing with other kinds of soap, thousands are left on your skin. Then, when you put on make-up, they are free to cause trouble underneath.

But when you wash every day with Dial, it removes up to 95% of these troublemakers. No other leading soap can do this—Dial's the only one with Hexachlorophene. This ingredient also removes skin bacteria that cause perspiration odor. That's why Dial has become the favorite bath soap of millions... it stops odor before it starts.

**PHOTOMICROGIC PROVE RESULTS**

After ordinary soap (1). Thousands of blemish-spreading bacteria on skin...

After using Dial (2). It removes up to 95% of trouble-causing bacteria.

And Dial is so mild!

You'd never guess this mild, gentle soap gives you such benefits. Dial's creamy lather gently removes soil and make-up; gives you scrupulous cleanliness, helps overcome clogged pores and blackheads. Then Dial combats, with its skin-clearing action, to protect your complexion all day.

Skin doctors know how Dial clears away troublesome bacteria. They recommend it for adolescents and adults. For simply by washing with Dial every day, your skin becomes cleaner and clearer than any other kind of soap can get it. Why not let Dial protect your complexion—even under make-up?

Mild, fragrant DIAL Soap keeps complexions clearer by keeping skin cleaner.
YES, ESTHER WILLIAMS uses Lustre-Creme Shampoo. In fact, in less than two years, Lustre-Creme has become the shampoo of the majority of top Hollywood stars! When America's most glamorous women use Lustre-Creme Shampoo, shouldn't it be your choice above all others, too?

For the Most Beautiful Hair in the World
4 out of 5 Top Hollywood Stars
use Lustre-Creme Shampoo

Glamour-made-easy! Even in hardest water, Lustre-Creme "shines" as it cleans... leaves your hair soft and fragrant, gleaming-bright. And Lustre-Creme Shampoo is blessed with Natural Lanolin. It doesn't dry or dull your hair!

Makes hair eager to curl! Now you can "do things" with your hair—right after you wash it! Lustre-Creme Shampoo helps make hair a delight to manage—tames flyaway locks to the lightest brush touch, brings out glorious sheen.

Fabulous Lustre-Creme costs no more than other shampoos—7¢ to 25¢ in jars or tubes.

... and thrilling news for users of liquid shampoos! Lustre-Creme now available also in new Lotion Form, 30¢ to $1.00.
Dreams can come true

Jan Miner, heroine of Hilltop House,
woke up in glamourland and
miraculously the world was hers

By PHILIP CHAPMAN

Jan Miner—who, as pert, pretty Julie Paterno
in Hilltop House, endears herself to you daily
with her understanding and sense of humor—
went to a party a few months ago. There were a
lot of elegant people there, and the conversation
not only dripped famous names but places, too:
“Ran into Basil in Havana two weeks ago, so we
went on to the Riviera until it was time to come
here for the dog show....”

That sort of thing. Jan had been covering up
with vague little mutterings: “Ah, yes, Havana,
lovely place....” “The Riviera, such a blue
Mediterranean in front of it”.... and so on. But

See Next Page
Dreams can come true

Jan’s usual idea of leisure—working on her farm.

when finally a stuffy dowager turned to her and solemnly asked, “My dear, have you ever been to Iceland?” Jan had had it.

She jumped in her chair. “Me? My gosh, the only place I’ve ever been was to Detroit on a bus.”

Well, that is true no longer. Jan has been to a place now.

Specifically, she’s been to Hollywood to make a movie, and she will probably never finish talking about it.

As you have no doubt read in these pages, Jan lives in two places—New York City and her farm in New Hampshire. In New York, she works hard at her job. In New Hampshire, she works hard at just being good and alive, at digging loam or driving a tractor or hoeing a row in her vegetable garden.

But when she was notified, on twenty-four hours’ notice, that she was going to Hollywood to make a TV film (probably the hardest work any actress can be assigned to do anywhere, at any time) she thought of the expedition only in terms of a glamorous, exciting vacation.

To the girl who had never been anywhere except to Detroit on a bus, this was the most wonderful thing that had ever happened. Of course, she’d rather have had it all work out so she could have had more time to get ready—perhaps even more time in which to anticipate and dream...

She was on such short notice, in fact, that in all

to study, correspondence to keep up with her fan clubs.

the flurry of getting ready she didn't have time to wonder what her first flight in a plane would be like, or even to gaze at the splendor of such an opportunity as had come her way. Flying around her apartment in the hour before plane time, she babbled at Lillian Stewart (her good friend and secretary, who was frantically helping her pack): "Black book. Don't forget (Continued on page 92)

Jan Miner is heard as Jalli Paterno in Hilltop House, CBS Radio, M-F, 3 P.M., for Alka-Seltzer (Miles Laboratories, Inc.), and as Lois Miller in The Doctor's Wife, NBC Radio, M-F, 5:45 P.M., for Ex-Lax, Inc. She appeared in "Allen of Harper" on Schlitz Playhouse Of Stars, which is seen on CBS-TV, Fridays at 9 P.M., for Schlitz Beer. (All EDT.)
There's music in Godfrey's soul—kindness in his heart for everyone
I know

By ARCHIE BLEYER

When I became music conductor of the Arthur Godfrey morning radio show at CBS, back in 1946, I considered it just another assignment similar to the ones I was already doing as staff conductor for the network. I assumed I would have the usual duties of rehearsing the band and the singers and arranging new tunes. And I must confess I didn't undertake this new show with much enthusiasm; because it wasn't sponsored and, for all I knew, it might not even last long. Musically, it was a fairly simple program to do. There were just Janette Davis, the Mariners Quartet, the band—and, of course, Arthur ad libbed everything. (Continued on page 72)

Arthur Godfrey Time, CBS Radio, M-F, 10 A.M. (simulcast, CBS-TV, M-Th, 10-11), for Snow Crop, Lanolin Plus, Fiberglas, Star-Kist, Pepodent, Frigidaire, Pillsbury, Toni, Nabisco, and Chesterfield—Arthur Godfrey Sunday Hour, CBS Radio, Sun., 4:30 P.M., for Rubutol and Juvenal—King Arthur Godfrey And His Round Table, CBS Radio, Sun., 5 P.M.; for Kingan & Co.—Arthur Godfrey And His Friends, CBS-TV, Wed., 8 P.M., for Chesterfield, Toni, Pillsbury—Arthur Godfrey's Talent Scouts, both CBS Radio and CBS-TV (simulcast), Mon., 8:30 P.M., for Thomas J. Lipton, Inc. (All times given are EDT.)

Time's always our master—by the hour or by the beat—but we Little Godfreys enjoy every moment and every note.
Life begins with Marriage

Jack Barry thought he had everything.
By GLADYS HALL

The new father pushed a formidable-looking bottle of medicine across the desk, the better for me to read the label. It was designed to settle jangling nerves and jolting stomachs.

"My wife is wonderful," the new father said wanly, "the baby is wonderful—and I'm sick as a dog!"

The new father is, of course Jack Barry, the urbane gent you've watched and listened to as he emcees Juvenile Jury... WNET's Oh, Baby!... Du Mont Television's Life Begins At Eighty and Wisdom Of The Ages. Jack not only emcees these shows—the ideas for them originated in the fertile brains of the new father and of his partner, Dan Enright, and the two also own the shows. "We create about fifty ideas a year," the new father told me later, when he was able to speak of anything but his new fatherhood, "and if we get three to five of (Continued on page 88)

Jack Barry emcees: Life Begins At 80, seen over Du Mont, Fri., 9 P.M., for Scrutan, and heard over ABC Radio, Wed., 8:30 P.M.—Juvenile Jury, NBC Radio, Sun., 6:30 P.M. (WNBC, Sat. at 1:30 P.M.)—Wisdom Of The Ages, on Du Mont, Tues., 9:30 P.M., Scrutan and Geritol—Oh Baby!, WNET (and others), Wed., 6:30 P.M., Sat. 11:15 P.M., Mennen Baby Products. (All EDT.)

he wanted—until he met a girl who fenced in his heart
Irene Beasley presents—

FRONT SEAT AT
Over the radio, a startled housewife hears that she’s going to London to see the queen!

By MARY TEMPLE

Just suppose it’s any ordinary Friday morning and you are washing the breakfast dishes. Your husband has finally decided, with some help from you, what socks he should wear with what shirt, and you have waved him off to work. Your child has gone to school, maybe after remembering to run back at the last moment for the homework she somehow or other managed to get done between her favorite radio and television programs. You are deep in the day’s household chores, pacing them to the radio, on which you are listening to Irene Beaasley, one of your favorites.

And, suddenly, Irene Beaasley (Continued on page 88)

Irene Beaasley’s audience-participation program, CBS Radio, M-F, 11:30 A.M. EDT, for Continental’s Wonder Bread, Hostess Cakes.

Joan (left) is all excited about her mother’s good luck, and even the youngest grandchildren realize it’s something special.

THE CORONATION
Our Gal Sunday, as she is so affectionately known to so many in her community, sat alone in the huge living room of the home which she and her husband, Lord Henry Brinthorpe, shared. Her slender, shapely legs were tucked under her and she leaned her head back against the high cushioning of the chair—looking for all the world like a lost child. Lord Henry was in trouble—serious trouble, but Sunday wouldn’t let her thoughts dwell too long on the terrible events that had transpired in the last few weeks. Rather, her thoughts winged back to her childhood, when her mother had told her that, no matter what trouble existed in her life, if she could learn from that trouble she would grow stronger and better as a person. “One mistake is human,” her mother had said firmly, out of a moral fiber that she had tried to implant in Sunday’s character. “But to make the same mistake twice means you learned little, the third time means you’re an absolute fool. And a fool’s life has no richness, no grace.” Almost as if she were hearing her mother again, Sunday’s head nodded in agreement. Actually, wasn’t she partly at fault for Lord Henry’s present difficulties? With all the honesty that was so much a part of Sunday’s soul, she had to admit she was. Being human, she had made a mistake. ... When Lord Henry had brought Rose Miller home, Sunday had immediately been won over by her—Rose’s helplessness, her charm, her extreme sensitivity, endeared her to Sunday’s heart. But her affection for Rose had blinded Sunday to her first love, her first duty—blinded Sunday to her husband’s needs and the problems he faced. She’d listened to Rose’s idle chatter about her husband’s attention to a beautiful redhead and, instead of questioning Lord Henry in an honest, open manner, she’d hidden her hurt, and lived on blind faith. If she’d only been honest in her own emotions at that point and made Lord Henry tell her the truth about the red-headed woman—whom she quickly found out to be Wilma Taylor, a young schoolteacher. Sunday would have known then that Wilma’s husband, Paul, was an ex-convict who had threatened Lord Henry—threatened to take Lord Henry’s land away. The day Wilma Taylor came to ask her aid she would have sensed the deeper troubles instead of just listening to the ones Wilma dared bring to the surface. Certainly, events would have taken a different turn if she had been side-by-side with her husband in his difficulties instead of just being an interested onlooker, closing her eyes to situations which were, at best, dangerous. ... Now, Lord Henry faced a murder charge. Sunday knew it was false, must be false. And, in a way, Sunday felt guilty—for now, when Lord Henry desperately needed her, Sunday knew it was too late to unlink the chain of circumstances leading up to the accusation. It was not enough for a wife to merely stand and wait. Sunday stirred restlessly in her chair. Suddenly her back straightened and she planted her feet firmly on the floor in a gesture of fighting determination. A wife can not just take a casual interest in her husband’s problems, she thought fiercely—a wife must share her husband’s experiences every step of the way, else she, too, makes false moves. Together, with two minds working out a problem, there is less likelihood for error. ... “Tomorrow,” Sunday said to herself determinedly, “Lord Henry and I shall talk, and I shall hear every detail of his problem—something I should have insisted on long ago. I will find out the truth about Wilma, the truth about her crippled brother, the truth about poor Paul.” In knowing everything, Sunday knew both she and Lord Henry would escape playing the fool. Yes, they had made one mistake by not confiding in each other, in an attempt to save each from the other’s burdens, but they wouldn’t make the same mistake twice! Indeed, life had a lot to teach them, and they’d be willing pupils—not reluctant ones—from now on!

Our Gal Sunday, CBS Radio, 12:45 P.M. EDT, for Ann and other products. Pictured (left to right) in their original roles: Vivian Smolen as Sunday, Karl Swenson as Lord Henry, and Cathleen Cordell as Wilma Taylor.
Don MacLaughlin—

AT THE RAINBOW'S END

"Every man knows there is more happiness at home than in all the adventures in the Orient."

By MARTIN COHEN

"We are such stuff as dreams are made of," Don MacLaughlin says, grinning. Don MacLaughlin, star in The Road Of Life and Counter-Spy, has had some mighty big dreams and they've played a tremendous part in his life. And he adds, "A dream is like a high explosive. When you try to make it come true, sometimes it blows up in your face. Very confusing."

But confusion is only in the mind, not in the appearance of Don, as a man and actor. Physically, Don holds his own with Hollywood's best. He's tall, lanky, and good-looking, with light hair and blue eyes. He's amiable, easy talking. As an actor, he's got thousands of major broadcasts to his credit and a few Broadway shows. He's one of the best-liked men in the (Continued on page 76)

Don MacLaughlin stars as David Harding in Counter-Spy, Sun., NBC Radio, at 5:30 P.M.; for Gulf Oil, and as Dr. Jim Brent in The Road Of Life, M-F—on NBC Radio at 3:15 P.M.—on CBS Radio at 1 P.M.—for Procter & Gamble. (All times are EDT.)

Off to work: Doug shouldering the tools, Don wheeling Britt and "Buttons," the dog. Right: The three gay gardeners with their two best girls, Janet and Mary MacLaughlin.
Joy and tears overwhelm Dinah as Ralph Edwards reviews her eventful past.

Dinah Shore—THIS IS
By MAXINE ARNOLD

“I don’t believe it. I don’t believe it at all,” she kept telling herself. “What am I doing out here?”

She felt like a kid at recital who’s learned the wrong speech. She’d watched this happen to others. And she’d cried with them.

Now—across the plains of Texas, in penthouses along Park Avenue and as down South as you can get in Dixie—all across America—others were looking inside the private heart of a girl named Dinah Shore . . . and they were all crying with her.

But she was still too emotionally dazed to believe it. Who would want to hear the story of her life? Or see it? There was some mistake—(Continued on page 94)

Ralph Edwards encores This Is Your Life, NBC TV, Wed., 10 P.M., for Hazel Bishop Cosmetics—Truth Or Consequences, on NBC Radio, Th., 9 P.M., for Pet Milk. Dinah Shore—NBC Radio, M, F, 10 P.M.—NBC TV, T, Th., 7:30 P.M.—for Chevrolet and your local Chevrolet dealer. (Alltimes EDT.)

MY LIFE
Some of the Becker treasures today: Little Curtis and Annelle—pet duck "Bobby"—and Sandy’s well-stocked workshop.

“'I'm going to marry her,' said Sandy, the moment he saw Ruth—and the moment grew into a lifetime together

By ELIZABETH BALL.

The young Beckers, Sandy and Ruth, live in a white Georgian house, which they bought a little more than a year ago, in Little Neck, Long Island. They have two dogs, a duck and three children. Or, to put things in the proper order of importance: three children, two dogs and a duck.

The children are: Joyce, who is eight, Curtis, just four, and Annelle, two.

"Each of the children is entitled to 'special billing,'" says Sandy, "Joyce, being the oldest, as the first-born, Curtis as the only boy, and Annelle as the baby."

One of the dogs, a German shepherd, is called Jocko; the other dog, a member of that popular breed known as a (Continued on page 82)

Sandy Becker stars as Young Dr. Malone. M-F, 1:30 P.M., for Procter & Gamble, and is often heard on Armstrong's Theatre Of Today, Sat., 12 noon—both on CBS Radio. He is seen locally as enone of the popular Ask The Camera, on WNB T. (All times EDT.)
Liveliest fivesome in Little Neck: Sandy and Ruth and the little Beckers. Curfis, 4; Joyce, 8; Annelle, 2.

BECKERS — and how they live
When a Girl Marries

She’s lucky to be Mary Jane Higby—and wife of Guy Sorel!

By MARIE HALLER

“People have always claimed that opposites attract each other,” laughs petite, blonde Mary Jane Higby, star of ABC Radio’s daytime drama, When A Girl Marries, “and my husband, Guy Sorel, and I certainly fill the bill. In fact, we go far beyond just plain filling the bill... it might be said that we are a case in point, to the point of being extreme. And—perhaps for just that very reason—our life together has been extreme... extremely wonderful!”

In the case of most couples, (Continued on page 67)

Mary Jane Higby is starred as Joan Davis in When A Girl Marries. ABC Radio, M-F, 10:45 A.M. EDT, for Durkee Famous Foods, and is Cynthia Swanson in The Romance Of Helen Trent, CBS Radio, M-F, 12:30 P.M. EDT, for Whitehall Pharmacal and Boyle-Midway, Inc.

With Mary Jane, it was a case of “love me, love my boat”—and Guy did. (This one is the Freydis.)

They’re both fond of music—though she and Lettie, the pup, listen with mixed emotions to Guy’s record collection.
Different in background, tastes, temperament—Guy and Mary Jane prove how happy “opposites” can be.
My head said, "Go slowly. But..."
MY TRUE STORY

By MARY JASON

My steps slowed almost to a halt, as I thought over the whirlwind events of the past few weeks. "Go slowly," my head cautioned, but my heart continued to beat as rapidly as ever "for Johnny, for Johnny"—as it had seemed to do from the first moment we'd met. The path I was walking in the park today was the same path I'd taken six weeks before. That had been in late March, when the trees, still gaunt from a long winter struggle for survival, seemed to reach to heaven, as if in search of relief from hardship, in search of life itself. The trees had been a symbol to me of my own misery. I was alone. In a big city for the first time. Without friends. With only my dreams for company. I had a job—but not the glamorous type of job I'd prepared for myself in my imagination. Secretary to the head of Graduate Group, Inc., sounded exciting... but, in reality, Mr. Clem Zenon, the president, occupied one desk and I another in a two-by-four office on the seventh floor of the Manual Building on Seventh Avenue. My closest contact with persons my own age was through a window on the air shaft which gave little air and no light to the office. I could watch the young man who worked the comptometer machine in the cubicle directly opposite mine. Since Mr. Zenon dictated all his letters into a dictaphone and was rarely in the office, there had been times when sheer loneliness almost drove me to scream at this young man... just to have the attention of another human being for a moment, I thought, would be enough. Loneliness in a city where hundreds of people jostle you, push you, shove you, is probably the most terrifying kind of loneliness—for you feel that if you could reach out and touch another with a smile, a word, a gesture, the aloneness would vanish. I could never bring myself to make the gesture. Perhaps that is what had led me to accept the broad smile on the face of Johnny. Perhaps that is why I (Continued on page 71).
Three lovely ladies who think Nat's pretty nice to have around the house: Debra Jane, Wendy Ann, and wife Nancy.
WENDY WARREN'S MAN

In real life, he's Nat Polen—who's much too busy to be temperamental

By FRANCES KISH

When a good-looking six-footer strides up to a microphone on the Wendy Warren And The News program to play the role of Mark Douglas, two women hang on his every word. One, of course, is Wendy Warren—his wife in the daytime drama. The other is pretty Nancy Polen—his wife in real life, who listens in the living room of their Long Island home. Perhaps their three-year-old Wendy Ann and two-year-old Debra Jane are listening, too, wondering how in the world their big daddy ever managed to get into that box the grownups call "a radio."

Nat Polen gets an appreciative twinkle in his eyes when he discusses the dual life he lives as Mark and as himself, touching on their similarities and the many ways in which they're not alike at all—even though Nancy sometimes teasingly accuses him of carrying over the role of Mark into their home life. "That's when she thinks I'm being temperamental," he explains. "Actually, she's fond of both of us, Mark and me, so neither of us minds."

(Continued on page 94)

Favorite pastime of Wendy Ann and Debra Jane is riding their tricycles—with the help of a parental push. For Nat and Nancy themselves, there's nothing quite like a game of golf—when they can find the time to play.

Nat Polen is heard in Wendy Warren And The News, CBS Radio, M-F, 12 noon EDT, for Maxwell House; he's often in Captain Video, Du Mont, M-F, 7 P.M. EDT, for Post Cereals.
LUCKY, LUCKY—THAT'S ME!

Garry Moore's songstress, Denise Lor, leads a charmed life—and prays that she deserves it.

All the joys of home: Denise's hearthstone is shared with husband Jay Martin, their son Ronnie and baby Dennis.

