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TV RADIO MIRROR

VOL. 45, NO. 3

N. Y., N. J., Conn. Edition

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Cover portrait of Marion Marlowe by Jay Seymour

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Mild and Gentle

WHAT'S NEW FROM COAST TO COAST



Valiant Lady celebrates a second anniversary on TV as Ann Higginbatham, the editor of TV RADIO MIRROR, cuts a cake for the Emerson family: daughters Kim and Diane (Bannie Sawyer and Marian Randolph), mother Helen (Flara Campbell), son Mickey (Jimmy Kirkwood).

• By Jill Warren

TELEVISION promises its biggest year to date in 1956, with the networks starting off January schedules with several big productions well worth a big circle on your calendar.

On Sunday afternoon, January 15, the *NBC Opera Theater* will present a two-hour production of "The Magic Flute," by way of celebrating the bi-centennial year of Mozart's birth. The TV operas, sung in English, have proved so successful that RCA and NBC will augment them with a touring opera troupe next season.

Also in the serious music category will be the *Producers' Show-*

case hour-and-a-half on NBC-TV, Monday night, January 30, titled "Music for Millions." Famous impresario Sol Hurok is guiding this production, which will present the great contralto Marian Anderson, pianist Artur Rubinstein, cellist Gregor Piatigorsky, and other star names from the nation's concert and opera stages.

CBS's Sunday afternoon show, *Let's Take A Trip*, is traveling south this month, with the January 8 show coming from Miami Beach, the January 15 show originating from the new two-and-a-half-million-dollar Seaquarium in Miami, and a special

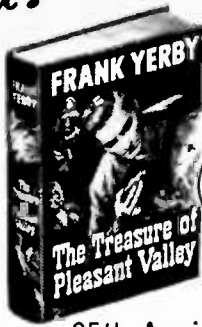
telecast from a Seminole Indian village on January 23.

Joe And Mabel finally debuts this month on CBS in the Tuesday night period formerly occupied by *Meet Millie*, which goes off. This situation-comedy about a taxi driver and a manicurist co-stars Larry Blyden and Nita Talbot, with Ezra Stone, of "Henry Aldrich" fame, directing. *Joe And Mabel*, which is on film, by the way, was originally scheduled to start this past fall, but CBS scrapped the original films as not being good enough. But they're very excited and have high hopes the show (Continued on page 20)

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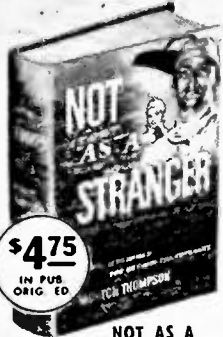
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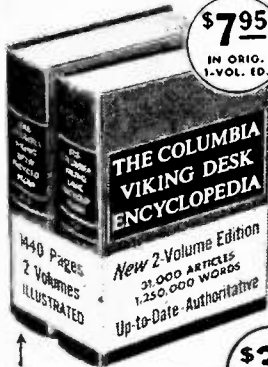
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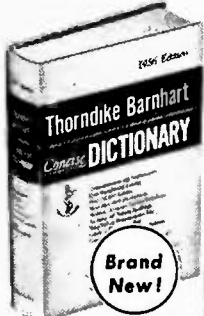
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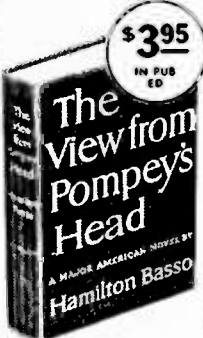
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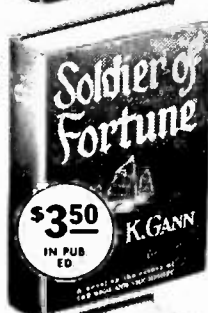
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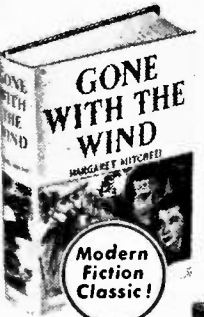
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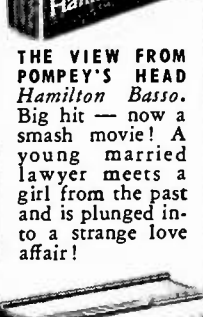
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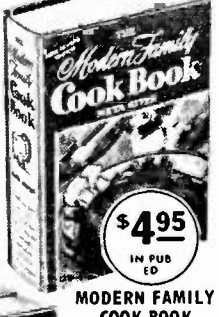
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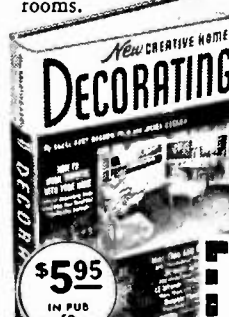
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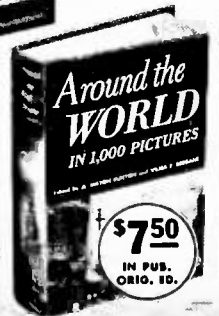
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Blonde, diminutive Harriet Van Horne

turns a keen eye on television

to disarm a giant-size WABC-TV audience



Her apartment reflects her varied interests. Here Harriet works or relaxes. The bookshelves may soon include her new play and cookbook.