By GWEN AULIS

Denise Lor, your singing star on CBS-TV's The Garry Moore Show, is French—did you know? She is American-born—birthplace, Los Angeles; raised in Sunnyside, Long Island—but of French parentage. Her given name is Denise Jeanne Briault. Lor, which she took for her stage name, was her mother's maiden name. Denise has black, black hair and blue, blue eyes. The hair so intensely black, the eyes so brilliantly blue, it takes two adjectives to describe them. She is five feet, six inches tall, weighs 115 pounds and has a flair, like all French mam'selles, for clothes. The day (Continued on page 89)

Denise Lor is on the Garry Moore Show, CBS-TV, M-F, at 1:30 P.M. EDT, for Ballard's Biscuits, Duff's Mixes, Rit and Shinola, Stokely-Van Camp, Deepfreeze, Kellogg's Gro-Pup, and Masland Rugs.
a perfect day for DALY

John Daly's life is "organized chaos"—but it contains no fear of new, exciting experiences.

by Gregory Mervin

"A perfect day for me," says John Daly, "would be to wake at noon, have breakfast in bed, then turn over and go back to sleep." John smiles quizically—just about the way he does on What's My Line? when Bennett Cerf makes a pun—and asks, "Shall we be serious or continue with fantasy for a moment?"

He decides in favor of fantasy. "Supposing I had caught up on my sleep. Well, on the perfect day, the entire family would be aboard a stratocruiser. We'd be on our way to Paris (Continued on page 80)"

What's My Line?—CBS Radio, Wed., 9:30 P.M.—CBS-TV, Sun., 10:30 P.M.—for Stoplaste (Jules Montenier, Inc.), It's News To Me, CBS-TV, Sat., 10:30 P.M., as sponsored alternately by Jergens Lotion and the Simmons Co. This Week Around The World, ABC Radio, Sun., 5 P.M. All EDT.

Family rehearsal for setting out on that dream trip, with Bunty leading, then Charles, Johnny, John Senior and Kit.

Most days end for John after everyone else is in bed, but Kit waits up, sets out a bite to eat—and then they talk.

John finds a lot of difference among his children. Charles, for instance, is the mechanic and designer.
Such get-togethers as this are precious, with Johnny usually away at school and Dad busy at the studios.

Bunty’s greatest interest is riding, and it’s a big treat for her when Dad takes her to a horse show.

With Johnny, it’s sports, particularly golf. Here he is discussing the game with Dad and his friend, Jack.
Red Buttons—Clown with a heart

By CHRIS KANE

It's a long way from Third Street and Avenue B to Sutton Place; it took Red Buttons thirty-four years to make the trip, and a lot of the ground along the way was rocky, but you get the feeling he wouldn't have wanted it any other way.

Aaron Chwatt is the name Red was born with, and in his neighborhood the kids didn't know from swimming pools, or tennis. On Third Street, they got their exercise fighting in the alleys—though, on the days when Aaron was too tired to fight, he'd stand back and bawl, "Hey, fellers, I'm an orphan."

Even the toughest muggs in the neighborhood were moved to tears by mother love, and the orphan gimmick had worked wonders.

Red was too mischievous to be a genius at school. ("Mom and Pop went to (Continued on page 70)

The Red Buttons Show is seen on CBS-TV, Mondays at 9:30 P.M. EDT, as sponsored by Instant Maxwell House and Gaines Dog Meal.

Impish Helayne pursued Red "to get rid of him." Now they're married and life's a far cry from the day that 14-year-old Aaron Chwatt (left) was graduated from dear old P. S. 44 in the Bronx.

Not much time now for Helayne's delicious cooking—but Red enjoys her coffee snacks between scripts.

But Red could hardly believe his heart, when he met "the only girl"
“Gracie,” puffed George Burns, as they walked up the stairs, “I think we’ve made a mistake!”

Gracie Allen and George were hiking up the stairs to the second floor of their Beverly Hills home. Gracie nodded her head in agreement. “You’re right, George. Who’d think a little old thing like a telephone could turn us into mountain goats.”

“Well, I thought it was a good idea at first,” said George, “but now I know better. I should have known better before I put the phone in.”

“That’s right, George. We’ve learned our lesson again.”

“Look, Gracie, I can’t go any higher on these stairs. You go up the rest of the way and answer the phone. If it’s not for us, then take the message again!”

The upstairs telephone—recently installed in eighteen-year-old Sandra’s room—was to have been the answer to their problems. George’s and Gracie’s, that is. They had suddenly become aware of the fact that their telephone was being monopolized by the endless conversations of their two teen-age children. (Continued on page 73)
educating whom in the Burns and Allen household?

Gracie has memories, too, made up of fond kisses—and telephone rings.
BUD COLLYER—

If Bud had had any fixed ideas about his career, that would have been a law book in his hands today!

By CORINNE SWIFT

A tall, handsome man faced a microphone with his first contestant—outwardly calm and self-assured, inwardly wondering if this was again a turning point in his career. As he asked his questions, he could feel the woman at his side getting more and more tense. He knew, with all the showmanship that was in his very bones, that somehow he had to bring a laugh or both he and the contestant would break under the nervous strain. Cautiously but steadily, he built toward that laugh and suddenly, to his horror, he could feel it coming... but directed at the woman. With that instinct which comes with good showmanship as well as with being a good human, he deliberately twisted his next phrase into utter nonsense and the audience roared—roared with laughter at Bud Collyer.

Since then, thousands of persons have stood at his side when he faced either a microphone or a television camera, and people still marvel at
Man with an open mind

"I have a beautiful wife, a wonderful family, and an exciting career," says Bud

Bud’s wife is the lovely Marion Shockley, herself an actress, just as Bud was an actor before turning emcee.

This is Collyer’s castle, the home with an open viewpoint.

See Next Page
BUD COLLYER—Man with an open mind

the ease of his contestants on Break The Bank and Beat The Clock. His public knows Bud as the emcee who laughs with you, not at you... and would-be contestants swarm to his two shows—daily to Break The Bank, every Saturday to Beat The Clock.

It took a good deal of living and a lot of learning, as well as strong personal conviction about the dignity of people, to bring Bud Collyer to one of the most envied spots in show business. A star spot which brings with it rich rewards of happiness for Bud. Bud did not always dream of becoming the country's top emcee, any more than Eisenhower always dreamed of becoming President. Quite the contrary. Bud approached life and his future with much the same ease with which he now approaches contestants... with an open mind.

"I never try to force people into impossible situations on the shows," Bud says seriously. "And I believe much the same type of attitude applies to life. We have to approach problems, careers—whatever—with an open mind. Certainly the time comes when it becomes necessary to make a decision. And, having made a decision, you naturally proceed on that basis. But... I believe it's utter foolishness to stick stubbornly to a decision when, as time goes on, signs point in other directions. In my own case, my route... once I had supposedly arrived at a decision regarding my future... was beset with sudden tempting turns—which I took. As a result, and at the risk of sounding a little smug, I am a completely happy and satisfied man. I have a beautiful and devoted wife—actress Marion Shockley... a wonderful family—Pat, Cynthia and Michael... an exciting and profitable career, and a multitude of friends."

The big switch in Bud's life, after supposedly having arrived at a decision, was the turn from law to radio. Of course, the fact that it was law—rather than the theatre—that he selected as a profession was, in itself, an example of Bud's open-mindedness. All of his early life, he had been surrounded by the atmosphere of the theatre. His mother was an actress. His father was a lawyer—with a flair for the dramatics. His sister, June, was to capture film audiences, while his brother eventually entered the business end of the movie industry. Yes, the atmosphere of the Collyer apartment was charged with theatrics.

"When I was about ten years old," reminisces Bud, "we lived in an apartment up on 112th Street and Broadway. My brother and I, who were just a little over a year and a half apart in age, were very close. Even though the apartment was large enough to allow each of us his own room, we (Continued on page 87)

Bud Collyer emcees Break The Bank, NBC-TV, M-F, 3 P.M., for Nash-Kelvinator, others—Beat The Clock, CBS-TV, Sat., 7:30 P.M., for Sylvania—Talent Patrol, ABC-TV, Mon., 9:30 P.M., as presented by the U.S. Army and U.S. Air Force. (All EDT.)
Daughters Cynthia and Patricia and son Michael love to be with their parents, too—meaning Marion and Bud.
Jo Stafford and Paul Weston can talk about “miracles,” for they have one in their home

By JO STAFFORD

Babies change everything. I think it’s wonderful that they do. If your life is not a kaleidoscope already, they can make it one—and pop up in every corner of it. Yes, I think babies touch every facet of life at some time or another. The wonderful thing about it is, they help give meaning to everything they touch.

I know our new son (and first baby) Timothy John has made plenty of changes in my husband Paul Weston’s and my life. All kinds and shapes of changes. Take my general easy-going attitude, for instance. People have known me for years as Jo “T’ll-be-there-when-I-get-there” Stafford or, after our marriage, as Mrs. Paul “T’ll-be-there-when-I-get-there” Weston. But this was all B.T. (Before Timothy).

Today, you can set (Continued on page 91)

Jo Stafford can be heard on the Jo Stafford Show, CBS Radio, Monday through Friday, 7:30 P.M. EDT.
blessed tiny Timothy

He's not much bigger than a minute, but Timothy alone makes Thursday the most precious day of Jo's week.
MR. PEEPERS—  

Nobody's Fool  

"I finally decided," says Wally Cox, after due deliberation, "to let people pay for laughing at me."

By PERRY MANFIELD

M ARION LORNE, that tremendously funny lady on the Mr. Peepers show, entertained in her apartment at the Fairfax one afternoon not long ago. Honored guest was Wally Cox—Mr. Peepers to doting TV audiences. But the real insight into the intriguing Wally Cox—Mr. Peepers’ personality came, not too surprisingly, from his wise and witty hostess of the day.

Only Marion Lorne, with a flutter of fingers and a touch of unique mimicry, could adequately describe Wally's first reaction to the television (Continued on page 60)

Wally Cox stars as Mr. Peepers, Marion Lorne is seen as Mrs. Gurney, on NBC-TV, Sundays at 7:30 P.M. EDT; sponsored by Reynolds Metals Co.

Marion Lorne, who portrays his principal's wife, knows as much about Wally as anyone does. But—can you believe all he says?
camera. In my own case," Marion began, "after thirty years on the stage, I'd always planned to retire to a house that was at least ten feet away. Then when I started the television thing I suddenly discovered this great mechanical eye right here, practically right in your face. I mean, what else could I do but make things look funny?"

Fortunately, when I do that, it's funny, so I went away with it.

"Well, I always knew that Wally quite well. I told him one day, 'What was your first reaction to the camera?' His reply was absolutely typical of the man. He said, 'Mr. Peepers. Light enough. I won't be impertinent. I simply turned my back on it, and walked away.'"

Although this sounds too close to the Mr. Peepers character, it's not. It is spurious but apocryphal, it is the truth. Actually, Wally Cox was so wrapped up in the monologue he was doing that the camera distracted him; he forgot to identify it as the audience he was playing to, and so wandered off to escape it. Technicians (and the camera, on its dolly) frantically tried to follow him—apparently with success, because after that first show he was a TV star.

You have probably seen the Mr. Peepers show at least once or twice and, if you have, you will recall that Wally, whose field of experience is nothing but apocryphal, is the truth. Actually, Wally Cox was so wrapped up in the monologue he was doing that the camera distracted him; he forgot to identify it as the audience he was playing to, and so wandered off to escape it. Technicians (and the camera, on its dolly) frantically tried to follow him—apparently with success, because after that first show he was a TV star.

As Robinson Peepers, he knows just about everything there is to know about botany, since he is an expert in the art of muskrat hunting—but when it comes to everyday life, he is a complete failure. He just doesn't get the mechanics of getting along in the real world. He is a real academic wallflower of a modern junior high. In class, he is sure to give such delightful, solemn pronouncements as: "It is unlikely that we can ever know the mind of a muskrat man." He is always the last to arrive and always the first to leave. When the bell rings, he runs off to make new ones. On the other hand, by that time he has become the butt of every joke and "it" in every gag.

Naturally, the other kids picked on him not only because he was small but because he was bright and knew the answers they didn't. He learned that if he could kid himself, he could kid himself with the rest of them. Others laugh, too, he could make fewer enemies and even some friends.

From this desperate need he evolved the trick of playing the Wally Cox most people know today, who is almost synonymous with Mr. Peepers. He was drafted by the Army before he could complete his botany studies at State College of New York. Four months later he had a heart stroke and was discharged. He paid twenty dollars for an old Town car and an insurance policy. The sum of his abilities (or lack of them) sent him off on an oblique course for several years. The examiner told him his heart had been "conditioned" and he should never be involved in any physical activity. He had, therefore, to seek some kind of work he could do with his hands.

Wally obediently enrolled in the School of Industrial Arts at New York University. He soon discovered he had no aptitude for such things as designing silver cuff links. He had taken a Tenth Avenue cold-water flat and was using it as a factory in which to make his clothes. He bought a two-acre farm, on which he read in other articles already published about Wally, that he left food on the floor for a family of mice and that for three years he kept a Christmas tree which he had planted and which was never remembered to decorate or to throw out. Well, perhaps.

Perhaps he also bought a pair of roller skates and paraded Manhattan selling his wares to smart gents shops on Madison Avenue, deliberately attracting attention to himself so he could overcome his shyness. He eventually worked his way through to a legend, and it would be a shame if the stories weren't true.

But if he did these things, Wally Cox was laughing inside as he plugged away at creating a character that might one day become a star, a Mr. Peepers. Certainly, by the time he had developed some monologues, was a Washington and a scoutmaster, he was about as shy at presenting them at parties as Tallullah Bankhead would be to present you with a lot more to the legend. It seems very much in character that he was walking down the street one day and found a young man and a girl having a spot over an empty peddler's cart. The young man was Marlon Brando, whom Wally had had as a fourth-grade classmate in Evanston, Illinois, and the girl was Marlon's sister, Frances. Marlon wanted Frances to get into the cart and he pushed along, and she didn't want to. Wally recognized Marlon, got into the cart himself and the two went merrily down off the street. Shortly afterward they took an apartment together.

Wally was the Sterling Hayden in "A Streetcar Named Desire" then, or much of anything else. But he was on his way, and as he grew to greatness he managed to bring the Wally Cox parties attended by bigger and more important theatre people. Wally gave his monologues at these parties and, as was inevitable, a certain amount of attention was paid the young horse. He arranged an audition for him with Max Gordon, proprietor of the Village Vanguard, a not very dressy but charming night club.

From the Vanguard, Wally moved to guest appearances on radio and TV shows, and finally the Ford Dealers of America decided to sponsor him in the Mr. Peepers series. That was in July of last year. It was never meant to be anything except a summer show, and it ended in September.

"But by that time Dorothy Montagu, "I knew Wally and thought he was a lamb, and I also thought he had the most enchanting talent in television. So when I met him at the Tower in Miami I told him, 'We must all stop whatever we're doing and look at Mr. Peepers on television,' and we did, and the result was that in October of this year there was Wally back on the air, big as you please, sponsored by the Reynolds Metals Company."

The truth of the matter, of course, that while the visitors to the Village Vanguard and Lady Montagu probably were both especially instrumental in furthering Wally's spectacular rise to fame, his success is due to the fact that, not just two or three, but millions of people discovered him. It is not surprising that a night-club customer or the stunning, wonder-filled of the Century has been graduated from the scene, much paginated by Wally's subtle wit. Mr. Peepers is such a charming, amusing guy that it would be a shame not to believe that Wally Cox is really Mr. Peepers in private life.

It is intriguing to think of Wally Cox as living and sculpturing figures in a one-room apartment, having moved from Broadway to New York, where he couldn't possibly be seen as a star. He has a large apartment on 42nd Street, and a dozen of the greatest actors in the business. He owns a large farm near a steep hillside woodland in Rockland County, New York, intending to build a dream house on it with his own hands.

But Marion Lorre and Lady Montagu, both of whom have known Wally for a long time and who talked of him in the warmest terms at Marion's cocktail party that day at the Fair, see him another way.

They see a young man who, having overcome a handicap of shyness and a natural inoffensiveness, has been transformed into a witty, exciting showman and a great artist. The Wally Cox they know may never reveal himself to everyone, even the people he works with. But he's nobody's fool, he's a farseeing gentleman, and any time you catch him asleep or unwares it will be the result of an atom bomb or the millennium.

Friends have a hunch that Wally's career will follow just about any path he chooses for it. They also think that, when he gets into something, his hands will quietly turn up there, a sharp, professional job.

It may be that Mr. Peepers will have built it with his own hands, but the odd fact is that a well-heeled Wallace Maynard Cox will have paid the contractor's bill.
When A Girl Marries

(Continued from page 44)

the word "opposite" merely indicates that one is fair and the other dark, or one is a deep thinker and the other a scatterbrain. Ordinarily, that is as far as the term goes. Until it is applied to the Sorels, whose lives have been completely opposite right from their very beginnings. The fact that they eventually wound up in the same profession is in itself a minor miracle—that they ever met, a major miracle.

"I was born in St. Louis," explains Mary Jane, "of a theatrical family. My father had a stock company there... the theatre and my family had always been pretty much one and the same. Why, before I could walk, I had a 'carried-on' part in one of Father's plays, and by the time I was of kindergarten age, I was a seasoned trouper with Dad's group. Then when I was five, Father took an interest in films, and we moved to Hollywood. One day not too long after our arrival, Mother and I were standing outside one of the studio waiting for Dad when a stranger walked up to Mother and asked if she had ever thought of letting me work in films. Up to this moment I don't believe the idea had entered her mind, but it wasn't long before I was on my way to becoming a child star. And, strange as it may seem, it wasn't long before I found I didn't like it. I had loved working with my father in his stage productions, but the movies frightened me. I was, it seems, always being kidnapped, riding runaway horses or, generally speaking, being yanked around.

"Perhaps I was too imaginative and impressionable, but whatever the cause, after my third two-reeler, I told Mother I didn't like the movies. I wasn't about to be pushed and pulled. And that was the end of my film career. Mother enrolled me in a Hollywood public school, and for the next number of years—through graduation from Hollywood High School, to be exact—my career took more or less of a back seat. I say 'more or less' because, even though I concentrated on my education, I never lost sight of the fact that one day I would become an actress. With the family background, my becoming an actress was just the natural sequence of events. It was the one thing I knew and loved—the fact that there might be other possible careers never entered my head.

"Along with my regular schooling I studied music and piano—partly because of my love for both and partly because they would eventually stand me in good stead when I launched my career... which I launched immediately after graduation from high school when I joined a stock company in Hollywood. Slowly, I broke into local radio—eventually, thanks to Edward Everett Horton, winding up with a network role. And, finally, the much coveted nighttime shows. But even this latter accomplishment left me somewhat dissatisfied... I disliked the lack of security. One day it occurred to me that the daytime serials—most of which originated in New York—offered both the experience and security I wanted. So, with the family's blessings, I departed for what I hoped would be greener fields.

"I'm sure I don't know what I did to deserve my good fortune but, two days after my arrival in New York, I landed a supporting role in a daytime serial which has since gone off the air. And, two years later, I won the starring role of Joan Davis on What A Girl Wants, a role I have continued to play over the years. Yes, radio has been good to me... I've had interesting and varied roles in many programs, and have found the security I was looking for. Besides When A Girl

"My Skin Thrives On Cashmere Bouquet Soap

because it's such wholesome skin-care!"

Says complexion-lovely ELLEN WILLIAMS

Read How This Smart Young College Secretary Was Helped by Candy Jones, Famous Beauty Director!

"I went to the Conover School to improve my appearance," says Miss Williams. "After all, as a secretary in an all-boys school, I had to look my best every second! Miss Jones taught me wholesome skin-care. She told me to use Cashmere Bouquet Soap because it's such a natural way to a softer, smoother-looking complexion. I love the fragrance of its mild, gentle lather. And it leaves a fresh glow no make-up can match!

Now Cashmere Bouquet is part of my daily beauty ritual, and my skin thrives on it. Yours will, too. Try it and see!"

Here Are Candy Jones' Personal Beauty Tips For You!

1. Glamorize your legs the Hollywood way! Sponge on cake make-up... use a second, darker coat over too-fleshy areas. Your legs will look beautiful under your stockings!

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More later, Candy Jones

(Mrs. Harry Conover)
New! A shampoo that silken your hair!

Why not wear stars tonight? All it takes is one quick shampoo—and your hair will be winking with these starry highlights, silky soft, silky smooth. The sight of it, the feel of it will put you in seventh heaven!

New magic formula...milder than castile!

There's silkening magic in Drene's new lightning-quick lather! No other lather is so thick, yet so quick—even in hardest water!

Magic...this new lightning-quick lather...because it flashes up like lightning, because it rinses out like lightning, because it's milder than castile! Magic! because this new formula leaves your hair bright as silk, smooth as silk, soft as silk. And so obedient,

Just try this luxurious new Drene with its lightning-quick lather...its new and fresh fragrance. You have an exciting experience coming!

A NEW EXPERIENCE... See your hair left silky bright This new formula flashes into lightning-quick lather—milder than castile! No other lather is so quick, yet so thick!

New Lightning Lather— a magic new formula that silken your hair.
Milder than castile— so mild you could use Drene every day!

This is a New Drene! A PRODUCT OF PROCTER & GAMBLE
(Continued from page 67)

Marries, I am currently heard as the "Cynthia in the Romance Of Helen Trent."