HARRIET VAN HORNE is a puzzlement. A blue-eyed, fragile blonde, she is intensely feminine. But, as a kitten on the typewriter keys for the *World Telegram and Sun*, she's the author of some of the most pointed prose ever printed about the radio and television industry. She's hard to explain, but Harriet can perhaps be defined as the type of woman whose typewriter cover matches the red satin upholstery of the love-seat. . . . She also comes better into focus when she explains her aim on *The Other Side Of The Set*, seen Saturday at 6:30 P.M. on New York's Station WABC-TV. "Keep it honest, straight and simple," Harriet tells all who work with her to present the behind-the-camera story of TV. Perched on a stepladder, Harriet interviews producers, directors, writers, technicians and performers to show the complete process in bringing a program to home screens. . . . The process that brought the contradictory Miss Van Horne to the top ranks of video began when she was 16 and wrote a column for a suburban Rochester paper. From the first, her stories were bylined. Later, after majoring in history and government at the University of Rochester, Harriet became society editor of the Greenwich, Connecticut, *Time*. In 1942, she joined the *World Telegram* as radio editor. . . . When television became a major industry, Harriet added it to her beat. She began appearing before the cameras in 1946. To Harriet, the coming of "spectaculars" has meant that, with friends joining her in front of her color set, she often ends up preparing a dinner for a dozen people. And, since she's cultivated her cuisine hobby to the point where she's publishing a book of her recipes, dinner is a lavish affair. . . . Harriet does most of her writing at home, including a play, "When Noon Is on the Roses," which may be produced shortly. . . . Because she works late, reviewing evening shows, Harriet rises late, combining breakfast and lunch since "lunch in New York is a waste of time." As to dinner, Harriet says, "If I had to eat alone, I'd rather take a vitamin pill." . . . And, going from vitamins to video, she says, "I couldn't be an actress, but on this program I am a reporter, which is what I can do." The missing adjectives, supplied by her many WABC viewers, in and about New York, are "extraordinarily well."



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INFORMATION BOOTH

Of Ages and Sages

I have just discovered that _____, the crotchety radio and television critic who doesn't seem to like anything, is not a young man, as his pictures would have you believe, but is in reality 300 years old. I made this startling discovery while reading the plays of Moliere. In one of Moliere's plays, entitled "The Misanthrope," there occurs this description of a critic:

"He is so difficult to please that nothing suits his taste. He must needs find mistakes in everything that one produces, and thinks that to bestow praise does not become a wit, that to find fault shows learning, that only fools admire and laugh, and that, by not approving of anything in the works of our time, he is superior to all other people. . . . With arms crossed on his breast, he looks down from the height of his intellect with pity on what everyone says."

Since this description could only have been applied to _____, he must have been a contemporary of Moliere. And since Moliere lived three centuries ago, it follows that _____ is 300 years old. Quod erat demonstrandum.

H.R., Drexel Hill, Pa.

Out of respect for the "aged," we've omitted the critic's name. As for ourselves, we've never felt younger.

Super Reporter

I'd like to know something about Jack Larson, who plays the cub reporter on the TV show, Superman. B.G., Brooklyn, N.Y.

One spring night, a talent scout for Warner Brothers motion pictures played the role of Fate for Jack Larson. Solly Bianco was on the lookout for a young actor to cast in "Fighter Squadron." He was just about to give up when he wandered over to Pasadena Junior College. . . . Jack Larson was a journalism student



Jack Larson

there and he was—that very evening—directing a musical, which he had written. "I was clowning on stage when Bianco came up and said, 'Now I don't want you to get excited, but there may be something in a Warners' picture for you.' It was as sudden and simple as that." . . . Jack was on his way. A quick succession of movie roles followed. The latest one was "Three Sailors and a Girl," with Jane Powell. . . . His stage career has included a starring role in "The Great Man," with Dolores Costello and Albert Dekker. . . . Then came television roles in the *Country Editor* series and in *Home, Sweet Homer*. Now he's cub reporter Jimmy Olsen of the Metropolitan Daily Planet, on *Superman*. . . . In a way, Jack's completed the circle he started when he studied journalism at Pasadena Junior College. . . . But since "Fate" launched him into the theatrical world, he has never ceased to devote his most serious efforts to the art. At present, he is one of a group of Hollywood players studying under the great Michael Chekov, formerly associated with the Moscow Art Theatre and with Stanislavski. . . . In his leisure, Jack enjoys tennis, swimming and tumbling. He's an expert bowler and, at the age of fourteen, was junior champion of California in the tournaments sponsored by the American Bowling Congress. . . . Jack is twenty-five, five feet, eight inches tall, weighs 145 pounds, has blue eyes and brown hair. Let us tell you, man, he's super!

The Royal Canadian

Would you please tell me something about Guy Lombardo, heard over Lombardoland; U. S. A.?

Y.W., Grass Lake, Mich.

The "sweetest music this side of Heaven" highlights the Mutual Network's Saturday radio schedule via *Lombardoland, U. S. A.*, then sparkles on NBC Radio's *Monitor* on Saturday nights. Guy Lombardo and his Royal Canadians is a syndicated show seen nationally. . . . Guy's formula for making melody is simplicity. He believes the public prefers soft dance tempo. The idea of softness was "suggested" by his mother who objected to the ear-splitting rehearsals of Guy's four-piece band, organized while he was in grammar school, in London, Ontario. This temperate approach has been identified with Guy's music ever since. The juvenile quartet first played at local events, then expanded to nine when they gained fame as the Royal Canadians orchestra. Eight of those men are still with him. . . . His first booking in the United States was at an Elks' Convention in Cleveland, Ohio, in 1925. This led to the decision to leave Canada and explore the American road to success. . . . The first New York appearance made by the Lombardo orchestra was in 1929, at the Hotel Roosevelt. Almost immediately, the London, Ontario, violinist clicked with this most critical



Guy Lombardo

audience. The association with the Roosevelt is now a show business legend, as it has resulted in an annual engagement there. Guy has introduced more than 275 song successes. . . . After music, Guy's chief interest is speedboating. In 1946, he won every important speedboat race in the United States, including the coveted Gold Cup, for which he established two speed records. His award-winning merits don't stop here: Guy's been voted the nation's best dressed bandleader by the Custom Tailors' Guild and the Fashion Foundation of America. . . . Other interests include a music publishing company and a restaurant called Guy's East Point House. . . . During that early booking in Cleveland, Guy met and proposed to Lilliebell Glenn. They've been living happily in Freeport, Long Island, near by the restaurant.

Calling All Fans

The following clubs invite new members. If you are interested in joining, write to the address below—and *not* to TV RADIO MIRROR.

George's Fiddle-Ettes (George Liberace), 1814 Dixie Highway, Louisville, 10, Ky.

Ann Whitfield Fan Club, c/o Gerry Littrell, 227 Kostro Dr., Lexington, Ky.

Diana Lynn Fan Club, c/o Dorothy M. Fenger, 1402 Superior Ave., Sheboygan, Wis.

(Continued on page 10)

FOR YOUR INFORMATION—If there's something you want to know about radio and television, write to *Information Booth, TV RADIO 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 box to your letter, and specify whether your question concerns radio or TV.

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Her radiant complexion is a glowing tribute to Camay!

It's easy to see why beautiful Sharon Kay Ritchie of Colorado is Miss America 1956! And—one of the loveliest things about her is her exquisite complexion. She's guarded its petal-soft beauty for years with mild, gentle Camay. "Cold cream Camay is just wonderful," says Sharon . . . "really caresses your skin." Try Miss America's beauty soap, the only leading soap with cold cream. Discover the skin-pampering mildness, luxurious lather, and exclusive fragrance that are yours with Camay's Caressing Care!



No other Beauty Soap pampers your skin like Camay!

THE SOAP OF BEAUTIFUL WOMEN

INFORMATION BOOTH

(Continued from page 8)

Born To The Role

Would you please give me some information on Keith Larsen, star of *Brave Eagle* on CBS-TV? P. L., Oakland, Cal.

If you've ever marveled at the reality of the portrayals of *Brave Eagle* by the strapping young man who plays the adventuresome Cheyenne tribal chief, it's because Keith Larsen has a very special interest in the character. The fact is that Keith is part Cheyenne, a heritage he traces from his mother's ancestry. His sincere interest in the historical background and culture of the American Indian projects to his audience and the stark, rugged realism of the courageous Indian leader comes across vividly. This interest began in Keith's boyhood days in Utah. . . . The simplicity and directness of this handsome actor are as apparent now as when his finances were not quite as high. His climb from gas station attendant to construction laborer, and vacuum cleaner salesman to successful motion picture and television actor has not changed him. . . . Keith is an avid sportsman. He was a professional tennis player and the trophies he won are among his most treasured possessions. . . . Born in Salt Lake City, Utah, Keith studied law there, hoping to fulfill a childhood ambition to become a famous criminal lawyer. His interest in dramatics was founded while in a California Naval Hospital, convalescing from an injury incurred during service with the United States Navy in World War II. . . . Keith made his stage debut in "Golden Boy," in a little-theater production in Santa Monica, California. His first professional appearance was in the motion picture, "The Green Glove," filmed in France. His natural talent and likable manner, as well as his impressive physique, soon helped to establish Keith

(Continued on page 30)



If you're a considerate week-end guest, would you —

Take over little sister's room

Tut, tut!—you protest. How *could* you let young Betsy take the sofa, while *you* curl up in selfish comfort in her bed? So, Noble You insists on reshuffling the plans. But one glance at your hostess's face should tell you how she feels about her household arrangements: "Do not disturb!" A con-

Insist on sleeping on the sofa

siderate guest accepts them without question. And on certain days, girls in the know never question the safe, sure protection of Kotex*. They've found this napkin gives the *complete absorbency they need*; it doesn't fail. And there's no worrisome mistake possible, for Kotex can be worn on either side, safely!



He stops the car at Courting Lane ?

Count your mod money Be frank

So here you are—halted at the smoocher's haven your folks have outlawed! Be frank. Tell him Dad says it's either no parking or no drives. Takes a high octane brand of confidence to speak up firmly. And next time you're shopping, be firm about getting the sanitary napkin brand that *keeps you confident*. Kotex gives chafe-free softness; *holds its shape*. And buy a new Kotex belt with Kotex for perfect comfort.

How can a towering teen lose altitude?

Teach new togs old tricks Go borefoot

Weary of hearing "How's the weather up there?" Choosing the right clothes can help de-heighten you. Try these good old, eye-fooling tricks: wear blouses and skirts in contrasting colors; tailored suits; shorter topcoats. Dodge up-and-down stripes. And why be self-conscious — even on "those" days? Choose Kotex, for those *flat pressed ends* veto telltale outlines. Try all 3 sizes of Kotex: Regular, Junior, Super.

More women choose KOTEX than all other sanitary napkins

Free booklet! Want hints on dating, etiquette, grooming, fashions? Send for fascinating free booklet "Are You In The Know?" Gives poise-pointers selected from "Are You In The Know?" magazine advertisements. Write P.O. Box 3434, Dept. 1226, Chicago 54, Illinois.



Mr. and Mrs. Keith Larsen

*T. M. REG. U. S. PAT. OFF.

Sheer Miracle

It's the **SHEER LANOLIN** in **CUTEX LIPSTICK** that does it . . .

. . . that gives your lips the sheer, creamy-smoothness of satin . . . keeps them always soft as a rose!