But the story of radio and television actor Guy Sorel reads quite differently. The fact that this combination of Frenchman should look can, no doubt, be laid to the fact that he was born in Neussly, France, of French parents. When Guy was still a baby, his family moved to New York City, and he became American citizens. Guy received most of his school-

ing in New York, but returned to France for his final bout with higher education. All of which, was interesting and stimulating, but impractical. He had received a purely classical education and, whereas he wound up with a great deal of information, he was unprepared for a practical business career.

To make matters worse, he didn't know what he wanted to do. He tried his hand at a number of things, to no avail, and eventually wound up in Philadelphia—again in a job he disliked. However, while he was in the Quaker City, a friend suggested that he join the Players and Players Club. Thinking this would be a lively social outlet, he gave it a try. It wasn't the one he didn't want, but he didn't want it, so he didn't resist it. It was a different approach from the Frenchman and, after considerable pressure was brought to bear, Guy agreed to take it on. Much to his amazement, he found he liked acting—enjoyed it more than anything he had done before. To add to his amazement was the encouragement he received from his cohorts, who unani-
mously decided that the group had a future.

After several parts with the Players and Players, Guy announced to his mother, who had come to Philadelphia for a visit, that he was going to the Players Club and would like to stay with the group. His mother—suggested he take a year off, come to New York, get enough of a job to keep body and soul together, and at the same time look for work on the stage. He took her advice and, soon after, accepted a part in "In Time To Come," but was named the "best supporting player of the year" by George Jean Nathan.

Unfortunately, "In Time To Come" was short-lived. During the ensuing "dry pe-
riod," Guy tried summer stock. The follow-
ing season, he was offered a small role in Helen Hayes's production of "Harriet" which he eventually left to join the touring company of "The Patriots," with Walter Hampden, Cecil Humphries and Julie Hay-
don. After that, he was in a series of plays, and at the suggestion of Mary Jane, Guy broke into radio. Two years ago, he went to Hollywood for the filming of "The Thirteenth" which was a great success. Now, Guy is concentrated solely on radio and television.

Two careers could have been more diametrically opposed in their launching—one the result of birth, and the other the result of chance some twenty-seven years after birth.

Even the way Guy and Mary Jane met is not without its element of "opposites." One of the great loves of our lives is water—anything to do with the water but, particularly, boats. During the summer of 1943, she and a close friend pooled their resources and bought a boat. They went out on the water, and just this side of being a tugboat, laughs Mary Jane, "but it stayed aloof, and we loved it. To help counteract its appearance, and because I'm such a bug on pirate lore, we named her the Ann Boney, after the famous woman pirate of the eighteenth century." What the boat lacked in size and comfortable sleeping quarters was compensated for by the exuberant spirits of the three friends. They spent the entire summer on board the Ann Boney, an open-house for their landlubber friends. And so it happened that, one weekend shortly before his first Broadway appearance, Guy introduced Mary Jane to his chum, Guy Sorel as a house guest aboard the Ann Boney.

"Just why he ever came out that week-
end," asks Mary Jane, "is something I'll never really understand. He assures me he wasn't coerced into it—certainly his career didn't hinge on the visit. You see, my husband isn't very enthusiastic for boats—but he never did. He doesn't actively-detest them but, if he never saw one again, I know it would be just fine. And yet, he came to spend the weekend on the boat of a stranger! A miracle? I like to think so. You know, I've since arrived at my own conclusion as to why he's so lukewarm on boats—he likes his comfort. He always claims that the reason I like sports and the outdoors is because I like to be just a little uncon-
scionably daring to keep our marriage and social life going. Our reason to love the Ann Boney—she had just about everything in the line of discomfort!"

But as it may, Guy's love of comfort didn't prevent him from making subsequent visits to the Ann Boney. But Mary Jane's and Guy's romance was not one that gathered momentum all of a sudden; it must have been fully and con-
"erely, it developed from friendship to love. They knew each other well—the good and the bad alike—by the time they were married. Guy was the director of the Presbyterian Church on Lower Fifth Avenue in New York, two-
and-a-half years after their meeting. In that time, Guy had found out quite a bit about people. Guy found that he would have to accept things—they were part of Mary Jane's, and if he was to help her, he would have to help the boats, too. In due time, Mary Jane found that with Guy came his record collection, a collection of the greatest on the creative削 creations. "Love of music," explains Mary Jane, "is one of the few things, besides our love of the theatre, that we have in com-
mon. We both love it and we love it well, and have great fun with duets. We love to attend concerts. But listening to old scratchy records is well, that's something else again. However, I do suppose listening to records is as much of a con-
cession, on my part, as weekending on the boat is for Guy."

"On the other hand, there is cooking—
which I feel more or less even the score. In the true French tradition, Guy loves to cook. Frankly, only dire necessity forces me to help him. But when I'm off days off, Guy does the cooking—I do the dishes. On the face of it, this might seem a rea-
sonable bargain. But please remember the "true French tradition"—dash of this in one saucepan, a bit of that swabbed together, and a soupcon of something else in still another utensil. By the time it's ready to eat in the kitchen, it looks as though a battery of chefs had worked on it! At this point I know we've even the score."

"From the standpoint of personality, continues Mary Jane, "Guy and I are about as opposite as can be. He thinks a thing through, makes up his mind, and then with infinite pains goes after it. Not so me. I go off in a burst of enthusiasm, and then I want to put out long before I have accom-
plished what I was set out to do."

"In some ways, this personality difference is responsible for Guy's being the
decorator in our family. Besides having excellent taste and a real talent for carrying colors in his mind, Guy has the ability to make up his mind, stick to it, and truck it down. As anybody knows who has ever tried to make a decorator of themselves, the ability to stick to it is not a talent that is readily found. It's important to know your own wants, and stick to them. When Guy first decorated our apartment, using a combi-
nation of Greek and Grecian elements, I had some difficulty putting the point across to the decorators he worked with. Now you see the modern-Greek combination quite frequently today. But back in 1945, those were the business thought he was off his rocker. Had I been the one doing the decorating, I'm sure I would have become discouraged and abandoned the scheme. But you know I would not have gone to the in-
finitely pains Guy did to have everything just as he had planned."

"You've got to be somewhat of a problem over my mathematics—which, when it comes to the checkbook, can be of some importance. I'm not sure that before we were married, Guy, who is an excellent mathematician, completely understood the major complications arising from my gar-
bled additions and subtractions. However, he married me and now he appreciates my abilities in making out our income tax forms. I had one of my bursts of blind enthusiasm, and offered my services. His suggestion that I contact the good doctor in my mouth indicated to me his complete un-
derstanding of my mathematical shortcomings—and, since I've no great desire to spend a summer in the red bars, I happily followed his suggestion."

Of considerably less importance than household, and particularly, but still falling under the general classification of "opposites," is the question of household pets. Mary Jane is a dog fancier, while Guy is entirely satisfied with the idea of cats. However, this problem never really amounted to much. It was solved by Eva Le Gallienne when she presented Mary Jane with a cat:

"One last surprising trait of my hus-
band," concludes Mary Jane, "and one that never really came into focus until after we were married, is his inordinate approach to museums. One can only chalk it up to the fact that he had no such childhood. To me, having done very little in the way of travel, it would mean a great deal. We would need a great deal if we ever got enough vacation time together to take a real trip. But just let someone announce a new museum exhibit, and we're up and out. Recently, when I saw the National Art Gallery in Washington, D. C., off so we went for a weekend. When I say we saw the National Art Gallery, that's exactly what I mean—from stern, starboard to portside. It was wonder-
ful."

Yes, it's plain to see how these two people have developed a truly satisfying and stimulating relationship. And as to the remark that the minor "opposites" outnumber the "alikes," as it is the fact that both Mary Jane and Guy have been wise enough to allow for the other the chance to express individualism. Beyond that, they have learned to good-humoredly make concessions to one another and, in the process, have built a wonderful life together.
At the Rainbow’s End

(Continued from page 38)

business and known to be gentlemanly and regular. He’s been married for eighteen years and has three fine children. Yet Don, a substantial, intelligent and sensitive man, has had his dream of glory, for his imagination and ambition at times has literally carried him away—thousands of miles away.

“I suppose if you grow up in a village of less than two hundred—counting dogs, chickens and cows—you dream a lot more than most people,” Don says.

He was raised out in the Midwest in a really tiny town that was in existence primarily to furnish a church and a school, where farmers had their churches and schools for their children. Don’s father was a doctor but, although Don is well known for his role as Dr. Jim Brent, he never had any desire to be a doctor himself.

“As a youngster,” Don explains, “I saw myself in more romantic roles—as an artist or an adventurer.”

He’d look out over the Iowa wheat field and it wasn’t a wheat field but the swell of the Pacific, and Don was on his way to London—on a ship with his head, seeking adventure in the jungle. And it wasn’t hard for Don to imagine the life he would lead, being an avid reader of the works of Conrad, Maugham and exotic Sax Rohmer.

“My first ambition at that time—for even a high-school boy can think seriously of becoming a world-traveler—to be an artist,” he said himself at an easel in Paris or maybe as a top-notch illustrator in New York doing covers for magazines. It’s an idyllic picture.

Of course, Don went on doing the things that adults expect of youngsters. His freshman year at Iowa Wesleyan College had been a snore track and also he had his letter in basketball. (He was and still is a natural athlete and loves sports.) His sophomore year he gave up athletics to work with an amateur theatre group.

At the end of his second college year, Don went to Chicago, got a job as a time-keeper in a factory and took night courses at the Art Institute of Chicago. He first big dream—and it collapsed. At the end of the year, Don decided his talent was small and went back to college.

For several years then, Don was just trying to find himself. He attended three different universities: Northwestern, Iowa and Arizona. He majored in English and speech, did some theatre work and announced for a year at a Tucson radio station. Don acted with a Chautauqua unit one summer, but another summer he was in California building miniature golf courses. Another summer, he worked in a butcher shop. He tried a lot of things. Some few time, too, because the country was in a depression.

“I had given up the first dream of being an artist,” Don recalls. “I finally had my A.B. or something that is supposed to be a sensible thing, settle down in a real job.”

Finally, he went back to his home town and taught school. In addition, he directed plays in high school and coached the baseball team. He worked very hard. He even held a class in public speaking and got one of his students into the semi-finals of a national competition. But then his imagination took hold again and another dream grew. He saw himself as a magazine writer living, logically enough, in New York.

He wrote his summer vacation period and Don took off for New York. He got himself a room in the Village and enrolled in a writing class. He had a lot of rejections from editors but some immediate success, too. A couple of contributions were accepted by The New Yorker. However, at the end of that summer Don, with little money, decided he couldn’t sell, decided that another dream had burst.

“It was like this,” he explains, “you see yourself in the heart of a writer and you try it and it doesn’t fit.”

But Don didn’t return to Iowa and the reason for this was Mary Prugh. She was a reporter at The Des Moines Register and she simply because they both lived in the same rooming-house. They met at the beginning of the summer and by fall they were in love. Don resolved he would work his way to Iowa, get his Broadway break, and get a job. The CBS Art Department took Don on.

“It was kind of a flaky job,” he says, “but it gave me a chance to meet a lot of people in theatre and show business, and this I had always enjoyed.”

The theatre fascinated Mary Prugh, too. There was so much of it and it is so short and it is so short and it is something that added to their compatibility. And if Don had just stuck to his job, being a personable, bright young man, it’s likely he would have been advanced in the agent end of show business, but it wasn’t a year before another dream began to nag at him. This was an old dream, the idea of going to Europe. He talked to Mary about it. She didn’t like the idea of his going.

“Think of all the things she might have said,” Don says. “You can’t go to Europe! Or, You just can’t take off for the sea like a headstrong kid.”

But she did.

Don shipped out of San Francisco as a seaman on a freighter in 1934. He didn’t find the bugs and heat very exotic. It wasn’t much fun when he took sick in Java and was all alone. The voyage wasn’t so much exotic as inedible: raw fish at breakfast, when he was finally thinking of flapping. He worked on a Dutch ship for a spell and no one else spoke English; he was lonely. He had no adventures of the calibhe of “Terry and the Pirates,” but he got to know a lot of wonderful people. He saw and heard some wonderful things: the spires in the white heat of a tropical noon at Bangkok and the sound of temple bells. He was lonely months in all and he knew on the return voyage that he was not cast for the role of an adventurer.

Mary Prugh was waiting in Los Angeles. Don and Mary walked around the city trying to figure out what they were going to do with their lives. They decided to put first things first and get married. Then they went to love where Mary met Don’s mother. The next stop was Indiana, Pennsylvania, to visit with Mary’s parents, and the last stop, completing the round trip, was New York.

It was then that Mary suggested Don try his hand at acting and he did.

“Strictly through pull, I got my first job,” he says.

He had made a friend, while in the artist bureau, who introduced him to a director. Although he had acting experience, Don was not so good that he could have gotten work on his own. That was in the fall of 1934.

In the following year, he got only two parts—one eight-line and one two-sentence. He supplemented this income, however, by working as road manager with Little Jack Little’s orchestra during the summer months. Mary had herself a writing job.

That fall Don went into a radio stock company at WHN, now WNYM, in New York. He was three years learning exactly what it takes to be an actor. (Kenny Dulmar, who was to go on to become Senator Claghorn, was also in this group.) In 1938 Don got his first regular network job. They were in Paradise.

From then on, Don took stock as an actor kept rising. He did several Broadway plays. He worked on Cavalcade Of America and Death Valley Days. He was Tennessee Jed And in 1942, he played Jim—and then David Harding in Counter-Spy, which he continues to do after ten years.

“I wish one of these had been a dream,” he says, “just the one that never cast myself in that of an actor.”

Don’s home is now in Darien, Connecticut. It’s a lovely white house with casement windows, and it’s tastefully furnished and happily occupied by his wife and their three children. They have two boys and a girl: Douglas, Janet and Britton.

And what is the life of an ex-adventurer ex-artist, ex-butcher’s assistant, ex-actress like? He’s one thing, with the kids bedding down from Mine on, at half-hour intervals, and parents following at 10:30. They are early risers and, on days when they are not in the studio, they happily be in jeans and a sweat-shirt working around the house. In the spring, he starts his tomato plants, sows grass, turns over the compost. In the fall, they move to their cottage in Vermont, he grows potatoes, ears of corn for roasting, baskets of cucumbers. Don has several hobbies—the chief one is painting, and he has done excellent self-portrait and pictures of the family.

The entire MacLaughlin clan love the East and Darien especially. They spend evenings reading, listening or watching favorite programs. They are not ostentatious people and not attracted by the wealthy. They would rather gather around the piano for a sing with a few close friends than go nightclubbing.

Mary is kind of treasurer and bookkeeper for the family. The daughter of a math prof, she has a fine mind for such detail. She’s also good at mystery stories.

“Even though I’m ‘Ivan David Harding’,” Don says, “If I could pick up a mystery story and tell immediately who did it. Me, I never know till the last page.”

And things are never dull, in a house that keeps three in three, watching them grow is a fascinating process in itself. Just about a year or so ago, I was helping Doug with his arithmetic. Now he’s fourteen and explains nuclear fission to me.”

Janet, although feminine and blonde, a very food of sports and often joins Don behind the garage to play catch or shoot a few baskets.

“Brut, our youngest, has got a hunch, is going to take the game,” Don says, “but you never know, and that’s the fun of it.”

Don has worked at many things but he has accomplished much. He has moved always a bit, but he kept his eyes open and learned. Restless isn’t the word for Don MacLaughlin. Actually, his aspirations, his varied interests, are part of the charm of Don. He makes an actor—the desire to express himself.

“But in the end it boils down to this,” Don says, “a dream must eventually be seen. A man must do those things for which he is best fitted or else he is still a boy. When he does his work well, conscientiously, he will be reasonably content and the Villagers will laugh and the time will vanish. The person will then discover what every man knows—there is more happiness in his home than in all the adventures of the Orient.”
My True Story

(Continued from page 47)

smiled back when we passed each other that first day we met on this very path that I was now walking... It was seven days exactly—I know because I counted them—seven days in which we smiled, and on the seventh day we spoke. Johnny introduced himself, told me his name was Johnny Sloane, and I had hesitantly told him my name—Mary Jason. Almost boldly, he'd led me to a cafeteria in the park. And before my shyness could take hold, I found myself seated opposite him, telling him about my job, listening to the fact that he worked as a truck driver on the Albany-to-New York run of a small furniture-moving outfit. It was the night shift but he didn't care because he was saving every cent he was making toward his own outfit. Oh, he had dreams, too—dreams he could put into words. As the March winds died out and were replaced by the soft spring breezes of April, my heart seemed to reach toward Johnny more and more... At first, it was just casually meeting him in the park and going for coffee in the cafeteria. Then it was by pre-arrangement that we met in the park after my working hours, from there to go to dinner and a movie before Johnny went off to his job. This all seemed right somehow—at first. Being left behind to find my way back to my rooming-house, after a date with Johnny, had been at my own insistence. Meeting Johnny at our old familiar stand in the park had seemed romantic, practical... But, as the days wore into weeks, I began to wonder. Johnny had not offered to have me meet his family, his friends. Could it be that this was all as casual to Johnny as our smiling at one another had been? Or had he something to hide? My mind would let me say, "Perhaps a wife," but my heart would always quiet my head with a positive: "But Johnny isn't like that." I'd read enough, been around enough, to know that what my heart said was logical... Unconsciously, as I walked along the path, I stopped at the place where we always arranged to meet. It was nearing the noon hour, but on this day Johnny was to be away for his stop-over in Albany, and I sat on the bench which the city provided for weary, troubled people... Suddenly—a shadow. And then, as I looked up, there was Johnny grinning down at me. I tried to answer back with the same casual smile, but my lips trembled and I felt as if I were on the verge of tears. Johnny seemed not to notice, however, and words came tumbling out, words which I could hardly comprehend—at first. "Darling, Mary, darling," he stammered, "for days I've been trying to figure something out—I should have asked you right out, should have been honest with you. But I didn't dare. I was so afraid you had something to hide. Perhaps you were married. Perhaps you were ashamed of me. Perhaps—well, almost anything the imagination can hit upon... I couldn't understand why you wouldn't let me take you home. I couldn't understand why you'd never invited me to meet your folks—why you never talked about them."

"But, Johnny, I protested, rising from the bench, "I..."

Tenderly, almost possessively, Johnny took me in his arms and tilted my chin so I had to look directly at him.

"I know," he said. "I know without your telling me. Don't be a young lady, that is—invite a young guy to your room when you live alone. You can't invite a guy to meet parents you don't have. Now, can you?"

Dumbly, I nodded. I didn't bother to add, You can't even take your young man to the orphanage where you were raised, to meet your "family," when the orphanage no longer exists.

"Well, if you're a young man," Johnny grinned down again at me, "you can't invite a girl—a respectable girl you hope to marry—up to your room to entertain her, and you can't invite her to meet parents you don't have—that is, if you're an orphan like me."

Like the sun coming out from behind a cloud, suddenly everything was clear. But, before I could catch my breath and realize that Johnny had explained to me and then proposed to me all in the same sentence, Johnny was speaking softly again.

"I think," he said solemnly, "I have solved our problem. Come with me to the head of my church, the one I've attended ever since I arrived in town five years ago. He knows me, he'll tell you all about me—and, most important, he'll marry us."

Johnny and I went for our last walk down that path where loneliness had driven us together... this time to the final realization of the love we both wanted so much.

TANGEE... Stays Put!

Tangee applies easier, looks better on your lips... and it STAYS PUT! No matter how much more you pay, you cannot buy a finer lipstick.

This is due to Tangee's miracle-working ingredient—Permachrome. And Tangee is extra-rich in Lanolin, basis of the costliest cosmetic creams.

No irritating chemicals! So your lips are always soft, dewy and fresh looking. A full range of the newest shades...from beguiling Pinks to bewitching Crimson.

NEW COLOR-TRUE Tangee

With Permachrome—Extra-Rich in Lanolin
The Arthur Godfrey I Know

(Continued from page 31)

including the commercials, so there was not even a script to worry about. But look what has come of it. Godfrey Time has grown into a huge, big-time operation which now involves a total of nine hours broadcasting and tele- vision a week. The Little Godfreys have since been joined by a big cast of talented performers.

So I still rehearse the Godfrey orchestra and generally be around when our broadcasts, the Talent Scout show and our Wednesday-night television program, it is impossible for me to write the actual song arrangements for our cast, as I used to do in the old days, but we have several vocal groups and six copyists to turn out all the orchestrations necessary for the tremendous number of songs. Godfrey aggregation does every week. I wonder if our listening and viewing audiences realize how many actual hours of music rehearsal are necessary in order to do a show well. Do you know that the orchestra and vocal groups rehearse about twenty-five hours a week for the morning program and about thirteen hours for the Wednesday-night show? I guess I ever to fill in one of those blanks that ask: ‘Do you work forty hours a week?’ — I’ve had to answer: ‘Certainly more than that.’