. . . This same priceless ingredient caresses lips with sheer true color-tones . . . color that clings for hours, after eating, smoking, even after a kiss!

If you want lipstick that really stays on, never fades or goes flat . . . if you're tired of lipsticks that dry and parch your lips . . . if you're looking for true lipstick luxury . . .

. . . make this beautiful change for the best! Discover the sheer miracle of Cutex Sheer Lanolin Lipstick!



CUTEX

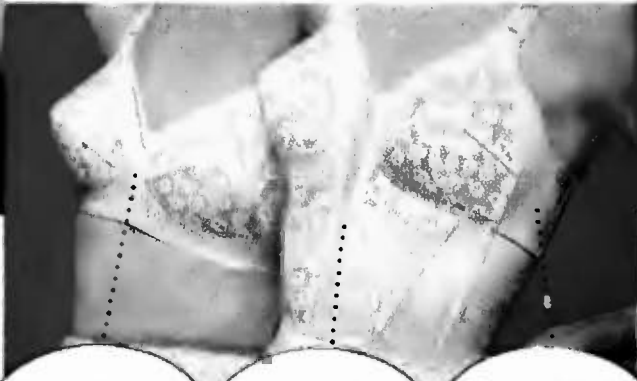
10 fabulous lipstick colors, 59¢ and \$1.00
Matching Diamond Cutex Nail Polish, 25¢



suddenly...you're
glamorous!

NEW . . . LONG-LINE BRA WITH MAGIC MIDRIFF

*Elastic with nylon cups . . . it "magics" inches away!
Heavenly Comfort in Bandeau and Long-Line Styles!*



*Exclusive! Criss-cross elastic front dips low . . . divides divinely.

*Exclusive! Elastic Magic Midriff assures a long smooth line.

*Exclusive! Elastic bios-cut side panels and all-elastic back.

You can be Free! Lithe! And Glamorous . . . with Heavenly Comfort.

PLAYTEX
Living **BRA***

Battling with a bulge? Here's new magic for mid-ribs plus the high, round look you will adore in all Playtex Living Bras! Long-line in lovely nylon and elastic, gently smooths away inches for long-torso fashions! Buy it! Try it for heavenly comfort. In white to fit all sizes and in-between sizes: 32A to 40C, \$5.95. D-Cups, slightly higher.



Other Playtex Living Bras, white or black, from \$3.95. High Style Bra in cotton, \$2.95. In the Playtex gift package at your favorite store.

There's a Playtex® Girdle, too, for your figure.



- Light-Weight . . . for wonderful control . . . \$4.95
- High Style . . . for more control . . . \$5.95
- Magic-Controller . . . for most control . . . \$7.95

THAT NEW YEAR is here, so Happy 1956 to everybody, and I trust dear old Santa came through with all those things on your list. Looks like we've got a big music year coming up, so, before you study your resolutions too closely, let's take a look at the new records.

It's ladies first, with "Meet the Girls," a series of albums by the top singing gals on the Victor label. Lena Horne does "It's Love." Dinah Shore's is called "Holding Hands at Midnight." "Have You Met Miss Carroll?" is by Barbara Carroll and her fine trio; Gwen Verdon, the singing-dancing star of "Can Can" and "Damn Yankees," has a set called "The Girl I Left Home For"; "The One, the Only Kay Starr" is by Kay Starr, of course; and Jaye P. Morgan has one titled simply "Jaye P. Morgan." The tunes in each album, some new and some old, were especially chosen and arranged to fit the vocal style and talent of each individual song girl. And included in the same album series is Mr. Melachrino—how did a fella get in here?—with "The Immortal Ladies." The Melachrino Strings have recorded several instrumentals, the best known femme songs, such as "Sweet Sue," "Dinah" and "Sweet Lorraine."

Here are a couple of platters recorded expressly for the teen-age trade. The first is Dolores Hawkins on "Growin' Up" and "I Take This Man." "Growin' Up" is a fast-paced rock 'n' roller listing the days and activities of the teenager, with the big day Saturday, natch. Dolores goes kinda serious on "I Take This Man," with chapel bells and all, as she promises to be a perfect wife. (Epic) "A Teen-Age Prayer" and "No School Tomorrow" should also appeal to the saddle-shoe set. It's sung by Robin



STEVE ALLEN'S TURNTABLE

Hood, who's a teener herself. The "Prayer" side is rock 'n' roll again, and the flipover is definitely upbeat. Robin is the girl who made her first disc hit with "Dancin' in My Socks." (M-G-M)

And here's a young lady who always looks like a teenager, but is really the cute little mamma of three in private life. Teresa Brewer has a new album for herself called "Music, Music, Music," which incidentally was the name of her very first hit record. Teresa sings out in her strong style—such things as "Jealous," "At Sundown," "There'll Be Some Changes Made," "A Good Man Is Hard To Find," and others. She gets good backing from Dick Jacobs' orchestra and chorus. (Coral)

If you've been trying for ages to get some of those old, wonderful Benny Goodman records to fill out your B.G. collection, now is your chance. Victor is issuing an album called "The Benny Goodman Story," which includes many of the original great recordings by the Goodman band. "Down South Camp Meeting," "King Porter's Stomp," "One O'Clock Jump," "Don't Be That Way," "Bugle Call Rag," "Moonglow," "And the Angels Sing," with a Martha Tilton vocal, and "Goodbye," are all in the set. And you'll hear jazz-history-in-the-making by Ziggy Elman, Harry James, Gene Krupa, and some of the other former Goodman soloists.

What's this? "Steve Sings"? As if I didn't know. This one is an album of some of my all-time favorite standards, and I hope they're some of yours, too. Tunes such as "You're Mine, You," "Spring Will Be a Little Late This Year," "Pennies From Heaven" and "Street of Dreams." And thanks to the boys of my *Tonight* TV band for the wonderful musical support. (Coral)

Here are two cute kiddie records by Cliff "Ukulele Ike" Edwards. The first is "Old MacDonald's Farm," with Three Beas And a Peep, Henri Rene's orchestra and Frank Milano doing the dog voice of "Nipper," the famous RCA-Victor pooch. The second is "Fun with Mother Goose," with the same supporting cast. Cliff's career received a boost via his Walt Disney chores. (Victor)

M-G-M Studios times the premiere of their big color musical, "Kismet," to jive with the release of the movie-cast album by M-G-M Records. Howard Keel, Ann Blyth, Dolores Gray and Vic

Damone all do right well by the wonderful score, which includes such beautiful tunes as "Baubles, Bangles and Beads," "And This Is My Beloved," "Sands of Time," and "Stranger in Paradise." Andre Previn conducts the M-G-M Studio orchestra and chorus.

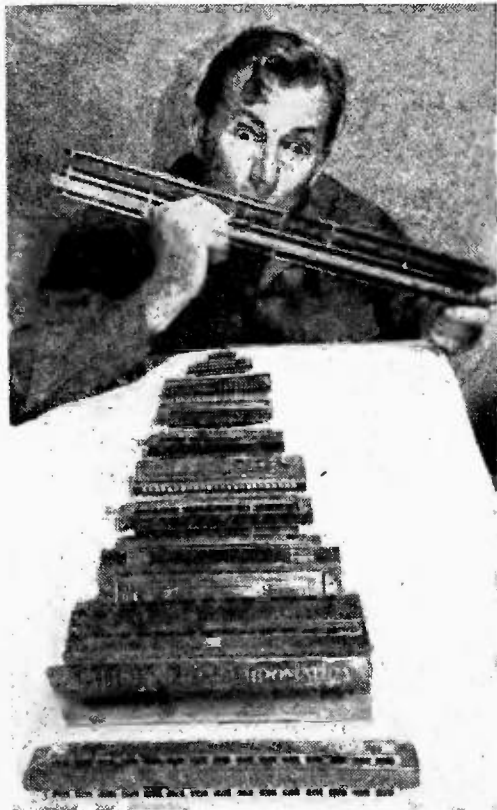
Herb Shriner's first recorded efforts with his new harmonica band went over very well with the public, and now the Hoosier humorist is back with a new album called "On Stage." This is a collection of standards, all of which were actually recorded during Herb's recent engagement at the New Frontier club in Las Vegas. You'll hear all the crowd noises—everything but the slot machines—with the spontaneous response that goes with these "on the spot" records. All harmonica solos are Herb's. (Columbia)

The comeback crown of 1955 undoubtedly belongs to Lillian Roth, with her book, "I'll Cry Tomorrow," and her work on television and in night clubs. And now she has recorded an album called "I'll Cry Tomorrow," which is the story of her life in music. There are twelve tunes in all, beginning with her hit of several years ago, "Sing You Sinners," and ending with "Happiness Is Just a Thing Called Joe," which is also the theme song of the new movie, "I'll Cry Tomorrow." Lillian narrates the album, introducing each song as it fits into her life story. Don Costa conducts. (Epic)

Incidentally, there's another "I'll Cry Tomorrow" album, on the M-G-M label, which is from the sound track of the movie. Actress Susan Hayward, who plays Lillian Roth in the picture, sings the big tunes from the film, with Charles Henderson's orchestra and chorus.

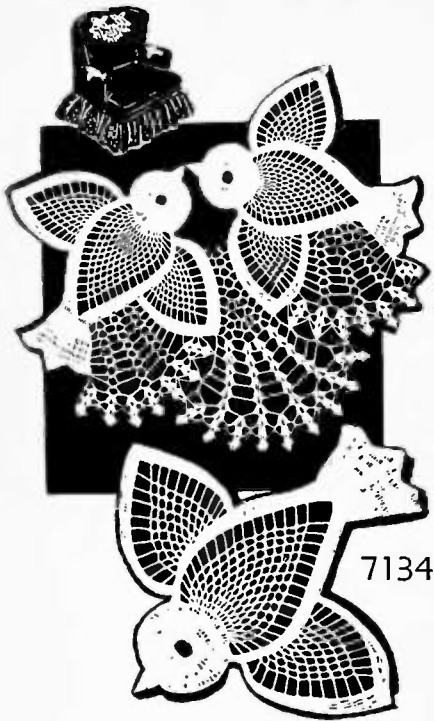
Songstress Peggy King has a new album, "Wish Upon a Star," which is the biographical story of her young life, set to music. This one starts off with Peggy doing tunes from her band-singing days, then her cute Hunt's Tomato Sauce commercial, which led to her recording contract, her career in television with her funnyman-boss, George Gobel, and takes Peggy up to her recent smash juke-box hit, "Learnin' To Love." By the way, on one side you'll hear a voice which sounds just like Gobel, but it's really a Sammy Davis, Jr. imitation. Percy Faith and his orchestra supply the music. (Columbia)

And that's the record roundup for now. But I'll be back with you next month.



Harmonicas can be quite a mouthful as Herb Shriner makes sizable music.