I don’t think there is another musical director’s job in show business with this kind of heavy schedule. But, ragged as it is, I seem to have missed very little. I haven’t done any for any other. Somebody once said something about long working hours being okay if you like your job, the job you’re doing and the people you’re working with. As I’m concerned, Arthur Godfrey is a wonderful boss, I’m completely content with my job, and the Little Godfreys are great fun to be with. I get no complaints from the cast, no feuds, gripes or jealousies with our cast. That sort of thing just doesn’t go with the Godfrey crew or with the boss.

Arthur doesn’t do as much singing on the morning program as he used to, because his whirlwind pace doesn’t leave sufficient time for rehearsals. I will never forget a few years ago when Arthur decided he wanted to sing a certain song. I gently reminded him that he hadn’t as yet rehearsed it, which phased him. I explained that he had something to the effect that we’d have an on-the-air rehearsal right then and there, which we did. And the audience loved it. It took me and the boys in the band a while to get used to this kind of a show, but by now anything even remotely resembling a musical ad lib is duck soup. Of course, Godfrey loves to kid us with gags like, ‘Archie’s the only band in America where the melody is carried by the drums.’ But I guess he is pleased with the sound Thomas and the whole orchestra, to a man, is the same bunch that started out on the original morning program seven years ago.

I don’t know how much we have improved, but I do know that, as a musician, Arthur has improved tremendously during that time. He’ll be the first one to tell you that he has had the real musical talent. But I’ll be just as quick to disagree and say I believe he is a truly natural musician. Arthur sincerely loves music and is an important part of his life. He has taken his ukulele playing very seriously and has spent hundreds of hours practicing. Whenever he has a few free moments during rehearsals, you’ll find him off in a corner with Remo Palmieri, our guitarist, and Gene Traxler, our bass player, making music.

La Rosa. His initial release, "Anywhere I Wander" and "This Is Heaven," has done very well and we’re excited about his new album of all songs, "Let’s Make Up Before We Say Good Night." Arthur, by the way, was just wonderful about plugging these records on the air, and we are all very grateful to him.

I imagine I’ve heard it all, I’ve heard it all. I’ve heard the good things and all the funny things Arthur has said about the time I’ve worked with him. As a whole, I think he impressed me most by something he said seven years ago. On this particular morning, Janette was ill and wasn’t on the program. Arthur, in his typical ad lib fashion, turned to the audience and said: ‘If they haven’t got a girl singer to serenade us today because Jan is sick. Would any of you ladies out there, like to come up and sing a song?’ With that, a woman about fifty-five years old, sitting toward the front, raised her hand and gestured that she would accept Arthur’s invitation. She even had a pillow for a voice. As she came up to the stage, Arthur thanked her, asked her her name, where she came from, and what she’d like to sing. It was around the Fourth of July, and she mentioned a Christmas classic.

"That’s fine," Arthur replied. "Why don’t you go over in the corner with our organist and practice with him on the music? While you get set, I’ll ramble through a commercial here." A few moments later the lady came back to the microphone. She had a very good voice, and she was ready. She nodded yes, whereupon he gave her a nice introduction and proceeded to sing. Musically, the rendition was as poor as the lady’s. The orchestra, who had no much appearance in New York, heard her from.

The other day somebody in our cast quipped that the Godfrey aggregation should be called the "Charlie Cappella," because most everyone on the show is constantly running from one class or lesson to another. The self-improvement spirit really reigns high. All the girls have a ballet class every week; Julius, Lu Ann, Marion and Janette take vocal lessons steadily; Tom Lockard, of the Mariners, is, I believe, learning the guitar; several of the boys in the band are continuing their studies on their individual instruments; and even Tony Marvin is perfecting his basso profundo. The colleges and the university colleges. I haven’t gotten around to voice culture yet because about the only singing I do on the show is a little harmony work with "The Cherry Sisters." Incidentally, we, got that name several years ago when Cy Shafer, Johnny Minece and I began singing together on backgrounds with Arthur. When we did the little thing on his record of "Too Fast Polka," Janette kiddingly called us "The Cherry Sisters," and the name just stuck.

But let me get back on the subject of skating shows, everybody took lessons like mad. And we all still go regularly once a week for a workout on the rink so we won’t forget what we’ve learned before we do our next ice show. For the past couple of months, the whole cast has been taking swimming instructions two hours a week, in preparation for the city swimming meet that Arthur is planning for the near future.

I suppose you can gather from all this that none of the little Godfreys have much time to relax. Yet, to me, it can ever recently asked me what I did with my "leisure hours," and I had to admit that, like the postman who takes a walk on his day off, I spend my bonus time on—well, I’ve guessed it—music. A few months ago I started my own platter company, Cadence Records, and signed my first artist, Julius
Beloved Teenagers

(Continued from page 56)

"It seemed," says Gracie, "that the phone was growing right out of Sandra's shoulder. Whenever I moved around there she was on the phone."

"How they did it, I'll never know," says George. "Flat on their backs on the floor, watching the radio on so loud you'd think someone down the block was listening; eating a sandwich; doing their lessons from an open book; and holding an hour-long conversation on the phone. Even in vaudeville I never saw an act this good!"

"Something had to be done," says Gracie. "Get them off our telephone calls. We thought maybe we should put them on television. Their act would be a sensation."

"I thought I thought was a good idea," says George. "We'd get the kids a phone of their own. Then they could talk all day if they wanted to, but on their time."

"So we put in the phone. Now one of two things happens. If they're expecting a call on their phone, and we are all downstairs in the den, with the television, they still call them ringing."

"Off Sandie will go like a shot. I didn't hear the phone ring. I wouldn't have heard the ringing here in the den beside me."

"Then if neither is expecting a call but their uptown number isn't happening..."

"It can ring itself out of its cradle and they won't notice. Or maybe they're just too tired to run up and answer it."

"We never have. Their little chums are psychic. After ten or twelve rings, they call the downstairs number and naturally the kids answer the phone."

"No situation holds, if Gracie or I want the phone, we have to go upstairs to use it!"

"This wasn't the first adjustment that George and I had to make to their children. Not at all. Sandra and Ronnie, in fact, have helped their parents make adjustments nearly every day--in their ways of thinking, ways of understanding, and their ways of living."

For example, at the Burns' there is no more saying, "What was good enough for me is good enough for you.""

"No," says George, thinking aloud, "I learned that lesson, too." He recalls a recent incident when he and Gracie were dining out one night."

"You've got to speak to Sandra, George," Gracie had said. "She doesn't look like a girl any more. I never wore levis and shirts when I was her age. Besides, I think that since we aren't the same size any longer she wouldn't be borrowing my clothes. She doesn't--but she does."

"Now, Gracie, calm down. What are you talking about--she doesn't--but she does!"

"About Sandra's borrowing my jewelry, purses, and basically my scarf, Gracie said."

"So what's a scarf," said George. "Nothing to be excited about. Let her wear them!"

"Oh," said Gracie, "you don't understand. Because Ronnie isn't your size, he doesn't borrow from you. You'd see how you felt if you wore scarves..."

George only laughed and went into the bedroom."

"Of course," said Gracie, "day before yesterday..."
Just then, eighteen-year-old Sandra dressed in jeans and a white shirt several sizes too big, popped in the door.

"Hi, Mom. Hi, Dad."

Together George and Gracie cried, "That shirt!"

"Oh, this is Dad's. I've got another one in my room. All the girls are wearing their father's shirts. I didn't want to be different.

"Wearing their fathers' shirts . . . " said Gracie.

"Oh, no!" said George.

"But we never dressed like that when I was eighteen," said Gracie.

"Wonder how I'd look in Sandra's shirt," mused George.

"Though I did look funny at dinner that night at Jack Benny's in my polo shirt, we . . . ugh . . . adjusted," George reports now.

"We had to. Gracie even got ticked to the idea that girls nowadays wear their fathers' shirts. As far as me, I just bought some more shirts, so we'd both have some.

Sandra and I, that is."

Both George and Gracie agree they wouldn't have missed parenthood for anything. "We always had to be flexible to keep up with them," laughed Gracie.

Even when he was five or five, Ronnie was way ahead of me.

There was the time he'd stopped up the guest bathroom plumbing by stuffing all the paper he could find down the drain.

The water flowed all over my rug, even out into the front hall. Looked like the swimming pool was inside the house. Let me tell you I was waiting for that young man to come home from school! He finally did.

"Oh, hi, Mommy," he said the minute he walked in the door and spied my dour look.

"I'm awfully glad you're here. I wanted to talk to you."

"Yes," I said.

"You know what I did -"

"I was about to say "Yes, I know what you did," but he rushed on and didn't give me a chance. He blew out and "I think the water ran all over the rug and maybe ruined it. Now here I am seven years old -you'd think I'd know better than that. Now what do you suppose I was thinking of? I oughta have my head examined!"

I was stunned," says Gracie. "I was speechless. He'd beaten me to the punch. He said everything to me I was going to say to him. There was nothing left to do."

As Ronnie and Sandra grew up, George and Gracie slowly adjusted to this "adjusting" process. At least they thought they did. There were a few things that threw us," laughed George, "like the time the kids thought we had two hands. If we'd ask them to do something, they'd look at us as though we didn't have sense. After a while we began to wonder ourselves."

We finally learned what happened," says Gracie. "Our neighbors used to say to them, 'We heard your mother and daddy on radio and they are dumbbells. Gee, your mother's crazy."

"Got so the kids believed it," says George. "We just had to bear with them until they got to the age where they realized we weren't such dopes, no matter what the other kids said."

George and Gracie have found you can't teach your children by simply telling them something - or by force. Like hiding cigarettes, for example.

"We learned this lesson," says Gracie, "after we found Ronnie puffing away in the dark recesses of his closet. Now there are no cigarettes in the open and a lot less interest in smoking."

"You don't teach your kids to be good by either forcing goodness on them - refusing to let them indulge, as in the case of the cigarettes. Our kids share everything they do with us, so they don't have to sneak away from home to have fun."

We lost a lot of money about going out and coming in at certain hours, because we make home life attractive enough so that the kids don't want to wander someplace else.

"The only trouble is the children have taught the Burnses, too," says George. "When Sandra was eighteen, we figured she was old enough to handle her own allowances, but she was making new experience. In fact, Sandy spent more time puzzling over her bank statements than she did her algebra. When she wasn't adding and subtracting, she was down at the bank - practically every day."

"I think," says George, "when she found she could trust the bank with her money, she relaxed. Now life has settled down into its usual pattern and Sandy has taken to handling her own finances like a banker. No mistakes and no overdrafts."

"My mother," she adds, "to know that Sandy can manage so well. Taught us that kids today are pretty self-reliant and pretty smart."

But George and Gracie are smart enough themselves to know that youngsters need not only parental love and wisdom but guidance as well. Yet they've never tried to steer the children's lives. "I've always told the kids," says George, "if you love something enough to do it for free, then you're on the right track. Looks as though it worked. He thought he was interested in studying architecture when he goes to Southern California next year. This is great with us."

Sandy isn't certain what her future holds yet. At present, she's enrolled in Santa Monica City College, where she's taking a Liberal Arts course. "Golly," she said one day to Gracie, "I'm getting awfully old. Maybe life's passing me by. Everybody else is going."

"Why is it?" Gracie laughingly told her, "that when you're eighteen you want to be eighty? Don't rush. When you get ready, you'll know what to do. Just make sure he has a sense of humor."

I've never had for an instant I made a mistake."

George and Gracie have concluded, however, that the mistakes help you learn. That's what the kids have taught them.

"I think," says George, "if I knew all the answers and am past the point where I'm the dictionary incident," says George. "Then I know I'm still learning. I can remember the first time.

"When I had had parenthesis well in hand. The kids were about seven when Gracie and I bought a new Webster's dictionary. One of the big ones that weighs half a ton. Two days later we got it. I had to refer to the book for the same reason that anybody has to refer to a dictionary. I didn't know how to spell a word where I first thought the word was 'admissive' and I still don't know if it has two s's or one - and found that 'admissible' had been cut out of the book!"

"Always," adds George, "to have the afflicted (with two F's) and 'assay' (with two a's). I was both shocked and surprised that someone had been at the dictionary before me. I thought he was just another fancy person in this crazy house, besides myself, who got information out of books."

"I was disappointed," added Gracie, "with two a's that the book was not damaged, and looked around for some reason. I didn't have to look. On the desk beside the book I found the cutout words, 'admissible,' 'afflicted,' 'assay,' etcetera."

At first I could find no clue or reason for their being so far removed from context. Then I turned them over and found what it was. I had put them in the wastebasket. Pictures of birds. The adjacent bird is the golden-breasted trumpeter, and the whale-headed stork (with one head)."

I didn't know which one of our two children to blame for cutting out on both birds and dictionary, but I was prepared to find out. It was at this point that I thought of playing the part of a parent rather well. I invited the children in one at a time.

"Sandra," I said, "I know you didn't do it, but where are the scissors your brother used to cut out the birds?"

"I don't know," said Sandra.

Then I asked Ronnie in, "said George, and asked the same question. "I know you didn't do it. Ronnie, but where did your sister put the scissors she used to cut out those birds?"

"There in that drawer," said Ronnie, "and I promptly got up and punched him. My reasoning was that he wouldn't know where the scissors were unless he had cut out the birds himself. I felt mighty proud of myself. I remember thinking that, with detective powers so acute, I should have been with the FBI to marry, you'll tell the same story as I had been from the day it happened - in the same bragging manner of how smart I was, when Sandra came in.

"Why, Dad," said Ronnie, "I was with me and saw me cut out the birds. That's how he knew where the scissors were. He was so surprised when you spanked him, he didn't know what to say. Besides, he didn't want to make you look bad!"

"They say you can't teach an old dog new tricks," laughed George, "but he'd better learn if he wants to keep up with the younger generation!"
### Morning Programs

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### Afternoon Programs

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### Sunday Programs

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**Afternoon Programs**

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*Note: Programs marked with ** are heard only in southwest, southeast, and central states.*
### Wednesday

**Morning Programs**

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<td>Local Programs</td>
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<td>Betty Cracker</td>
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<td>9:00</td>
<td>The Neighbor's Voice</td>
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<td>9:15</td>
<td>Cliff's Family</td>
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<td>9:30</td>
<td>Welcome Travelers</td>
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<td>Cevi Brown</td>
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<td>Strike It Rich</td>
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**Afternoon Programs**

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</tr>
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</tr>
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<td>6:00</td>
<td>World News</td>
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<td>6:15</td>
<td>Roundup</td>
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<td>6:30</td>
<td>Local Programs</td>
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<td>Betty Cracker</td>
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<td>7:00</td>
<td>The Neighbor's Voice</td>
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<td>7:15</td>
<td>Cliff's Family</td>
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<td>Welcome Travelers</td>
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<td>Cevi Brown</td>
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<td>News</td>
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<td>Olivia Rich</td>
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<td>Strike It Rich</td>
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<td>9:00</td>
<td>Person That Porn</td>
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<td>9:15</td>
<td>Bob Hope Show</td>
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**Afternoon Programs**

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<tr>
<td>12:00</td>
<td>Curt Massey Time</td>
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<td>12:15</td>
<td>Dr. Paul</td>
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<td>12:30</td>
<td>News, Home Edition</td>
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<tr>
<td>12:45</td>
<td>Life Can Be Beautiful</td>
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<td>1:00</td>
<td>Korea's Ambassador</td>
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<td>1:15</td>
<td>Song Of The Day</td>
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<td>1:30</td>
<td>Right To Happiness</td>
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<td>1:45</td>
<td>Bluegrass Wife</td>
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<td>The Doctor's Wife</td>
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**Evening Programs**

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<tr>
<td>5:00</td>
<td>Bob Hope Show</td>
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<td>5:15</td>
<td>News, John Cameron</td>
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<td>5:30</td>
<td>Sweetheart</td>
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<td>5:45</td>
<td>Dashing</td>
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### Friday

#### Morning Programs

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
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</table>
| 6:00 | NBC | World News
| 6:15 | ABC | Roundup
| 6:45 | CBS | Local Programs
| 6:45 | MBS | Gabriel Haatep
| 7:00 | NBC | Local Programs
| 7:15 | ABC | Luke's Last
| 7:30 | CBS | Local Programs
| 7:45 | MBS | Local Programs
| 8:00 | NBC | Good Morning
| 8:15 | ABC | Local Programs
| 8:30 | CBS | Local Programs
| 8:45 | MBS | Local Programs
| 9:00 | NBC | Good Morning
| 9:15 | ABC | Local Programs
| 9:30 | CBS | Local Programs
| 9:45 | MBS | Local Programs
| 10:00 | NBC | Good Morning
| 10:15 | ABC | Local Programs
| 10:30 | CBS | Local Programs
| 10:45 | MBS | Local Programs
| 11:00 | NBC | Good Morning
| 11:15 | ABC | Local Programs
| 11:30 | CBS | Local Programs
| 11:45 | MBS | Local Programs

#### Afternoon Programs

<table>
<thead>
<tr>
<th>Time</th>
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</table>
| 12:00 | NBC | Carta Massey Time
| 12:15 | ABC | Capitol Commentary With Supreme
| 12:30 | CBS | Local Programs
| 12:45 | MBS | Local Programs
| 1:00 | NBC | News, Home Edition
| 1:15 | ABC | Local Programs
| 1:30 | CBS | Local Programs
| 1:45 | MBS | Local Programs
| 2:00 | NBC | News, Home Edition
| 2:15 | ABC | Local Programs
| 2:30 | CBS | Local Programs
| 2:45 | MBS | Local Programs
| 3:00 | NBC | News, Home Edition
| 3:15 | ABC | Local Programs
| 3:30 | CBS | Local Programs
| 3:45 | MBS | Local Programs

#### Evening Programs

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<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
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| 6:00 | NBC | News, H. V. Kaltenborn Conducting
| 6:15 | ABC | News, H. V. Kaltenborn Conducting
| 6:30 | CBS | News, H. V. Kaltenborn Conducting
| 6:45 | MBS | News, H. V. Kaltenborn Conducting
| 7:00 | NBC | News, H. V. Kaltenborn Conducting
| 7:15 | ABC | News, H. V. Kaltenborn Conducting
| 7:30 | CBS | News, H. V. Kaltenborn Conducting
| 7:45 | MBS | News, H. V. Kaltenborn Conducting
| 8:00 | NBC | News, H. V. Kaltenborn Conducting
| 8:15 | ABC | News, H. V. Kaltenborn Conducting
| 8:30 | CBS | News, H. V. Kaltenborn Conducting
| 8:45 | MBS | News, H. V. Kaltenborn Conducting
| 9:00 | NBC | News, H. V. Kaltenborn Conducting
| 9:15 | ABC | News, H. V. Kaltenborn Conducting
| 9:30 | CBS | News, H. V. Kaltenborn Conducting
| 9:45 | MBS | News, H. V. Kaltenborn Conducting
| 10:00 | NBC | News, H. V. Kaltenborn Conducting
| 10:15 | ABC | News, H. V. Kaltenborn Conducting
| 10:30 | CBS | News, H. V. Kaltenborn Conducting
| 10:45 | MBS | News, H. V. Kaltenborn Conducting

### Saturday

#### Morning Programs

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
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</table>
| 8:00 | NBC | Howdy Doody
| 8:15 | ABC | Local Programs
| 8:30 | CBS | Local Programs
| 8:45 | MBS | Local Programs
| 9:00 | NBC | News Summary
| 9:15 | ABC | Local Programs
| 9:30 | CBS | Local Programs
| 9:45 | MBS | Local Programs
| 10:00 | NBC | News Summary
| 10:15 | ABC | Local Programs
| 10:30 | CBS | Local Programs
| 10:45 | MBS | Local Programs

#### Afternoon Programs

<table>
<thead>
<tr>
<th>Time</th>
<th>Channel</th>
<th>Program</th>
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| 12:00 | NBC | Man On The Farm
| 12:15 | ABC | Fifth Army Band
| 12:30 | CBS | Local Programs
| 12:45 | MBS | Local Programs
| 1:00 | NBC | News Summary
| 1:15 | ABC | Local Programs
| 1:30 | CBS | Local Programs
| 1:45 | MBS | Local Programs
| 2:00 | NBC | News Summary
| 2:15 | ABC | Local Programs
| 2:30 | CBS | Local Programs
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| 3:00 | NBC | News Summary
| 3:15 | ABC | Local Programs
| 3:30 | CBS | Local Programs
| 3:45 | MBS | Local Programs

#### Evening Programs

<table>
<thead>
<tr>
<th>Time</th>
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| 6:00 | NBC | News, H. V. Kaltenborn Conducting
| 6:15 | ABC | News, H. V. Kaltenborn Conducting
| 6:30 | CBS | News, H. V. Kaltenborn Conducting
| 6:45 | MBS | News, H. V. Kaltenborn Conducting
| 7:00 | NBC | News, H. V. Kaltenborn Conducting
| 7:15 | ABC | News, H. V. Kaltenborn Conducting
| 7:30 | CBS | News, H. V. Kaltenborn Conducting
| 7:45 | MBS | News, H. V. Kaltenborn Conducting
| 8:00 | NBC | News, H. V. Kaltenborn Conducting
| 8:15 | ABC | News, H. V. Kaltenborn Conducting
| 8:30 | CBS | News, H. V. Kaltenborn Conducting
| 8:45 | MBS | News, H. V. Kaltenborn Conducting
| 9:00 | NBC | News, H. V. Kaltenborn Conducting
| 9:15 | ABC | News, H. V. Kaltenborn Conducting
| 9:30 | CBS | News, H. V. Kaltenborn Conducting
| 9:45 | MBS | News, H. V. Kaltenborn Conducting
| 10:00 | NBC | News, H. V. Kaltenborn Conducting
| 10:15 | ABC | News, H. V. Kaltenborn Conducting
| 10:30 | CBS | News, H. V. Kaltenborn Conducting
| 10:45 | MBS | News, H. V. Kaltenborn Conducting
Red Buttons

(Continued from page 54)
school as often as I did. They should have
graduated with me.”) What he was a
brilliant at was entertaining people. He
started doing this at a hotel in the Catskill
Mountains in the summer of 1933, when he
was a hot sixteen, and by ’37 he was
working club dates at night, and appearing
at Bar Mitzvahs, weddings, of meetings
of the Knights of Pythias.