NEW DESIGNS FOR LIVING



7134



7383



7390



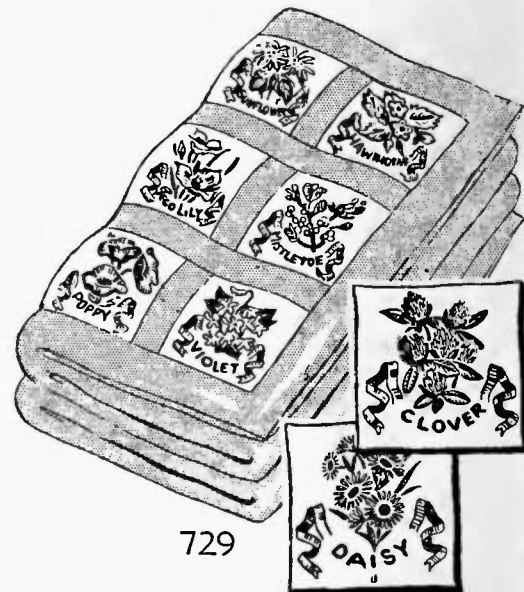
873
SIZES
2-10

7134—Birds in flight are crocheted in easiest pineapple design for this gay chair-set. Make your furniture look its loveliest! Directions with pattern. 25¢

7383—Prettiest cover above all your fashions! Easy-crochet cape in lacy pineapple pattern. Sizes Small, Medium, and Large. Use 3-ply fingering yarn or mercerized crochet and knitting cotton. 25¢

7390—Wear this as an apron, jumper or sundress! Belt cinches waist, opens flat for ironing. Tulip pocket. Sizes Small (10, 12); Medium (14, 16); Large (18, 20). Pattern parts, transfer. State size. 25¢

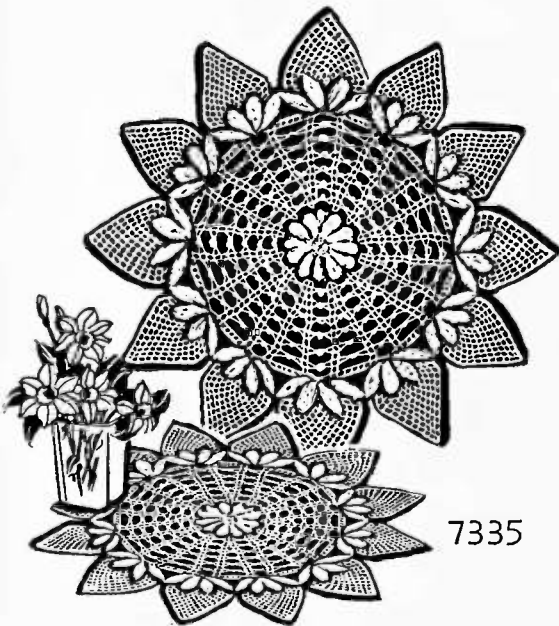
873—Iron pretty motifs in combination of pink, lavender and green on this pinafore! Trim with eyelet or hinding. Tissue pattern, directions, washable motifs. Child's Sizes 2, 4, 6, 8, 10. State size. 25¢



729

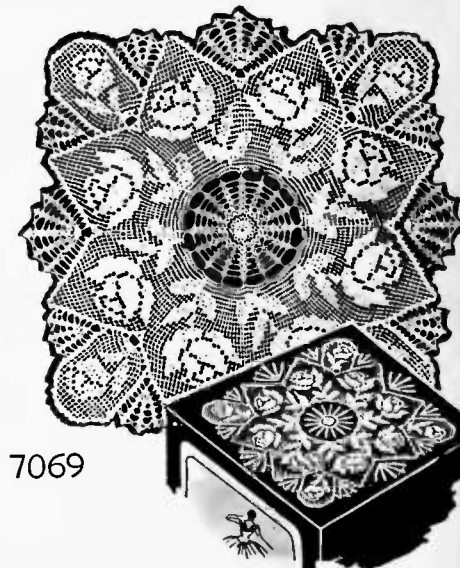
729—All the natural beauty of a wild flower—captured in embroidery on this exquisite quilt! Twelve blossoms in all! Diagrams, transfers of embroidery motifs included. Quilt 72 x 102 inches, double-hed size. 25¢

7335—Crochet this pretty doily in sparkling colors! Luscious strawberry design with dainty lace center. Larger doily, 17 inches, smaller about 12 inches. Use No. 30 mercerized cotton in gay color! 25¢



7335

7069—New combination of filet crochet and regular crochet forms the pretty rose pattern of this TV cover! Crocheted square, 28-inches in No. 30 mercerized cotton; smaller in No. 50; larger in crochet and knitting cotton. 25¢



7069

Send twenty-five cents (in coins) for each pattern to: TV RADIO MIRROR, Needlecraft Service, P. O. Box 137, Old Chelsea Station, New York 11, N. Y. Add five cents for each pattern for first-class mailing. Send an additional 25¢ for Needlecraft Catalog.

HOW MUCH OF THIS

\$50,000 IN CASH PRIZES

ARE YOU GOING TO WIN IN THE GREAT NATIONAL PUZZLE CONTEST

As you read this, one of the greatest puzzle contests ever held in the U. S. A. is getting under way! A contest that offers fun, excitement, thrills for everyone! A contest that may make you \$25,000 richer!

Just think what you could do with prize money like that . . . all yours in a lump sum! It could buy you a beautiful new home . . . free and clear! A stunning new car, a boat, a luxury vacation cruise around the world! It could pay for a college education for your youngsters, or make your own retirement easier. It could give you a start in your own business. It could bring you the wonderful security that comes with a big, solid bank account! Enter now, and you may be first prize winner or winner of any of 400 big cash prizes that must be paid. Enter now and make yourself eligible to win a fabulous \$5000 promptness bonus along with first prize of \$20,000—a grand total of \$25,000.00!

YOUR COMMON SENSE CAN MAKE YOU A WINNER!

THIS HOUSEWIFE WON \$52,000!



The keynote of this great National Puzzle Contest is *absolute fairness*. There are no essays to write . . . no jingles to rhyme . . . no gimmicks to trip you up. You don't need a college degree to win! All that counts is your skill and common sense. These fascinating picture puzzles are so much fun to get the hang of, you'll have a good time doing them. Even if you've never entered a contest before, you've got a great chance of being a winner in this one.

Best of all, this unusual contest actually gives you a chance to check your own answers and make sure they're right, before sending them in! Not only do you have this opportunity for checking once . . . you get a *second chance!* Shortly after you complete your puzzle answers, we will mail you an Official Substitute Solution Form, so you can correct any error or omission . . . so you can double-check your solutions. What could be fairer!

TRY THIS SAMPLE PUZZLE RIGHT NOW!

HOW MUCH FUN!

CLUE No. 1: THE "HOOSIER" STATE.

Clue No. 2: The 7 letters forming the correct name of this State total exactly 52 points using the Official Table of Letter Values.

This is a typical contest puzzle that was actually used in a former contest. See how easy it is to get the hang of these interesting picture puzzles by trying this one. See how much fun they are to solve! In the sample puzzle shown, you will see a SINK, a DIAL, the SOLE of a shoe and various letters of the alphabet. There are two plus and minus signs. First, write down SINK. Then add DIAL to it. Next, add ONEA. All this equals SINKDIALONEA. Now, you must subtract the letters in SOLE and K. When this is done you are left with INDIANA. Indiana is the Hoosier State, so the result checks with Clue No. 1.

You Can Now Check Your Answer with Clue No. 2, by using the Official Table of Letter Values:

A-1	E-5	I-9	M-13	Q-17	U-21	X-24
B-2	F-6	J-10	N-14	R-18	V-22	Y-25
C-3	G-7	K-11	O-15	S-19	W-23	Z-26
D-4	H-8	L-12	P-16	T-20		

According to the Table above, I=9, N=14, D=4, L=9, A=1, N=14, A=1, for a grand total of 52. Check with Clue No. 2, and you can make sure you are right on the nose! Every puzzle in the contest will have 2 clues so you can always make sure you're right!

FLORIDA . . . "I wish to thank you and your staff for the wonderful way you have conducted this contest. Your fairness and the correct way you have sent out the solution forms have been wonderful."

Marion Starr
Kensington, Maryland

READ WHAT OTHER CONTESTANTS SAY ABOUT FORMER NATIONAL PUZZLE CONTESTS!

CALIFORNIA . . . "I wish to take this opportunity to thank you for the check for \$100.00 which I received as a prize. This is the first major contest I have ever entered and won anything."

CANADA . . . "I not only admire the way you handle your contest . . . and the opportunity to solve these puzzles . . . but especially the way in which you answer all questions."

National Puzzle Contest, Dept. 113 P. O. Box 777, G. P. O. Brooklyn, N. Y.

PRIZES PAID PROMPTLY!

IN 2 YEARS \$133,500.00 AWARDED FROM NATIONAL PUZZLE CONTESTS!

National Puzzle Contests have offered \$133,500.00 in prizes within the short space of 2 years! That's a whale of a lot of money! But now the new National Puzzle Contest . . . with prizes of an additional \$50,000 . . . will raise that grand total to \$183,500.00! If you are 18 years of age or older and live in the U. S., Canada or a U. S. Possession, you are eligible to enter this fabulous contest. It is sponsored by the American Church Union, Inc., a state chartered, non-profit organization. All judging will be conducted in an impartial, impersonal manner to assure absolute equality of opportunity to all. All contestants will receive exact information on the outcome of the contest . . . including names of all winners, plus correct puzzle solutions. All prizes will be paid promptly, in full.

ENTER NOW MAKE YOURSELF ELIGIBLE TO WIN A PROMPTNESS BONUS OF A CADILLAC, A MINK COAT, OR AN EXTRA \$5,000!

This is a contest with a magnificent plus! Mail the handy coupon at once, and we'll rush your contest entry blank to you, with the date of contest deadline, rules, etc. As a contestant, should your score be highest, in addition to the prize you win you also receive your choice of any one of the three extra bonus prizes you choose . . . either a Cadillac Convertible, genuine Ranch Mink Coat, or an additional \$5,000 in Cash!

GIVE YOURSELF A \$5,000 EXTRA! MAIL COUPON TODAY!

National Puzzle Contest Dept. 113
P. O. Box 777, General Post Office, Brooklyn 1, N. Y.

I want full particulars about the \$50,000.00 NATIONAL PUZZLE CONTEST. Please mail me FREE the Official Entry Form, Rules and First Series of Puzzles.

Name.....

Address.....

City.....Zone.....State.....

PLEASE PRINT PLAINLY

T
V
R

Here's Taylor Grant



Taylor has a summit talk with Pres. Eisenhower.



In a lighter vein, he meets actress Grace Kelly.



For a political scoop, he interviews Dick Nixon.