He put in a stint at Minsky’s. (Recently,
his wife got cute and squirted water at
him, and he fixed her with a devilish eye.
“Fool around with water with an old
burlesque comedian, and you take your
life in your hands—”) And, after Minsky’s,
he worked in two legitimate plays. Nothing
came of either.

In 1943, Red went into the Army. “Take
care of yourself,” said his friends, with
long, long faces, thinking of our boys in
the trenches and breaking into heart-
rending versions of “Over There.”

A couple of weeks later, he was home
again. He’d been assigned to the “Winged
Victory” company, “I was ashamed to come
back. Almost.”

He was a corporal by the time he got
out. “I flew my stripes for thirty missions
to the Garety Delicatessen,” he told New
York Times writer Gilbert Millstein.
“Never loused up an order.”

At any rate, Red was discharged in 1946
and went back to night-club and the
Catskill circuit. Today, eighteen years
after he started his show-business career,
he’s a television star. So much for his
background. What we want to do here is
tell a love story. One which hasn’t been
told before. The story of Red and his wife,
Helayne…

Helayne has a pixie kind of face and
bears a striking resemblance to Leslie
Caron. She is petite, with dark curly hair,
wide hazel eyes, a directness of manner,
an easy grace. She comes from Ohio, but
she’s lived in New York the past eight
years. “And the past four have been the
happiest of my life, because of Red….
No big line, no pretense. She means it,
and she says it, heart in eyes.

Actually, she first saw Red some five
years ago when he was playing the
Copa City, and she caught his show and
thought he was “cute beyond expression.”

The first time she met Red was in
Lindsey’s, back in New York, a few months
later. A mutual friend introduced them,
and Red took Helayne home. She didn’t
see him again for three months.

One night, she went to Lindsey’s again
and was greeted by Red, who used to spend
a lot of time there. “Where are you going?”
he asked.

“I’m going home to wash the dishes,”
she replied.

“I’d like to come along and wipe ‘em,”
he said.

So he took her home, and she let him
wipe the dishes. It was the only time he
ever did it. They now own an electric
dishwasher. (He used to tell her that he’d
love to “putter around the kitchen,” but
as she points out, they’ve been married
three years, and he hasn’t puttered once.)

After that, she dated her occasionally and,
whenever too long a time elapsed between
dates, she would invite him to dinner at
her apartment. (He says she’s the greatest
cook in the world, and makes even better
blintzes than his mother.)

They had a lot of fun together then, but
they knew they didn’t want to be serious
about each other. Red had been married
once, and it had been annulled. (Nice girl.
In-law trouble. It just hadn’t worked.)

Now he knew where he was going. He
didn’t want to get married again. Not till

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he was about thirty-five. (That's next year.) And not till he was a big star. (He figures that's next year, too.) He hasn't a ladies' man, in any case; he liked to hang around with the fellows.

He had decided she wanted to get married—but not to Red. On the other hand, she told herself, you've got a king-sized crush on him, so calm down and settle. Settle as often as possible. Get him out of your system. Then you'll be able to fall in love with some eligible young man who doesn't work all night and only spend his spare time in Lindy's with the boys.

She then mapped a campaign for getting him out of her system—which meant taking little andittle steps. She used to send him little gag cards and letters. For instance, there was one gadget held together with a rubber band and, when he opened the envelope, had a big fake moth would fly out. He'd laugh, then say, "Hey, Doll-face, how about a date?"

They'd spend the evening together, and she would make a note into his pocket. "Call Doll-face Friday," the note would say. Being amused by this, he followed instructions. Little by little, it became a habit—until reminders were no longer necessary.

As Red became more and more aware of Helayne, and gradually fell in love with her, she began to realize that she needed any further interest in any of the gentlemen eligible young man. Love had changed Red into a marriageable fellow. While he was playing the Paramount

Theatre in 1949, they arranged for a wedding, which took place after his last show in the City. The last of Artie and Betty Dunn (Artie's one of the Three Suits), they said their vows.

They have never had a honeymoon. When Red finished his long airplane trip from Hollywood to Miami, they went to spa and had a rest. They then took a year in Miami—Red's home town—out of Miami Beach—which sounds ideal for honeymooning, except that he had a night-club engagement that kept him out all evening.

Until this past fall, the Buttons lived in a little penthouse on Fifty-Fifth Street. One of Helayne's favorite stories about her husband took place there. The apartment was surrounded on three sides by a terrace and, on very hot nights, the Buttons would curl up on their double chaise to listen to the moonlight and enjoy the sleep that came after that. And they tried this, they slept away the night. With first dawn, however, Red woke up. Helayne was slumbering peacefully beside him. The sun was up, and Red started to shake his wife. "Wake up! Wake up!" he cried. "You'll never be able to sleep out here. It was only the time anybody had ever awakened Helayne to tell her she wouldn't be able to sleep.

Helayne and Red both feel that the years they spent in their tiny penthouse were the most romantic years. They were together constantly. But sometimes, when you gain one thing in life, you have to give up another. They've had to sacrifice a lot of the comfort that's come from the demands of Red's TV career.

"I talk to her once in a while," Red says, grinning. "I don't know where I get the time." Which is a joke, but one which is based on truth.

They live at 201 East 57th Street, in the first all-artificial apartment house in the city, amid coral-colored sofas, lots of windows, light, air, shaggy gray rugs, a little big, gold-spattered black bird cage planted with palm trees.

It's a beautifully decorated apartment, but Red isn't home to enjoy it as much as he'd like. He's away on TV only half an hour every week, but it still takes up the best part of the whole week, what with rehearsals, writers' conferences, and all their other time-consuming details. "TV's like a furnace," he says. "It burns up material as fast as you can stoke it in." And, though his audiences adore him, he claims that the network has a limited life-expectancy in the future. He knows he gets bored with any personality. Each artist has a limited bag of tracks; once you've seen him, you've seen him. Helayne says Red always knew TV would be rough work, but he hadn't known how rough. He's not complaining, though. He likes the way he's living now; he's glad he can afford to do what he wants by his profession and he doesn't feel as if he's competing with any other comedian or actor. There's enough for everybody." Buttons says simply. And then that is helped by his beautiful home—the one that's a long way from Third Street—... and his beautiful wife—the one that's going to last him a lifetime—and you know how he's telling the truth. There's enough for everybody, and he's got his.

A Perfect Day for Daly

(Continued from page 52)

for a vacation." He smiles ruefully.

The Daly family, numbering five and residing in New York, has had a vacation together in sixteen years—or since the honeymoon, when the family numbered fourteen.

"We'd wake up for breakfast just off the coast of France. We'd have grapefruit, fine kidney lamb chops with eggs, toast and tea. Then make a three-point landing at Orly Airport."

Actually, John Daly wakes up each morning, like most of us, with one eye on the clock. He has a cup of tea first thing, checks on the number of thundering miles he's at the sight of bills. He chats sporadically with his wife Kit and he may have some toast and another cup of tea, his eye constantly on the clock, for within an hour's time he will make a two-point landing in Manhattan off his commuter train.

"But now we are at the airport and John and I take care of our luggage at customs."

"And there would be a jet-propelled roadster waiting for my second son to drive in from Paris."

Charles, twelve, spends his spare time designing superpowered airplanes and cars. His youngster has plans for a dream roadster that will cruise at 500 mph, and will cost $30,000. (He figures the economy model he estimates at $18,000.)

"There would be a five-gaited horse for daughter Buntay that she could ride down the Champs Elysees or take for a romp in the Arc de Triomphe and right into the lobby of the luxurious George Washington Hotel."

Seven-year old Helene, nicknamed Buntay, talks with her passion.

"Let's see, we're in Paris now. Well, Kit would probably like to shop for gowns at Christian Dior's and, even in fantasy, I
their own decisions as much as possible," John says. "Sometimes they get their fingers toasted but they're much wiser for it."

Young Charles got involved in an amusing incident recently. He had joined a boys' organization in the community, then one day announced to his father that he wanted to quit.

"I don't think much of that club," Charles said.

"If you want to quit, go ahead." The following day Charles said, "Well, I mailed in my letter of resignation."

"A letter?" Charles had not only quit but explained in detail why: the club was disorganized, there was a lack of discipline, no progress was being made, it was a waste of time.

"And he was right," John tells you. "Kit and I had gone to one of his meetings. The boy's criticisms were accurate, although I certainly didn't expect him to write the letter." John paused and reminisced. "You know it isn't the kind of thing I would have done as a boy. Parents then wanted their children to be merely unobtrusive. As adults, they expected their sons to stand on their own feet but weren't too willing to let their learn at a young age, in formative years, when it's important."

At times, John and Kit have some rather serious discussions. "You take headlines. Today people think of news in personal terms: what war means to their children and husbands, what a law is going to do to their standards of living."

Kit is lucky to have an authority to analyze the news for her. John has been a working reporter with many greats and near-greats. He was a war correspondent and personally supplied Eisenhower with a pen to sign the German surrender papers. He was presidential announcer to FDR and traveled with Wendell Willkie.

"People get depressed, even morbid, about what they read in the paper," said John. "They forget that civilization has come a long way and is here to stay."

But the Dalys are parents and understand the concern of those who have sons in the armed services.

"Before we know it, our own son will be of draft age," John says. "Of course, we hope that tomorrow or next week will bring a better world. In the meantime, we must remember that our way of life, with its freedom and dignity, is always worth defending and worth sacrifices."

John talks the same way to his children for, as he says, "I don't want them to think they are merely being used to fight someone else's battles. I don't want them ever to be self-pitying. And that means they must not be afraid to live a full life and accept new experiences."

But John does not spend all of his time lecturing the children. The last time Johnny got home for a few days, John Senior planned a free afternoon to golf with his son and had tickets purchased far in advance for a ball game. Neither Charles nor Buntys were interested in the game.

"Now there's a problem," John says. "Each of the kids has a different line. With Buntys, it's taking her to a riding academy or horse show. Johnny is interested mainly in sports. Charles is the mechanic and designer. So it seems expeditions with them, one at a time."

John and Kit do little socializing with friends, for most people are ready to go to bed just about the time John gets home. John's usual free time comes on an afternoon and in the middle of the week.

"You see, a perfect day can't be planned," John says. "And it's not really important, anyway. I have many perfect days. I know it when Kit and I are in the kitchen late at night. We both know it."

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"You know what—I’m going to marry her."

"Yeah?"

"Yeah."

"It went, "Sandy laughs, "something like that."

"It went on from that, too," Ruth takes up the telling, "but first let me explain that I’d gone to the studio with a friend of mine and she introduced me to a singer. I was a secretary, but I used to go there."

"She has the most beautiful voice. . . ."

"I used to sing," continues Ruth, "and we got to talking about radio, which was why Grace thought I’d be good. She asked me if I’d like to see a studio and took me along with her that day. The next day I had a call from the boss telling me she’d met Sandy Becker, who just had to meet me."

"I hadn’t even seen Sandy at the studio, hadn’t noticed, in fact, that there was anyone in the control room. So, why, I thought, should I rush forth to meet him? For the next three days, however, Grace called with the same, "transcribed" message: ‘He says he’s going to marry her.’"

"On the third call, I gave in. ‘Okay,’ I said, ‘I’m going downtown Saturday afternoon, as I always do, to have my hair done, so let him have me in front of the Broadway Theatre on Tryon Street at four o’clock.’ We met in front of the Broadway Theatre. I think we went into a drugstore and had tea, but I don’t remember what we talked about. . . ."

"We didn’t," Sandy contributes briefly. "I just looked, I’d take a bit of ribbing, that’s all," said Ruth. "I’m south of the Mason-Dixon line, after all!"

Sandy’s day begins (five days a week) with the alarm going off at 6 A.M., in order that he may be off for the city in time for his shift at CBS Radio. The announcers are usually on the scene by 6:30 A.M., and the show will begin at 7.30 A.M. The aim is to be on time, and Sandy can be counted on to be on time. He’s used to the whole business of sending in announcements, and he knows the procedure."

But even this all-work-and-almost-no-play schedule, this palm-of-your-hand schedule with its silver lining, in fact, the happy ending to a story that has been all sunny-side-of-the-street. It all began, of course, with boy-meets-girl and the love story of Sandy and Ruth."

"One day," Sandy says, heading off, "I was sitting in the control room of Station WABC in New York City, with a friend of mine, John Henderson, the engineer, when we noticed two beautiful young ladies walking into the studio. I’d never see them before, but I turned around to my friend and said, ‘See that girl, John, the one with the dark hair and the—eyes?’"

"To which my friend, a sort of taciturn, Gary Cooper type, replied thriftily, ‘Yeah.’"
Ruth says, and her voice is reverent, "he is nearly God."

It was "quite a licking" they took, no doubt about it, but they took it standing up.

"One night when we were thoroughly depressed, when things looked the blackest, we were walking up Madison Avenue," Sandy recalls, "looking in the shop windows. I've always been a pipe smoker and collector, and in the window of the little Wilkie Pipe Shop I looked longingly at one of those little old grandfather pipes with the curved stem and the fat bowl. 'Think you'd feel any better,' Ruth asked me, quietly, 'if you had it?' I don't remember what I answered. I do remember that practically penniless as we were, we went in and bought it. Ruth," Sandy adds, his voice deepening, "is like that.

Perhaps it was, with that gallant thumbing of the nose in the very face of frustration, that fortune at last turned in their favor. At any rate, it turned—Sandy got a call. ("The first call I'd had!") for the job of announcer on a Sunday afternoon show, Reader's Digest Of The Air. He began, then, to do some fairly steady announcing on soap operas. Success, like failure, pyramids and on Sing Along With The Landis Trio he was, for the first time, he says, "something of a personality." On newscasts, thereafter, he— as the announcer—ad libbed a bit, and each time he did so the personality that was to "make him what he is today" emerged more clearly.

Soon he was doing a good deal of newscasting, some of it—such as the crash at La Guardia Airport—headline stuff. For which, since he thinks quickly and is never at a loss for words, he was commissioned. And the "We Want Becker!" movement was on.

It was in late 1948 that Sandy was told he'd gotten the part of Young Dr. Malone.

"I'd done some big shows by that time," he says, "announced the New York Philharmonic, but nothing excited me as much as Malone. Actually, announcing was never completely satisfying to me. I'd hoped to do some acting—and here, in the part of Malone, it was! I took pride in the assignment, too. Gary Merrill had been doing it just before me, and when he left to go out to Hollywood—where he did fine in pictures and subsequently married Bette Davis!—there were auditions all over the place. Everyone with a tongue (including me) was auditioned. There were rehearssals, and razzmatazz, and, when Kate Gorman of the Compton agency told me I'd gotten it, my knees actually buckled! I called Ruth up immediately. "What's the kind of daze it's a pleasure to be in?"

Now, with Malone on radio and Ask The Camera on TV—not to mention again the other chances on radio and television—Sandy, with colors flying, has come through. And happily...

In the role of Young Dr. Malone he gets, of course, a peculiarly personal satisfaction. On the air, if not in Little Neck or on Park Avenue, he is the doctor he always wanted to be. To Sandy Becker, of all actors, Malone is not merely make-believing.

Ask The Camera provides Sandy with the same satisfaction, "Dispensing knowledge, which is what I'm doing on Ask The Camera," he says, "is important, perhaps, as dispensing pills."

"I went on the show about the first of last August as a summer replacement. We found that there is a life in children, as in adults, a definite thirst for knowledge, and I had some ideas about how I wanted to gratify that thirst. Happily for me, Steve Krantz, the producer, a highly imaginative, intelligent guy, saw eye to eye with me immediately—and almost at once the rating began to climb, the letters to pour in until we're getting, as of now, some one thousand letters a day."
“I read them all,” says Sandy. (There are suitcases of them in the Becker living room!) “And it kills me not to be able to answer them as For me, it’s a great responsibility,” says that tough man who puts his heart into his work. It’s also a real, deep-down satisfaction to feel that they are accumulating a certain amount of knowledge without having to work at it—learning something every night—palatably.

Sandy puts his heart into his marriage, too. “And none of the romance, to tell you the truth. Ruth’s word for it, “has gone out of it.” “Most wonderful husband in the world” is the caption Sandy adds, smiling.

Well, he is—after ten years, he’s still romantic; still affectionate every day, not every other day; and I have never, even once, heard him say, “Girls be as useless things—a door, a duck house, lamps, toys for the kids. I also cut down and re-did this old Italian coffee table,” he points out. Ruth does most of the cooking and, as a cook, “she is,” says Sandy, “the finest! She’s an improviser and it always turns out fine!” Sandy grins, “an a chemical—set cooker. Like to take all kinds of canned goods and cook around with it. Inspirational cooking, you know.”

In the Becker household there is now the invaluable Gundel, housekeeper, child, and member of the family. (Gundel came from Germany, and the Beckers are now bringing over her entire family.) But Ruth still does most of the cooking for her occupation as “housewife,” and that is the most important thing.

“Ruth has a very beautiful voice,” Sandy beams, and, as soon as I say I’m glad she’s doing something professionally, I seem to be the kind of man who submerge his wife. Actually, I don’t want to—but the kind of singing Ruth would be doing wouldn’t be anything, night clubs, and such, the kind of things that don’t go very well with home life...

“With our home life, anyway,” Ruth smiles.

“Happy as it is,” adds Sandy.

(Continued from page 49)

Such teasing doesn’t go on any more, anyHow Nancy is the first to say to the man she married is a thoroughly state thing, born with no time for temperament. A busy man, whose life has been enriched by many things that he never really planned for himself or expected to happen. In fact, this element of the unexpected has been weaving in and out of Nat’s experience ever since high-school days. (If you’re a follower of Mark Douglas, you’ll remember that Mark’s life, too, has taken many unusual twists and turns.)

Things that have happened to Nat stem from the year he was sixteen and announced to the family that day that he would like to learn to play the trumpet. An uncle who had a little horn, not hearing misunderstood and thought Nat had asked for drums, so that’s what he got as his next present. Quite naturally, then, he decided to master them, which led later to his organizing a dance band and putting a lot of time into extra-curricular activities throughout the rest of his school years. Not intending to be a professional musician. It seemed more likely that he would become an actor, like his father, who combined acting with singing in his profession.

In high school he had decided that amateur dramatics were not for a fellow like himself who, through his father, has been around the real theatre all his life. A teacher wanted him to play the role of the hero. He had to turn to the class-night play, and without caring one way or the other he walked off with the principal. Called the dramatics, and a scholarship in a drama school was promised, loved, and after college a job in radio. By this time he thought of himself as an actor. All his training was set aside. Then, practically overnight, he went into drums.

It happened this way. The Depression began to lop off radio jobs, and Nat’s got lopped unexpectedly. Unexpectedly, he had to turn to music again, and, through the recommendation of a professional musician he had been occasionally to assist in big-time dates of his college, he got a real professional job. For six years, he toured the country with some of the leading dance bands, made recordings, and believed that for his acting had been completely sidetracked.

Marriage was being sidetracked too, until he was more securely established. Again, the unexpected happened. He was playing a country club near Baltimore, Maryland, when he met the blue-eyed blonde who was to upset all his plans. She had come into the state to find a boy whom everyone expected she would marry when she got a little older. When Nat was introduced, he knew that this meeting and this girl were going to be quite different from all the others. ‘Thank you for giving in love and getting married, because there was much else I wanted to do first. But there it was, happening. I knew before many days had passed that this was the girl I wanted to marry.’

When, during those first few weeks after Nat met Nancy, he tried to pretend to ignore her when she came to the club with a date. He even convinced himself that she was probably the subject of any other boy’s adoration, and that she had not the slightest interest in him. He must have been wrong—because, when he asked to drop by one afternoon and make himself the subject of the other boy and said he didn’t want to break up anything that might have been decided before he came along. “Nancy was not quite sure, but she said she was old enough to make her own decisions, and I knew then that she was more interested in me than I had thought.”

When the band’s engagement was over, I spoke to Nancy’s mother, but we had to leave things the way they were. When I moved to New York, I happened to see Nancy if I were anywhere near Baltimore, or anywhere in the eastern part of the United States. Between us we have met at different times, at money making of the money making of the money making, and thousands of feet of telephony.

“Finally, when she came of age, we took things into our own hands and eloped, and after that Nancy traveled with me. Through my work, we went back and forth across practically every state and into Canada, and Mexico, and had some wonderful times. I won pictures in Hollywood—Seven Days’ Leave at RKO; with Lucille Ball and Victor Mature, and one at Universal with the Ritz Brothers called Behind the Blank. The time came when both wanted to settle permanently in New York. Nat went back to radio, played leads in dramatic serials like The Word and Mrs. Burton and Backstage Wife, and appeared in many other dramatic shows. There was one at Universal where he was playing in three different daytime dramas, until a time change in one of them made a conflict with his other rehearsals periods. On television, he has played in most of the important dramas and has done many leads on big stories, Treasury Men In Action, and others. He plays intermittently on Captain Video, where he has been Universal Agent Carter and, most recently, Dr. Laramie—and you may tune in any day now to find him impersonating some new kind of ace—space—man of the atomic chimeracy. Radio and TV have left him some time for his favorite sport, golf, and time to teach Nancy how to play. He had just bought her the snazziest clubs he could find, to encourage her to keep on when she suddenly had to give up golf for a while and await the arrival of their first baby. He had an unexpected happening, as they had about decided, after nine years of marriage, that there would be no children of their own and were prepared to accept that. Twenty months after Wendy Ann arrived (on December 11, 1949), Debra Jane was born—on March 18, 1951.

We connect their older daughter’s name with the Wendy Warren program, but that, too, just ‘happened.’ Nat didn’t go on the program until some time after Wendy’s birth, but they liked the name, which later was to loom so importantly in Nancy’s work. His hobbies, too, were as unplanned as the coincidence of Nancy’s marriage. He’s a fanatical golfer and when his arrival they began to spill over into every inch. Nat had to learn how to expand that house, and to find ways to increase the family comfort. With the help of a car-
penter he finished an extra room and hallway upstairs, and partitioned off the rest for much-needed storage space. The garage was lengthened so he could have a workshop at the back. Now that the kids are growing up, he falls over dolls and tricycles to get to it, but it's still his pride.

Other Poles projects have been knotty-pinning the kitchen walls, making cornices for the windows, doing electrical work under the skilled instruction of a neighbor who told him what to do—and, more important, what not to do—and building toys for the children. On hand right now are plans for a cabinet to house an AM-FM radio and record player, a toy chest for the children, and an Early American "dry sink" of knotty pine, with a place for potted plants in the top. A fair-sized lineup for a fellow who had hardly a speaking acquaintance with a hammer before he became a householder. The work has turned out to have therapeutic value too, relaxing for a man who works with ideas the rest of the time.

Another recent interest, getting a chance to direct a group of actors, wasn't completely unplanned, because Nat hopes to direct at some future time, but the way it happened was certainly unexpected. Out of a clear sky, one day about a year ago, the local Little Theatre group called him and asked if he would direct the play they planned to put on last summer. Now another one is coming up. In the meantime, a group of professionals like Nat, who find themselves living rather far from Broadway, have banded together to form a local "arena theatre." He wanted to direct for this one, too, but they needed him for a role in their first production, "Second Threshold." Oddly enough, all this activity began before Mark Douglas, in the Wendy Warren script, wrote and directed his play. The actors Nat directs tell him that some days he sounds a lot like Mark, when he's impatient with their mistakes. They don't really mean it, he says, ever, because Nat is having too much fun out of the whole business of working with a community group ever to get really upset, as Mark did with his professional actors.

Nowadays, when the Poles get the rare chance to sit back and enjoy their house, they can feel pretty pleased about the way Nancy has used color and decoration. The walls are mostly deep, restful greens. One wall is papered for contrast, in a Grandma Moses sampler print. The fireplace bricks are painted white, there are touches of gold and white in fabrics and lamps and decorations, and a few bright patches of color scattered about all the rooms to give a cheery note. Nancy, one of eight children, knows the endless round of housekeeping, but she has things down to a system and is fussy about everything being just right.

When Nat appears on Captain Video, she sometimes lets the children stay up a while to watch. The first time this happened, their daddy was getting some rough treatment from a spaceman, and his arm was supposed to be hurt. Debra, old enough to realize he was in trouble, forgot that her mother had said this was "only pretend" and she rushed to the screen and tried to pull her father out. "Give me Daddy, I fix him, I fix him," she insisted. Ever since then the kids haven't been allowed to watch, if trouble is brewing for Daddy.

While playing a role on Captain Video is probably mostly fun for Nat, portraying Mark Douglas on the Wendy Warren program is a real challenge, since he has to get inside the character of this complex personality to play him properly. "Mark, as I see him, is a poetic person, deeply sensitive, inclined to extreme heights and depths of feeling. When Wendy Warren says he is 'on wires' I know just what she means. As Mark, I am either riding the crest of the wave or sinking 'way down under. Yet sometimes I think people like that get more out of life than the others do. They feel so strongly about everything. They suffer so from unhappiness, they are super-sensitive, but they savour every happiness to its fullest."

As her husband says this, Nancy nods her head in agreement, and you know she is thinking that in some ways this could be a description of Nat himself, a sensitive man of deeply-felt emotions. . . except that—between his jobs in radio and television, his home and wife and kids, and all the extra-curricular activities—he has absolutely no time for temperament!

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...your radio every Sunday afternoon and be sure to listen to the exciting, heartstirring "True Detective Mysteries" radio program.

You may win $1,000.00 Reward for information leading to the arrest of a fugitive criminal named and described on the program. Bear the details on TRUE DETECTIVE MYSTERIES Every Sunday Afternoon on 527 Mutual Stations.

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**Irresistible**

for romance when you wear exciting, heart-stirring irresistible perfume and creamy non-drying, color-right irresistible lipstick. Try this irresistible combination tonight—and see!
Front Seat at the Coronation

(Continued from page 35)

is telling you that you have won a trip to England for the Coronation of Queen Elizabeth II in London, in June (and this year at the last, I think). A trip for yourself and anyone you wish to take along as a traveling companion. And, if you can, you remember Irene's contest and the letters and postcards that went off to New York a few weeks back, each one with a figure written on it, and your suggestion of an unusual way to serve the Hostess Cup of tea? The figures are your guess at the number of prizes that had been given out to home players in the six-weeks-long postcard contest. Irene had written back to you that one of those postcards had hit the exact number, 15,108, and that you and one other contestant had guessed it right and therefore had won Coronation trips.

It sounds like a fairy tale, but it really happened last January 28 to Mrs. Albert O. Westover, of San Diego, California, and to Eliza Witt of Cunningham, Kansas. Only once before, back in 1947, had Mrs. Westover competed in any contest. As a Beasley fan of long-standing, she had no reason to expect anything. When a winning number was sent in some questions for a studio player to answer and when the studio contestant was the only person in the UFO melter and some cooking utensils. Then, a bit later, that was something completely unexpected.

"I still had the radio going when the telephone rang right after Grand Slam." Caroline Westover told her family later. It was Irene and she was nearly as excited as I was. I had to ask her to wait while I turned the radio off. Then we talked at least ten minutes and she was so friendly and wonderful. At first I said, 'Oh, no, you can't mean me,' but she assured me that she did.

As the New York call was finished, Mrs. Westover tried to reach her husband to tell him the news. Albert Westover is a building contractor, in business for himself, and that day he was working on a new building that had no telephone. She called him on a phone down the street from his work. "I said, 'Sit down, Albert,' and I told him this. 'I have a news that will just about take you off your feet.' I told him we were going to the Coronation. He was quiet for a minute, then he said, 'This can't be true. I can't call me to the telephone to pull a joke like this on me when I'm so busy. I'll talk to you when I get home.'"

The trip was the beginning of meeting with what was almost a diabolical, at first, and then amazed happiness, on the part of the whole family. Ten-year-old Carole, the youngest of their five children, was jubilant and suggested at once that one suitcase would hold her. She settled, however, for the promise of some new clothes for certain. In addition, there was an extensive collection, a pretty dress and hat, and "anything you see that's pretty and you think I would like." She will stay with her sister Joanne Westover, John Westover, and their three children, Steven, Philip, and Eileen, in nearby Linda Vista.

The telephone wires going in and out of the Westovers' house carried good news all day that day. Word went out to Lois, the eldest daughter in the Westover family, who is married to Will Wegener, manager of the Smoky Mountain Station at the hospital in Richfield, Utah. They have three little girls, Jill, Rebecca and Jeanie, and a son, Bill. Betty, the second daughter, lives at the factory in Cripple Creek. The Elzeberries live near her sister Joan in Linda Vista, and there are two children in that family, Jimmy and Nancy. Down the block from the Westovers lives their oldest child, their only son, Richard, whose wife is Wilma and whose four boys are Robert, Keith, Layne and Clay.

The news of the fabulous prize got around town fast. The San Diego Union and the Evening Tribune carried pictures of Mrs. Westover and articles of her good fortune. Radio and television newscasts spread the story. Neighbors flocked to the house and everyone knew were so delighted about it that they were not at all like the usual congratulation. Some recognized her from her newspaper pictures and stopped her to tell how wonderful it was. "Many of them would ask if we had really won the trip through a contest. They had heard of people winning things like that through their previous propaganda or publicity. I think it impressed us that all of a sudden, by chance, that these contests are on the level, having now personally met someone who was a winner. The part that pleased me so much was that everyone else seemed as happy about my winning as I was."

The events in Mrs. Westover's life, meanwhile, were being paralleled more than a thousand miles away in Cunningham, Kansas, where Mrs. Witt, ill with the flu, heard her name as winner over Irene Beasley's Grand Slam, and the news of a confirming phone call from Irene. At first, Mr. Witt couldn't believe the news, then, when convinced, he enjoyed the prospect of the trip to London himself. All arrangements, too, had to be made for the care of the Witts' two children. And neighbors and well-wishers telephoned and wrote letters of congratulation.

As for the Worster trip itself, and the opportunity to be present for the historic pageant of the crowning of England's Queen, there is no way to describe how thrilled Caroline Westover feels. Neither nor Mr. Westover have ever flown, and there will be, first, the trans-continental flight east from San Diego to New York, and then the trans-oceanic flight on Saturday, May 30, from International Airport to their destination on the other side of the Atlantic Ocean. "I wake up dreaming of all the thrills of just this one part of this glorious trip, and thinking of how my husband and I will share this wonderful new experience of flying," she says.

They will spend Sunday and Monday at Le Touquet, a French seaside resort, where they plan to stay in a fashionable hotel. They will be surf and pool bathing, golf, and other sports, if they wish to join in. At night there will be dancing and entertain-ent in the Casino. Tuesday will find them in London, occupying reserved seats for the Coronation procession, followed by dinner and tickets to the famous London Palladium. Wednesday they will go back to Le Touquet to relax. On Thursday they will drive to Paris, branching on the way at the lace center of Chartilly. They will visit the Folies Bergere, and on Friday drive out to the Palace at Versailles and wander through the beautiful gardens, of which there have been so many pictures. They will have dinner in Paris that night, go on a tour of the famous night spots, and follow that with a day of sight-seeing all over Paris.

Their schedule calls for the flight home next day, but the Westovers may prolong their stay two weeks further on their own, staying with friends in Switzerland and in Italy—where they hope to spend a few days in Rome—returning to the United States in early June after their vacation in London. There Mrs. Westover hopes to get in touch with some distant cousins with whom she has been corresponding.

Part of her interest in meeting relatives, apart from her family considerations, is her interest in genealogy. She has written a history of her own family for generations back, and is the chairman of the Genealogy Department of the San Diego Genealogical Society. Besides her active club, civic and church work (all the Westovers are active in their church), she does her own housework. She lives in a comfortable old house in a good section of San Diego, a house which has been thoroughly modernized by her builder husband. She loves to cook and make fancy desserts.

Now, a good deal of the spare time goes into reading up on previous Coronations and on the Royal Family, although she already knows they have always been interested in them," she explains, "because they seem like such a wholesome group of people. I have sympathized with their having to live in the limelight and have marveled at how well they wear under its glare. I know the Coronation procedure in a general way, and can hardly believe the opportunity will be mine to see part of this historic event in England. I am sure the day will come to my eyes when I see youthful Queen Elizabeth carrying on her tremendous responsibilities. I am sure, too, that I will have even more understanding and even more respect when I see the reaction of the British people to the occasion."

No story about the Worstover's and their trip would be complete without telling of how it came about. In the first place, Mrs. Westover confessed that Caroline Westover is the kind of woman who likes to try new things and who keeps her eyes alert and open. "I have always been ready to try anything in a game."

"So the first day it was announced on the radio I sat right down and tried to figure out the number of prizes that had been sent out to home players during the six-year period. Being a constant listener, I knew that the Continental Baking Company had been generous with extra prizes during their anniversary and Christmas weeks every year, so I took all that into consideration, but after I sent the first she began to have misgivings about the number I sent. I began to re-figure, and I sent another card. I sent a third one, and a fourth, each time revising my calculations."

"About a week after that, I got out all my previous figures and thought about them some more. That time I shut my eyes and simply wrote down the number that seemed right to me, and mailed it off without giving myself a chance to change my mind. It was a lower number than the others, because I had used another method of calculation, and it won the prize. I never consulted anyone about what I should send in. This was my own judgment, and the thing that really amazed me is that I should hit exactly the right number."

"Thinking back, now that the contest is all over and I am preparing for the privilege of going to England and the Continent and of witnessing part of the ceremony of the Coronation of Queen Elizabeth, I believe that it was more good luck than good judgment, or maybe just some inspired guessing, that did the trick. Possibly it's just not happening to me after all these years, that I might someday see England for myself. Who knows? For us, it is a glorious experience to look forward to, and some day when my children are grown I believe they will be excited for all the years to come. As for all my children, the sweet things, all they really ask is that we bring back happy memories and come back to them, safe and sound."

86
Bud Collyer

(Continued from page 60)

preferred to be together. All of which left the adjoining bedroom empty, and gave me a place rather too handily with tools, and had been backstage at enough theatres to have a general idea of what was considered standard equipment. Undoubtedly there was a far stage—the end into which the door from the bedroom opened—I rigged up one of the most complicated sets of stage curtains ever seen outside of the Radio City Music Hall.

"On this stage, we Collyer and nothing but Bud and me, played to sold-out houses. I don't think I could ever again, this is a great joy to me. I was the most wonderful sense of rhythm, and the most wonderful sense of time, and the most wonderful sense of how to make the most of the time, and the most wonderful sense of how to make the most of the music."

Bud Collyer, gave nightly performances for my family. My performances, spontaneous as sometimes as much of a surprise to myself as to my audience. I gave everything—from heavy drama to musicals. And I did everything—from working the curtains and lights, to gathering and arranging the props, to running the phonograph for the music, to the actual acting and singing. Naturally, it was great fun—but beyond that, to me, personally, it was important.

It brought me up sharp with the fact that my parents were my friends, my best friends. Seeing this good, this wonderful, this exhibition of my life did either my mother or father ever say, 'Not tonight, Bud.'"

"My father, who often had to work at night, also had his business engagements so that, for the half-hour after dinner, he could attend my performances. If my performance had not done another thing for me—which, of course, they did —the friendship they gave would have been enough. I really feel very strongly on this. It is the thing I am striving hard to accomplish with my own children... I have them regard me as their best friend. I think, if I can be sure of this, I can also be sure of their looking towards me in the future."

When Bud reached high-school age, he branched out from his home performances and began to play with the Horace Mann Dramatic Club. At Williams College he not only took part in the four yearly productions of the Williams Little Theatre, but also was a member of the faculty. He and women teachers from the local school for the female roles—but also played a year with the Cap and Bell Society, which was very popular at Harvard University. In the winter, he played in the plays in which the men played all the roles. Besides these activities, he found time to go out for the usual athletic sports... making himself known on some, and scrub team on others. As though these were not enough in the way of extra-curricular activities, Bud's interest in religion came to the fore, and he joined the Williams Christian Association. Bud had always had a very great interest in religion, and this college group afforded him the opportunity to put his interest to practical use. A number of the small churches in the vicinity of the college were too poor to afford regular ministers, so the Williams Christian Association took upon itself to 'go under their wing—the boys organized and ran the various Sunday schools and church services. They organized church get-togethers, and Bud Collyer was in on the work up entertainments for these occasions... Bud generally singing and playing the guitar."

These activities did not end with the receipt of his diploma—since graduation, he has been an active worker in the Sunday schools of various churches. He has been Sunday School Superintendent of the Community Church, an Episcopal, a Methodist, and now a Presbyterian Church in his present home town of Greenwich, Connecticut.

By the time Bud was graduated from Williams College, he had decided to follow in his father's footsteps and become a lawyer. Of course, he had to take a law degree in his vest pocket and pass the New York Bar Examinations, so that he could always be a lawyer if, when the time came, he still wanted to. In other words, he made a decision regarding his future and stuck with it under all open minds.

From Williams College, Bud went to Fordham Law School. In those days Fordham had no dramatic club, and for a time it appeared as though he would have to forego his pet extra-curricular activity. But not for long. The Morning Side Players, Columbia University's dramatic club, invited him to join them, and for the next three years Bud divided his time between Fordham law and Columbia dramatics... to say nothing of a musical show he put on six days a week at 7:45-8:00 A.M. over WCBS.

It was by means of this latter activity that he not only paid his way through Fordham Law, but also paid for a thirty-four-cent European excursion.

Upon his return from his European holiday, he went to work as a clerk in a law office for a scant fifteen dollars a week. On the side, he continued his work with the Morning Side Players, and, as it turned out two years later, it was this group that was responsible for the larger change in the direction of his life. In the evening, an NBC producer attended a Columbia play in which Bud had a singing part, and —the next thing Bud knew—he had left law to favor a celebrated NBC sustaining program, Dreams Of The Long Ago. In due time, other acting as well as announcing roles came along.

In 1939 he took over the roles of Clark Kent and Superman on NBC's popular radio program, Superman—which roles he continued to play for twelve and a half years. By 1940 his assignments were equally divided between acting and announcing.

In the mid-forties, quiz shows came into the picture and the need for vocables became greater and greater. With his usual open mind, Bud sensed another turn in the road, and proceeded to train himself in the art of ad libbing. Here his law training—and, perhaps, those early days of the cap and bells society—came in handy, and in short order he won his first master of ceremonies assignment in the Battle Of The Boroughs. As his emcee calls meaning into the word, he keeps people tittered, and today he is one of the busiest quizmasters on the air and TV screen. "By the same token," Bud grins, "almost nobody calls me for dramatic roles any more. What has happened is that I have gone from law to announcing to emceeing, and, frankly, I'm quite happy with the outcome. I like the stimulation of emceeing. I like the continual meeting of new personalities on quiz shows. And, best of all, I get to talk to the audience, to the emcees, as opposed to the hit-or-miss existence of the actor—it gives me more time to be with my family. I imagine I have even more time with my family than the average business man who, despite regular office hours, of necessity must frequently bring home office leftovers to work on at night."

I can remember my father working far into the night on briefs for the following day's court session.

"Had I remained a lawyer, I, too, might be burning the midnight oil in the solitude of my study. I'll admit I've been able to manage what we laughingly refer to as my hobby—Pat's, Cynthia's and/or Michael's homework! Yes, I'm glad I wasn't stuck with that, when the signs were pointed in other directions, I willingly went along."
Life Begins With Marriage

(Continued from page 33) them on the air, we consider it’s a good year.

The new father is, likewise, that erstwhile man-about-the-night-clubs and squire of some of Hollywood’s loveliest stars — known to you, a brief year ago, as “Bachelor Jack Barry” — now married to vivid, beautiful, many-talented Marcia Van Dyke — and the most walking-on-clouds father you ever did see — of Jeffrey Van Dyke Barry, aged (the day we talked with his slightly delirious dad), a hoary five days.

“I never believed it,” Jack was saying, his blue-gray eyes dilated, his dark hair giving the impression of being rumpled although it wasn’t — his hands shaky — and they were. “For years, I’ve heard all those tales about teased-up expectant fathers and never believed them. I believe them now.

“I began, the tensing-up, the night before my son was born. A Tuesday night. On Tuesday evenings our Wisdom Of The Ages show is televised. It’s a quiz show, as I hope you know, and Marcia is on the panel. This particular — this most particular — Tuesday evening, we’re on the air and suddenly I notice a strange expression on Marcia’s face. Immediately, my mind began to operate on two levels. On one level, my mind was on the show. On the other level, it was preoccupied with Marcia’s strange expression and what it might mean.

“By the time the show went off the air, Marcia’s strange expression was erased from her face. Yes, a slight upturn of the tummy, she agreed with me, that was all.

“This was a Tuesday night. Or am I repeating myself? Wednesday, around noon, my wife called me: ‘Darling, you’d better come home. I’m going to have a baby.’

“‘What?’

“But ‘now’ isn’t always what it means in the dictionary. We sat and played Scrabble all day long.

“In the early evening we went to the hospital. In a hurry. I can’t describe the short trip because it is, mercifully, a blank . . . but you know the last thing she said to me just before she went into the delivery room? As you know, we have a five-minute TV show on film called Oh, Baby! It’s a tough job. Marcia knows how tough a job it is. Perhaps that accounts for her train of thought, for just before she went under, she looked up at me and said, ‘Oh, baby!’

“I was all right at the hospital at first,” Jack confided then, with modest pride, pacing away the time. All of a sudden, Dan walked in. He hadn’t been able to sit it through with his own but thought he could manage it with mine. He did. He stayed with me. I was grateful. Made things seem more normal. So I was fine until a nurse came in and said ‘Mr. Barry, your baby will be here in about twenty minutes.’ And then an hour passed, two, three . . . Never in my life have I been so completely tensed-up as I was then, or so abjectly — in my heart — on my knees.

“Just as I walked the last mile my legs would carry me, the doctor came in, smiling. ‘You have a handsome baby boy.’

“The next thing I know, I am looking at the baby. He looks, I remember thinking, with feeble humor, as if he ought to be on Life Begins At Eighty! They do, you know, they do all,” the new father said, defensively, “but that only lasts a few hours, a day or two. You should see him now.”

“About twenty minutes after the baby was born, the doctor — finding me hovering outside my wife’s closed door — told me, ‘You can go in now!’ I went in. She was pretty groggy. I leaned over, kissed her, said, ‘Darling, you should be very happy, you have a beautiful baby boy.’

“Darling, I really didn’t think, or I thought, of long dark lashes. An hour later, they let me see her again before I went home to breakfast. (This baby was born at 3:20 A.M.; it was now five o’clock or so, and dawn.) Again I leaned over her, kissed her, said, ‘Darling, you should be very happy, you have a beautiful baby boy.’

“I knew, my wife said, contentedly, ‘Some man was in here a while ago and told me the same thing!’

“By the way,” Jack said then, consulting his watch, “it’s time for me to call my wife. Like to listen in on a report on progress?”

“I would,” I said, “I would indeed!”

“The conversation — of which, obviously, I could hear only one side — went like this: “Ounce and a half today, huh? You don’t say! Fine! Great! So how is he, darling? That’s swell! So how’s the little fellow — all right?”

“There were, by actual count, half a dozen more of the same exclamatory questions: ‘He’s all right? He is? That’s fine!’

“From last year’s bachelor to this year’s husband and father is quite a change for any man, however valiant. One minute, there was Jack Barry, bachelor — confirmed bachelor, he would have told you — and the next minute, he was falling in love, in love at first sight. In love at first sight, moreover, with a picture.

“One day,” as Jack tells it, “I saw my wife’s picture in the newspaper. That, (and I guess I knew it), was that. A very pretty girl, a cross between Ella Raines and Jane Russell, yet like neither of them, really, being in a class, and of a type, all by herself. At that time Marcia was playing in the Broadway musical, ‘A Tree Grows in Brooklyn.’ This gave me an idea. On our panel show, Juvenile Jury, we have a little girl, nine years old, called Patty Milligan. Patty, I knew, was playing in ‘A Tree.’ I showed her Marcia’s picture. I said, ‘Is this girl in your show?’ Yes, sure,” said Patty and added, as if reading my mind (or, perhaps, my heart), ‘Why don’t you take her out?’

“Will you speak to her for me?” I said, snapping at the bait. ‘Ask her if I may call for her at the theatre next Thursday night?’

“Upon Patty’s report that Miss Van Dyke had said I might call for her, I called for her. Properly introduced by Patty, we went to the Copacabana for dinner after the show. Whether Marcia thought she would be bored with me, or bothered by me, I don’t know, but she brought her agent along. I didn’t say a word to her all evening. Very hot. A hit in ‘A Tree,’ with a lot of commitments and offers to discuss, she and her agent talked business all evening. In spite of which neither Marcia nor I, after that evening, ever dated anyone else again. We both had a couple of old dates to dispose of, so to speak,” Jack laughed, “but after that—well, not too long after that, we found ourselves married and on our honeymoon.

“But weren’t you sort of scared,” I asked then, “when, at the altar, you actually faced the change marriage would make in your routine, in your life as it has been for thirty-four pretty gay-making years?”

“I don’t know of a bachelor who isn’t scared,” Jack laughed, “but I was not too scared, because I have a very unusual wife. As for the change in my routine, it...
My Constipation worries are over!

(Continued from page 51) We lounged at Sardi's in New York. Denise was wearing a full-swinging purple wool shirt, red trousers, and a green cashmere sweater, the "jewel" necklace circled with pearls, and in her hand she carried the red rose she'd used in the song she'd just written for "The Garry Moore Show." In Sardi's, her eyes focused on Denise. She's like that. In the tradition of Hollywood's spectacular glamour girls who turn up at city's like Denver, Vivid is the word to use for Denise. Also, dramatically. She's dramatic too, in temperament, as well as in appearance.

"I can't get used to Denver," she admits, amused, "to extremes! I love to eat but am always on a diet, so I just gorge myself one day, then nothing, not a morsel, the next day! I love clothes, love pretty negligees, pretty nightgowns, fur... but it's either all that stuff, furs and feathers, perfume and powder... or it's just jeans, with the shirt-tail hanging out. I'm either very self-conscious or I feel completely abandoned. Never quite comfortable, as a matter of fact, either feel I don't do anything right, everything's a fiasco or Well, who cares? You know?"

Denise is married (was married on February 8, 1944) to Louie Martin, director of CBS-TV's philanthropic and heart-tugging Wednesday-night show, Strike It Rich, and has two little sons, Ronald Lor Martin, five years old, and Dennis McNary Martin, seventeen months. As of now, the Martins live in a small—and not very interesting,
Denise was five when, shortly after her father's death, her mother moved to Sunnyhills, Long Island, where Denise grew up. As a child, she loved playing with boys—rough boys, tomboys—played Cowboys and Indians, and roller-skated.

"Roller-skated all the time," Denise recalled. "It was a good way to keep me up and down the stairs! Did I go to the movies much as a child? Every day, if possible; two or three times a day, if possible. I mean, I was the star, I saw What We Did on the Beach! I was the star I'd just seen! Used to change my eyebrows, the shape of my lips, my expression, my hair-do, way of walking, way of talking, everything. I mean, I've been a movie star since I was five!"

The I.C.E. play was not the only thing Denise did. She played the saxophone and the clarinet, and she was in the church choir. She also did a lot of singing, and she was good at it. She started going to art school (night school) at Cooper Union in New York, with serious intentions of becoming a commercial artist.

Denise says, "I really loved and what I wanted to do," she tells, "but singing just wasn't practical; it took too much money to study and too much time to get a job. But, at Cooper Union, I had a part-time job, from noon until three p.m., as a waitress at Schrat's."

After high school, Denise started going to Art School (night school) at Cooper Union in New York, with serious intentions of becoming a commercial artist.

Almost immediately, Denise was in Hollywood...right away, the next summer, the singing teacher's husband took a small movie part in Hollywood, in Toledo, Ohio, for summer stock appearances. Right away, that same summer, Denise, in the chorus, was given little parts to act and some singing parts.

"I—like Jeanette MacDonald—sang in The Firefly," Denise remembers. "The Sapphire Sea, the song, I got to sing all by myself. I was so proud, I was so happy!"

At a bit of a quandary, too. The zoo was right next door to us, with the big cats roaring and peacocks walking around. Ever hear a peacock scream? Like a woman crying in a forest. And when I hit C and I did hit high C—the flies would go right in and down my throat!"

The worst of it, though, was in what she describes as a "frantic thing." She was thinking: Now I'm in show business. Now what do I do? Start tramping the streets?

But for Denise, it has been said, none of that pavement-pounding that so sorely tries the souls (and the soles of the feet) of the industry and the profession. For Denise, the reason came her singing teacher, who knew an agent who knew a girl—a girl about to leave School, a French show at the Center Theatre. The day the I.C.E. play closed, Denise joined it.

Singing—no skating, Denise explained, "just slid out, opened my mouth and sang—what was that, all did I do."

In the ice show (notice how, for Denise, the script writes itself?) Denise met her husband-to-be. Not that she thought of him in that way first they met, or for some months thereafter. She didn't give him much of a thought in any way. He sang as well as skated—and he really was a very good young man named Martin. He wasn't required to prove himself in as many hours of rehearsal as Denise and some of the others. Says Denise, "I'd think, what the hell is he? Then we got to working together, singing together, and I got to thinking... Pretty nice..."

They gradually had a first date...we'd go around to the corner drugstore—all the kids—have breakfast together, have supper. First thing you know, you're married."

"Our first real date, we went, I remember, to the beach. Jones Beach. We went swimming and ate out, by moonlight, and then, same as we make just graduated that first date, we just gradually," Denise laughs, "got married! By this time, Jay was in Chicago, playing in Finian's Rainbow, and one day he just called up and said, "Come on out!" That, in three words, was my proposal. All of it. So Mother made me a pink suit and I made myself a matching hat and I went on out. And we got married. We didn't have a honeymoon trip, but it was fun to be with Jay in Chicago. I'd never been there or ever been anywhere. Everything was perfect, except that Jay didn't light too much pink suit on account of he didn't like pink. So I dyed it dark green and it shrunk to this size, and now I make a tiny gesture, and I threw it away!"

Within a year after her marriage, Denise's first baby was born and Denise, in the days, was young housewife and mother, stayed home, made all the recipes. Then she got "sort of restless." She wanted to do something, if only now and then. "But what?" she wondered, "Where? And when?" Again for Denise (one of Destiny's darlings, it seems) the questions were no sooner asked than they were answered. Like this:

Garry Moore had just come East from Hollywood to do exactly the same show on TV as he had done on radio on the West Coast. It had been on Garry's radio show, came with him. But when his singing partner, having been chosen by Walt Disney for the voice of Cinderella, remained with him, which meant that Garry was auditioning girl—after girl, and among them, among the more than two hundred of them was surprise—our Miss Lor..."

"I auditioned the first time," Denise relates, "for voice. But on Garry's show the singer has to do a little acting, too, so right after the singing the acting. That day, three girls were picked as finalists, I was one of the three. The following day, I did a few lines with Garry, sang again (as did they then wait until I went to my agents' office—CMA are my agents—until three in the afternoon for a phone call that would say 'Yes' or 'No.' I waited. The phone of almost not daring to hope...). "So the phone call came and, as I jumped through the ceiling, a voice said 'Yes.'"

Thus arised the "single woman" to stardom. And, although there was no time of waiting and working, of almost not daring to hope, it was as bright a short rung-by-rung climb of other star-struck youngsters—as a drawn breath.

And there's something added: Now that Denise is "on the scene," in neon lights, pictured in magazines and newspapers, besought for her autograph, she—unlike so many other youngsters who make the goal—is not disillusioned. Far from it. One of these days she'll be in a Broadway show. "I'd like to act," she says. (Of these days she'll be in a Broadway show. "I'd like to act," she says."

"We'd like to act," she says. (Of these days she'll be in a Broadway show. "I'd like to act," she says."

Meantime, she's as happy as she's been all her too-short days are long. She loves working on The Garry Moore Show. She loves everyone on the show. A lot of Garry's questions, "Why don't you do The Garry Moore Show?" she answers. "He's wonderful, that's all! He's a humanist. Conceived of by others—reinventing anything rude. Conscious, always, of other people's feelings and—his greatest charm—gracious to everyone. He knows people, that's the good. And this, this, this. Knows what they're thinking, what they're feeling and why. His instincts are as true as his mind is quick—when, for instance, we have the Open Forum about the people about all kinds of questions at him, he's got the right answer there—always!

In her marriage and home life, as in her career, Denise is something more than well-content. And she balances the two as evenly as Justice does her scales. Up with those little birds in the morning, if she's not a little late, then, then keeps going... to her singing lessons, to the studio, where—at 10:30 in the morning, five days a week—rehearsals begin. But in back goes the music. And is back going on songs and lines for the following day, trying on costumes, having photographic and fashion sitting. By five or six, she's done. By 6:30, six, she is back home, plays with the children, then kicks off her shoes, rolls up her sleeves and prepares dinner."

"I find it a very beautiful nurse, for the children," Denise glows, "but I am the family cook. Can I cook? I certainly can cook. You're talking to a French girl—my mother's from France."

But not from a book—from the recipes I remember my mother making—and with only an occasional call to Mother, who lives in New York, to ask How do you make that sauce for the smoked tongue?

"We go out very little, Jay and I. Sometimes we do some personal-engagement stuff—as when, for instance, we both went to Syracuse and both sang in the War benefits. But when we're home, we're both tired by the time evening comes. Or Jay is working. Or I have to learn words—those words! The fear of the microphone, the fear of that one fly." Denise groans, "in my nice, creamy-smooth ointment. Happens quite often, too. When it does, what do I do? Make 'em up as I go along. But that can get to be quite a nerve-racking thing!"

"Saturdays and Sundays, I forget my work—forget it completely until Sunday night after the children are put to bed. Then I start remembering again. Start trying to remember my lines again!"

It's such a good life. Denise believes, because it's such an important thing, and Jay and I are in the same profession. Each understands what the other is doing, and why; when the other is tired, and why. In temperament, too, in character, each complements the other.

"Jay goes out and talks for me," Denise says, "talks things over for me at MCA, for instance. She knows my head, I'd sign anything to keep the peace. Not Jay. I'm extravagant, too, not thrifty as—so it says in books—French girls always are. I have to, I have to! I have to! But I have to!"

"So, I'm plain lucky," swears the lovely-to-look-at—listen—and—listen—to Lor, born lucky. Lucky in work, lucky in love. And I say this with my fingers crossed—and with, in my heart, the prayer that I deserve it."
Blessed Tiny Timothy

(Continued from page 62)

your clock by my rising and shining. So you see, the baby's already given new meaning to living. Until he came along I'd never seen a sunrise. Now I'm up at the crack of dawn (well, the eight-o'clock dawn) to be sure I'll have my playtime before the lucky guy falls back to sleep!

The baby has also given me a new understanding of my husband. Of course, I always knew that Paul was considerate and understanding. It was just that the "incident" was one of the little things he'd done, or rather not done, that showed his consideration at work.

I remember it was in the early morning shortly after the baby was born. I hadn't yet known Paul as a boy, but since you'd think he had a searchlight playing on it. Then we both confessed.

"Oh, Paul," I said, "I'm so glad. I wanted a son so." "Yes," he replied. "I wanted a son so! So did I!" "But you never said a thing. Did you?" "You never said a thing, either," he replied.

"Yes, but... I sort of thought you expected an 'it' the way you were so careful not to refer to her or him."

Then I learned what my husband's silence. He didn't want me to be disappointed when the baby arrived, so he hadn't made his preference known. Masculine logic! Not much, but consideration aplenty.

To celebrate Timothy's arrival, Paul brought me a beautiful emerald-cut diamond. "This," he said, "is a baby present, Christmas present, and anniversary present all in one."

"Oh, Paul," I said, "you shouldn't have."

"Yes, I should have," he said. "However, don't expect anything else. Better make up your mind as to what color hankies you want for other special occasions. They'll be about all the surprises for the next year or so."

I wasn't the only one who came in for surprises because of the baby. Paul was given a baby shower by Dave Klein. Dave, Paul's contract man, I later learned, phoned all the boys in the orchestra and told them he was giving a baby shower for Paul. He also told them it was strictly on the level and they were not to bring any gag gifts.

They didn't. They didn't have to. It was gag enough that we were all cramming into the house after the shower, hurrying down with two dozen pairs of diapers, a pink bassinet, silver baby brushes sticking out of a pretty pail containing a four-wheeled buggy which was crammed full of teething toys, all topped off with a blue bath set.

Talk about the baby having an effect on our lives! The child hadn't even arrived yet and "it" had already turned my husband into a comedian.

This one persisted even after I came home from the hospital. The baby wasn't two months old before he and Paul were having hour-long discussions at the breakfast table. According to Paul, that is, "Good morning, Timbo," he says, sitting down at the table.

"Daisy," says the baby. "What's in the morning paper?" Paul asks.

Silence from the child as he focuses on Paul's bright tie. "Did you see that?" says Paul. "Not much news in the paper, so he doesn't say anything. Don't tell me that kid isn't listening!"

"Well, Timbo, do you love your daddy and momma today?" Paul asks.

"Daisy?" says Timmy and lunges for the red tie.

"Look at that, will ya? Isn't he a honey, though—understands every word you say to him!"

Then, with his coffee finished, Paul will get up from the table and say goodbye. "Got to get to work," he says. "Bye, dear," and kisses me on the cheek. "Goodbye, Timbo."

"Daisy," says the baby.

"Did you hear that?" says Paul. "Only two months old and already says goodbye to his dad. What a kid!" And out the door he goes.

Paul isn't the only one in the house who, because of the baby, has turned comedian. Not at all.

Beau, our pet poodle, has to get his licks in too. Beau is the only poodle, so far as I know, who holds a music hall card. This is right. Beau plays the piano. Not well, but loud. Especially if I'm devoting all my time and attention to the baby. Then Beau gets frantic. He's not used to being slighted.

He'll rush off to the piano, hop up on the bench, and start pounding away. He's just plain jealous. Won't stop pounding until we start laughing. It's not just a question of paying attention to him—we have to laugh yet.

Between the two of them (Paul and Beau), it's like a carnival—and on Thursday days it's like a three-ring circus. That's the day Edna, our cook, and Mrs. Park, our nurse, have off. But I look forward to Thursdaydays eagerly, for that's when I have baby Tim all to myself. It's real heaven— I can love him for eight hours without interruptions. Paul says Thursday's good for him, too. Since all he gets for dinner is hot water, it's like being on a diet.

I've already been asked by some of our friends what sort of a career or future we have planned. It's a good question, but one we find hard to answer. Paul and I were allowed to choose our own careers. We feel we've made happy choices. Whether this will be true in the long run too. Until then, it's public school for him and the yellow school bus that goes with it (since it goes right past our hilltop house).

That bus is an education in itself. I've never seen anything so big and yellow and filled with so many happy, screaming children. I'll be a nice feeling to be able to kiss Tim goodbye in the morning and send him off on that happy bus. Then, whatever special talents Tim has, we'll let him develop. Of course, with our love and encouragement.

That's where parents come in, we feel. With their encouragement, and maybe a little guidance, and lots of good example. We feel children learn best by example and not nearly so well by criticism.

Take my younger nephew, Chris, for example. His parents agreed to teach him by example, too. Last week they all came to dinner and, when we were at the table, Chris with his sister Christine caught my eye. I saw that young Chris had left his spoon in his soup bowl. She indicated she wanted my help in teaching Chris by example that people generally don't leave soup spoons in their soup bowls. But she didn't want to nag at him. She doesn't feel

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91
that's the way—doesn't do nearly as much good as an example.
So she obviously hanged her soup spoon on the bottom plate. So did I. Bang. So did Paul and my father. Bang, bang. Chris's eye flashed as the tone. He saw four
soup spoons nestled in their cribs beneath the bowls—and one (his) stuck out like
Huck Finn's fishing pole.
His little hand went up on the table like a stealthy highwayman and stole the spoon out of the bowl. He hid the move-
ment with a reach for the celery, Brightest boy! I think so. Some folks don't realize how smart their children are. Maybe in-
stead of criticism they should try teaching by example. We hope we can with Tim.
At you young lady's bad eye an effect on our family. Redirected our thinking,
turned my husband and the dog into comedians, and made a time clock out of your
master's clock. We changed the shape of the desk, too. We've turned Paul's
music studio into a nursery.
Spending of changes, soon after Tim was born. Paul suggested we get away for a
couple of days' rest. He thought we ought to
run over to Las Vegas and look at the sun and
stress around in the pool (he apparently
hadn't seen any sun, but saw all the surprises on this
emerald-cut stone). At the moment I
thought the idea was great; there's nothing
like getting away from it to be in the sunshine!
So I kissed Tim goodbye and went
hopping in the car and started off. But as
soon as we drove away from the house I
felt as if I'd lost something. It was like an
emptiness beside my heart, and the
further away from home we got the sad-
er I felt.
At Las Vegas, I moped around for two or
three days until Paul finally said: "You
haven't smiled a day. Do you just got out there. I think
I know what's wrong."
"You do?"
"Yes," he smiled. "The car's outside and it's full of gas. You want to go home . . . ?"
"Oh, Paul!" he said I smiled for the first
time in three days.
I've tried my best to explain. It's just that babies
change everything. I hadn't realized how much
I'd miss Tim—and the house and
the early-morning feedings, and Paul's conversion
at the breakfast table, and
Beau at the picture room especially—the
Thursdays Tim and I spend together by
ourselves.
I must have held my breath all the
way back to Bel-Air. Finally I saw
the trees that surround the house. Golly!
They were all decked out in spring flowers.
It was just as if spring had gone all out
at the moment she saw us and she was glad to see us back
home.
Yes, I remember thinking, babies change
everything. I'd never thought of spring
having a meaning before. I knew when I saw
those beautifully decorated trees I couldn't
help but think that Tim had done that.
They were wonderful! They even
gave meaning to the calendar.
Golly, I was happy! Golly, I am happy!

Dreams Can Come True
(Continued from page 29)
black book! And hair. Don't forget hair!
I don't know what kind of a part it's going to be.
And there's snow, they tell me, snow again. I'll be helpless
without all those pieces of hair, and I've
got to have the black book . . .

About three weeks later, while Jan and
I were at lunch in New York, Lilian
Stewart came up to the table and—before
she had even taken her coat off—rather
nervously put her small, morocco-covered
address book in front of Jan.
"There," she said.
Jan grabbed it, gave Lilian a stricken
look, and said simply: "Where?"
"In the desk. Under some papers."
Jan leaned back and began to laugh.
"Oh," she said. "Of course, that's where it
would be." Then she explained about the
black book and the hair.

Of all the things she might possibly need
in Hollywood, the address book was the
most important because it contained every
address and phone number of every friend
she wanted to look up while she was on
the Coast.

Naturally, she hit Hollywood without it.
As for the hair; Jan, who has baby-fine
hair of a shade which she describes as "a
good, vibrant mouse-color," went one day
to a great dresser and said to him: "I
don't like my hair!"
"Neither do I!" he said. "I'll fix it for
you."

And he certainly did. He dyed it a shade
of silver ash that was perfect for her com-
plexion, and furthermore managed to in-
duce a crisp curl into it that was good for
every emergency—except fog. Fog undid the
triumph with the same ease with which
fog emerged a tangle of fine baby hair.
But Jan's big boxful of braids, buns and
what-not were made of crisp hair that
made them all easy to manage even if
bunked in a pool. This was to be her
insurance against California smog.

But the weather was wonderful and
she never opened the box of hair.
And she didn't see many of the friends listed
in the little black book, either.

This is by no means to say that Jan didn't
meet people. She met dozens of fascinating
new people and interesting places she
would have missed otherwise.

You see, the minute she learned she was
heading for Hollywood, she had wired Tom
and Dodie McCray, of the NBC Western
office, saying she wanted to visit them.
This was from every standpoint the sensa-
tible thing to do, since she had known the
McCrays for years, and indeed had stayed with them
for three days and had been invited by them
to dinner during their stay in New York.

Jan was 20,000 feet over Indiana before she
had a chance to consider what was
happening. She was too busy to be
paused in her frantic search among her luggage for
the little black book, and looked down.
The great plane droned quietly on, and
thrusting hands and feet by fire below.
"Gee," breathed Jan, wide-eyed.

Like the rest of her generation, Jan had
been brought up to think of Hollywood
as a millenium of plays, plays, plays, with
scattered studios in which great directors and stars
and cameramen worked leisurely on pic-
tures costing two or three million dollars
per week. One of her "big" friends who "owned a $100,000 set"
didn't look right; it hit the cutting-room floor. If Betty Grable couldn't
act, all work was suspended for three days
because she couldn't shoot around her. An
extra $250,000 was spent just to put her
back within the budget.

The TV film Jan was in was shot in three
days, and if anybody had got a cold be
or she would have been morally obligated to slit the old throat, for honor's sake. Time? Minutes, instead of hours. Sets? All ready, all set, all use in the film. Make-up? By Don Cash, one of the best in the business, because it had to be done right—and done fast. Photography by Russell Harlan, an Academy Award nominee, and direction by ace director Roy Kellino, with the help of a top crew—for those three days of shooting were the end-result of three months of work.

Here was the old Goldwyn studio in Hollywood, smack in the center of it, where great screen pics had once been filmed in leisure fashion. Now it was taken over by TV, the speed medium.

The story Jan had been hired to film was an episode from a daytime drama called Against The Storm, and the present cast included John Newland, Hans Conried, Anne Seymour, and Robert Warwick. It had to do with a professor in a little college town who is being arbitrarily retired. His daughter (played by Jan) and other people in the town don't think he should be retired, and they set out to form a plan to keep him.

The shooting started at dawn. Shot followed shot in breathless succession. "And do you know," Jan says, "the most wonderful thing that happened during the whole shooting schedule was that anyone's nerves gave, or anyone spoke except in the friendliest possible way. Everyone was too busy—all of us—to think of ourselves anywhere else—there just wasn't any time for anything at all. The atmosphere was an exciting one..."

Jan also met the one man only at the Goldwyn studio, a fellow named Alfalfa. "I met him at a kitchen table folding letters and putting them into envelopes. He was one of the cutest fellows I ever saw."

She could feel the rising tide of hysteria starting, felt her face getting red with it. She sealed her lips tight. I can't let loose, I can't break up. I'll ruin the shot and we'll be here all night, she thought frantically, tears streaming down her cheeks.

Then, just as she was about to pop, she heard uproarious laughter starting, felt her face getting red with it. She sealed her lips tight. I can't let loose, I can't break up. I'll ruin the shot and we'll be here all night, she thought frantically, tears streaming down her cheeks.

Jan was tired at the end of every working day. When she got home, she would collapse at her dressing table and dig her fingers into her temples. And a good, homely glass of beer (which is the strongest thing Jan ever drinks) things seemed to get brighter. At 7:30, when she joined the McCrays, she was miraculously as good as new.

And then, each night, she got her reward for all the hard work.

For here was the glamour, the excitement, the high life Hollywood, that she had always read and dreamed about, all her life... the drive up above the Sunset Strip, up toward Mulholland Drive, until the whole land to the horizon was a quiet mosaic of lighted beauty ("Wait till you see it in the daylight," Dodie would say. "That'll be the day!"

Jan would sigh, "Well, even at night it's beautiful..."

...the visits to all the world-famous places where celebrities might gather.

Like any tourist, Jan asked that she be taken to all the two, big, important Brown Derbishes (there are four)—the Vine Street one in Hollywood, and the Beverly Derby across Wilshire from the Beverly Wilshire Hotle. She wanted to go to Ciro's and the Mocambo, up on the Strip. And, after seven years of being a top radio star in New York, and of giving autographs and being stopped on the streets by admiring listeners, Jan in turn gawked at her own idols—Tracy and Gable and Joan Crawford, Robert Young, Robert Amer, Tyrone Power, vivacious Irene Dunne. She met these people, and felt the thrill of your or anyone else would.

She also met the one man only..."

One day on the set at the Goldwyn studio, she laughingly made this remark to the unit manager, Frank Dexter, who said, "Oh, you do?" Then he called across the set to a tall young man. The tall young man came ambling over. "You remember Miss Miner, of course," Frank prompted. "Why, uh—" said the tall young man. "Jan, this is Alfalfa," Frank told her. Right then and there Jan remembered the members of the trip to Hollywood, and will always remember, no matter how many trips she makes in the future to that fabulous place or to Havana or the Riviera or even Iceland.

She'll remember the wonderful party Tom and Dodie McCrory gave her, to meet their friends, at their beautiful home in Hollywood. And she'll remember the night of the "Emmy" Award dinner... where she sat with the others when Lucy and Des met the Award... Yes. Jan—or Julie Paterno of Hilltop House, as you know her—has been to Hollywood, that glamorous farther than Detroit-by-way place. And the experience didn't change Jan any more than winning still another Radio-TV Minnow Award, as the favorite daytime radio actress on the air, she has the same ability to laugh that captures your hearts on Hilltop House—the same gentle ability to be completely down-to-earth and decent.

But the best thing of all, Jan is that wholesome American girl who's had another dream come true. Now she is on her way to realizing her dream of a life of happiness and prosperity. And she knows that with the help of Greaseless and Wunder-skin, she will be able to do so without any worry or concern.
This Is My Life

(Continued from page 41)

Still, that was Eddie Cantor's voice saying, "But Dinah, darling—this is your life!

Now Ralph Edwards was saying something to her. She tried to answer. Then stopped. Started and stopped. "Well—er... I remember... er... Do you know what--what happens? The lump in her throat wouldn't let her think through. Have to get myself a writer, she thought. Half-words. Half-tears.

Out of all that, the sympathetic blackness beyond the television lights came as Margaret did, just read out this article, trying to throw her voice away and make it to the address below. That's all you do. It costs you nothing. I would you fall of a rose valley, which tell you how you can earn those extra dollars in a spare time. So don't delay. Mail this article with your name and address to:

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Meanwhile, across the stage in another dressing room, a cast was feverishly rehearsing lines, applying the final touch of make-up, smoothing a dress for the last time—as feverishly as though the whole Community could stand or fall with this show. Gathered there was a cast of assorted relatives and friends who'd shared in the drama, the laughter and the tears. Some, like Frances Rosette, who'd gathered from all parts of the country, out of love and loyalty, to share in telling her story now. Nobody belonged there, in any sense, except her sister Bessie and her husband, Dr. Mauricus Freeman, who's hacking, spiritually and financially—a river here, a ten-spot there, and seventy-five dollars when Frances Rosette was finally ready to give up in the Big Town and come home—had helped pull her through her toughest times.

From Tin Pan Alley, there was Ticker Freeman, Dinah's companion—so important a part of her success ever since, maybe, the girl with the deep drawl and the melody had come into his office where he worked as a song plugger and asked him to play an audition for her. She had little money to pay for his services, but he had been so strong, he'd been willing to go along.

Ticker'd taken six weeks off to accompany Dinah to Hollywood and help her get started. There he never returned to Tin Pan Alley, giving up a then far more lucrative job plugging songs for Feist Music Company to gamble his future with Dinah.

From Alabama, her attractive brunette cousin, Dodie, Dinah's childhood companion, now married to Leo Jaffe, of the Jaffe Dry Goods Store, Dodie had been cooking dinner on maid's night off—still swapping the stove on the stove and keeping a steady eye on her fifteen-month-old, Sally—when she had a bad accident, Judie, rushed into the kitchen. Gasping, "Mama—Hollywood's on the phone—Mama—Hollywood!" Returning from the glamour whirl, stirring the stew, Dodie had wondered what Leo would say. It wasn't easy to get away, but then with half of Birmingham helping them, and her own husband getting relieved of jury duty. Then, at the last minute, Dodie had fallen down the steps and was injured too. "Oh, Doctor, I've not heard from Harriett," he said and he'd assured her, "Don't worry—no matter what's broken—you'll get there...."

Then from Shreveport, Louisiana, blonde Louise Hammett Beal, the ballad half of Dinah's first sponsored radio program on WSM, Nashville, Rhythm And Romance, seven years before, Louise had returned from a long distance call to tell her fourteen-year-old daughter, Barabara, "I must be dreaming." Marge Cooney of WSM, hankered her through relatives in Mississippi to Shreveport. Dinah's money says Ralph Edwards will call tomorrow from Hollywood!" Daughter Barbara and Jimmy, nine, a vigilant committee of two, stayed by the phone all the next day to switch the call to the Veterans' Administration office where Louise works. Louise was both excited and worried about coming to Hollywood didn't see how of I can. But remembering... she knew she would. Remembering those years with her parents in Mississippi died, and she felt so the YWCA was in a strange city, how Dinah Rose was always taking home her home with her on holidays. Sharing her own family and home with her, so warmly welcoming her. Jimmy Rich was in the dressing room, too. A week before, at Station WMGM in
New York City, the small baldish musical maestro—would you believe—Dinah, believed in her, and made chances for her, when she made her bid in the Big Town—had been in the middle of a tough recording session when she was called to the phone. It was the first record for a new boy singer and with a new recording company. On crutches, Jimmy had hobbled to the phone, but he hadn’t a word. . . . "You’ll have to call me tonight at home," he shouted.

That midnight in Jersey City, a sleepy-voiced Jimmy said he didn’t see how it could last. He’d been doing his ankle a few weeks before and he’d been away from work too long. But he kept seeing the puckey kid with the down-South voice, and he told him so. "Fanny—with-an-e Shore," she’d said. She was one of the few famous singers he’d coached who’d remembered. Dinah was never from the South, neither. Whether by canteen or crutch—he knew some way he’d be there.

And George Montgomery—Dinah’s beloved husband, he was there. At five o’clock that same evening, George had been before the cameras on movie location thirty-five miles out in the San Fernando Valley starring in "FORT Ti," the Columbia productions. One thing sure, he’d never get to go. Dress. Even if they finished shooting in time, he’d have to go straight to Capitol. The Paramount green buckskin suit and all. The studio was working day and night trying to make "Fort Ti," the first three-dimensional adventure.

Every day, without exception, the sympathetic cast and crew had tried so hard to hurry the day’s shooting through. Finally, knowing the answer was in George’s life, Producer Sam Katzman and Director William Castle cut a whole scene and held up the capture of Fort Ticonderoga. George Montgomery drove down the freeway to Hollywood to take the role which meant too much to mistake.

And now, sitting demurely in a chair in the dressing room, their beautiful little five-year-old daughter, Missy, was the calmest of the lot. Her Uncle Maurice had brought her, explaining to the screenwriter that Missy was to be part of it, and she’d been thoroughly delighted with the entire idea—and dressed for it.

Now they were moving en masse quietly behind the curtain, preparing to go through the white archway into the life of the stage, something different to each of them. And so much to all of them. And who was warming real war out there on stage then, introducing—"One of the greatest of show business—beloved by millions—that great humanitarian—Edith Cantor!"

All across America any who’d asked themselves this show was on the level. Whether the subjects ever knew, could find their answer in the absolute shock on Dinah’s face as she heard, from somewhere. But Dinah, darling, this is your life! In her broken words, her half-laugh. Hearing these voices—as though from thousands of miles away—she had remembered out of her present and past.

Voices associated with those family snapshots flashing on the screen now. When on earth had Ralph been there? She’d been hiding pictures like these for years. Like that of a wide-eyed infant in a long white dress who, as Ralph was saying, seemed to be looking for an audience.

"I probably was," she laughed shyly. And beyond the doorway her sister’s voice was affirming that fact. "She sure was, Ralph—from the time she was old enough to take a bow."

"Bessie! I talked to you all day—and you never said a word. All day—"
station," he would plead, adding courageously, "if there are any repercussions—I'll use her on my own show." These were the days when stars changed overnight. One day they were at the top—only to find the next morning the station had cancelled the program—leaving her with a salary, down twenty dollars and fifty cents poorer... and a dream less.

But Fanny Rose was making another name for herself even then. She was already known because she had such a good rhythm beat. And listeners began writing in, addressing their letters to—"That Dinah Girl."

This was always meant for show business, her former partner was thinking now. No surprise to her that Dinah had found fame in New York today, so important a star on NBC. Dinah was on radio and TV. No surprise that she was the star—of the two of them—tonight on that program. "He's just like she looks," Louise kept admiring her. "And so pretty—pretter than she's ever been."

The voice behind the blue curtain, who'd shared so many experiences with Dinah, was relaying now: "Ralph, in those days, Dinah used to cry on my shoulder till I was afraid my suits would shrink."

And nobody would blame her—how much reason she'd had to cry.

"Jimmy—Jimmy Rich... she was crying again now, as the small haldish child who guided her through those early heartaches—hobbled his way across the stage to her.

Jimmy Rich had been musical director at WOR, stayed up late, worked late. Dinah was sold immediately on her warmth and personality. For personality was the yardstick to stardom, he'd found. A voice, any voice, was only the means to an end. And Dinah had personality to spare. There was a great actress inside of this girl, together they'd bring it out in her voice. "Maybe he could be taught."

"If there's a reason to shout—then shout it. Don't whisper it. But don't sing 'I Love You'—unless you really mean it. Don't shout it. Don't frighten the guy away."

But for some reason, looking at him wigged the moisture from his glasses now, Dinah couldn't say one thing. Even those English muffins he'd always insisted on getting for her when they went out for coffee. At that little place near the radio station.

And there had been those who would bet him the talents of Fanny-with-an-e were worth the price of a muffin then. How Jimmy Rich would gloat when somebody would ask, "Why are you wasting your time on this one? You must be out of your mind." But undaunted, Dinah hung around the station all day—and easier to perform. Let some artist fail to show, and instead of substituting a musical interlude, Dinah's manager would rush Dinah in to sing. Finally, together with a boy singer, she had a sponsored show for a furniture store; two dollars apiece per performance.

But she had starved in her eyes, and it was hard for her to go back to Nash-ville and finish out the term, getting her B.S. in physical therapy at Vanderbilt, as she'd promised her parents she would do.

And with the ink barely dry on her diploma, she was getting on a train bound for New York—and Jimmy Rich again. Like any other girl, her heart was worried about her. He didn't approve of a singing career. "A thousand people can sing," he would point out. Furthermore, she was going to tackle Broadway. New York. She should stay home and teach, or marry a local Nashville boy and have a family. He sent her to the train the next morning and they went both hearted. "Take care of yourself, Frances Rose. You're a good girl. I'm not worried about you. But you take care of yourself now—Dad kept saying. And they'd both cried a little when he put her on the train.

But because Dad loved her so very much—he was both a sad defeat and a victory—when one night a few months later Dinah phoned him she was fawning out in Nashville and a broken-hearted Dinah sobbed to send her the fare. Tonight had finally been just too much to take. She'd been reduced from dollars to the smallest change at a party from midnight until four a.m. She'd spent her last dime getting to the address only to find a note there saying the party was over. She borrowed a nickel and put in a collect call to tell him she was giving up and coming home. But the hurt in her voice was too much for him—so they went out and two others standing near him—the three who loved her most—to take. That night her sister, Bessee, sent a money order—sent her seventy-five dollars—and helped her dad convince himself she should be given an allowance that would enable her to stay and keep trying there.

And her father had been the proudest of them all—when Dinah got a job for two weeks at seventy-five a week—singing at the Strand with Isham Jones’ orchestra. Unknown to Dinah, he'd bought himself a ticket on the train, and one manatee—he was out front—listening to her singing. Afterwards backstage, theirs were—this time—happy tears.

Then Eddie Cantor and Vick Knight arrived in New York, and Jimmy heard Can
tor was looking for a girl singer. Dinah auditioned for him. She was so wiry and so nervous—she dropped her music—put it on the stand—knocked that—-the music spilled all over the floor again. But Cantor and Knight felt drawn to this kid, and the spark they sensed in her, the emotional rawness, and intensity. "We're all set for this show," they told Jimmy Rich. "But we won't forget this kid—anything we can ever do..."

A year later Eddie Cantor was in New York and again looking for a girl singer for his show. Dinah sang "Summertime," with Ticker Freeman accompanying her. Eddie shouted, "Use her. Use her. Eddie Cantor asked her to sing another. And another. And kept her singing for him.

How nervous she'd been in those days. Almost architectures were right now—Dinah was thinking. How wonderful Eddie had been. If now and then she hit a real clinker on the show—she would feel terrible. But when they were off the air, Eddie Cantor would come to her dressing room and say, "I just talked to Ida and the girls—and they say you're a star. And Dinah wasn't even sure until today..." And then laughing at their anxious faces. "Well—we can make a liar out of Winchell—can we?"

Winchell told them they were going to have a baby. On Saturday the doctor had said she still couldn't confirm it—by the way he should. Then on Sunday, like the rest of America, they heard it on the air. And a joyful Dinah and George confronted their doctor, who confirmed them—"Perfect—what a loving father-to-be—building that beautiful maple cradle and hand-carving all those little animal figures on the sides. Then one night Dinah awakened crying out—a very bad dream. "Fire—" she was saying. "Fire—and there's only one way out of my bedroom—the front way—with the baby—" she said sleepily, then wide-awake, "What fire?"

But she kept worrying. "Well—we could just go out the backway—and the next morning she awakened to hearing someone sawing away—cutting another door down the backstairs from Dinah's room. All her life she'd dreamed of the magic moment when her husband would take her and their baby home from the hospital. But in his anxiety, George had been like a madman all the way. Yelling at traffic. Shaking his fist... "Where do you think you're going?"—and he'd carried Missy, a precious package, into the bedroom. And Missy must have whispered she'd be all right... because he broke two windows.

But there'd been no fire. And Missy hadn't broken in. And with a sturdy Ikea frame, bed, and the next morning she was sitting, on Daddy's lap now, wondering why her mother was crying into the telephone... But he kept saying he'd call Eddie telling her only his doctor had stopped him from being there on the stage with her now. But he'd been watching from the rear of the theater—being a part of her life for anything... And all across America others were agreeing with him. So many others—"Drummond County"—and Missy Montgomery has made a little less lonely, touching theirs with her own warmth and happiness and sharing with them the song in her heart that wouldn't be stilled.
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