His scoops on WPTZ have made him Philadelphia's most quoted newsmen

News is where you find it—and when you do, Taylor Grant will probably have been there ahead of you. This native Philadelphian has a 21-year record of tracking, gathering, writing and reporting the news that is virtually unmatched in radio and television. He's a television journalist and he brings on-the-scene authority to *Taylor Grant And The News*, seen at 7:25 P.M., Sunday through Friday on Station WPTZ. . . . "Philadelphia's most quoted newsmen" can also give hostess Elsa Maxwell a run for celebrity-list honors. He's broadcast more than 2500 interviews and his guest list at WPTZ has included all members of the presidential cabinet, plus leading representatives of Congress, the armed forces, royalty, sports, entertainment, science and industry. . . . Born in Germantown, Taylor was well-educated at Germantown High School and Temple University. He stepped before his first mike in 1934, got his big break a year later when he was on the air steadily for seventy minutes with a report of a plane crash over the North Pole. As a result, he was chosen to edit and report the 7:45 news and proceeded to rack up the highest daytime audience attained up to that time by a local radio station in Philadelphia. As early as 1941, he was in the TV swim, handling play-by-play football and baseball reports. In 1944, he left the Quaker City for two independent stations on the isle of Manhattan. A year later, he joined ABC. Again, his ratings were skyscraper-high, second only to Walter Winchell in the network's newscaster ratings. About a year and a half ago, he took up the full-time challenge of TV in his home town. . . . Between floods, fires, strikes and elections, Taylor relaxes with his wife Jeannette and five-year-old Wayne Terrence in a Georgian colonial home in suburban Wayne. His son Taylor, Jr., 17, is a student at Haverford School and daughter Letitia, 19, is a sophomore at the University of Michigan. . . . Mrs. Grant has come to take her husband's chase after the news in stride. One Thursday last August, Taylor learned of possible "very heavy rains." He checked again, got the first inkling of the coming flood disaster. He didn't turn up at home until the following Tuesday, but, as *Variety* reported, Taylor Grant's flood documentaries "packed plenty of wallop." His WPTZ newscasts always do.

What's New in Colgate Dental Cream that's **MISSING-MISSING-MISSING** in every other leading toothpaste?



*It's GARDOL—To Give Up To
7 Times Longer Protection
Against Tooth Decay
...With Just One Brushing!*

GARDOL Makes This Amazing Difference!

**MINUTES AFTER
BRUSHING WITH ANY
TOOTHPASTE**



**DECAY-CAUSING
BACTERIA RETURN TO
ATTACK YOUR TEETH!**

**12 HOURS AFTER
ONE COLGATE BRUSHING
GARDOL IS**

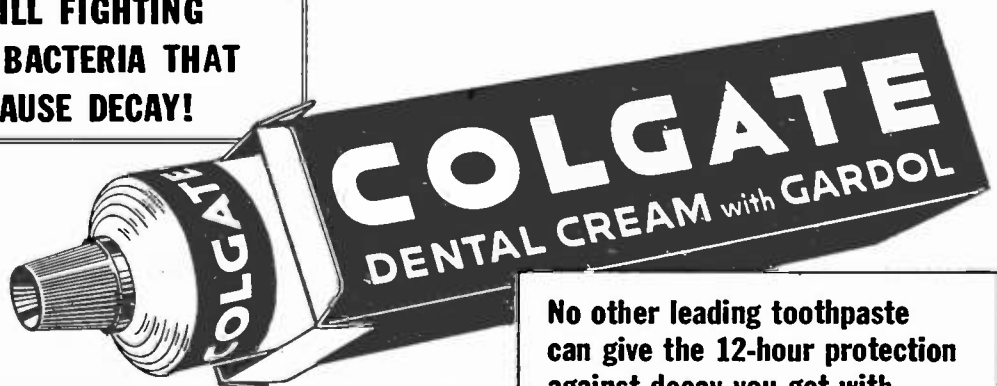


**STILL FIGHTING
THE BACTERIA THAT
CAUSE DECAY!**

Any toothpaste can destroy decay- and odor-causing bacteria. But new bacteria come back in minutes, to form acids that cause decay. Colgate's, unlike any other leading toothpaste,* *keeps on* fighting tooth decay 12 hours or more!

Thus, morning brushings with Colgate's help protect all day; evening brushings all night. Because the Gardol in Colgate's forms an invisible, protective shield around your teeth that lasts for 12 hours *with just one brushing*. Ask your dentist how often you should brush your teeth. Encourage your children to brush after meals. And *at all times*, get Gardol protection in Colgate Dental Cream!

Cleans Your Breath
While It
Guards Your Teeth



**No other leading toothpaste
can give the 12-hour protection
against decay you get with
Colgate's with just one brushing!**

*THE TOP THREE BRANDS AFTER COLGATE'S.



All programs are heard Monday through Friday; consult local papers for time and station.

BACKSTAGE WIFE The mysterious Madame Moleska had confused actor Larry Noble to the point where he actually leaves his wife Mary and plans to marry Elise Shephard. But suddenly she goes too far, and Larry realizes how close she has brought him to the brink of misery. But will his renunciation of Elise and his return to Mary open the door to a happier future? Or will a greater tragedy be brought on by Elise's bitterness and Moleska's hatred? CBS Radio.

THE BRIGHTER DAY When Lydia Herrick admits her love for Max Canfield, her brother-in-law Donald determines on a desperate plot to keep her tied to him, as she has been since his brother's death. Can Donald use Lydia's secret—her tendency to kleptomania—to ruin her hopes for happiness? Or will Max, with the help of Reverend Dennis, make Lydia forever safe from Donald by learning and revealing the whole truth about her brother-in-law? CBS-TV.

THE DOCTOR'S WIFE Running a doctor's busy household is a real job, and Julie Palmer has always been grateful to have as reliable and loyal a helper as her housekeeper, Betty. Julie is deeply troubled when her conscience will not permit her to tamper with the truth in order to get Betty's beloved Jeff out of trouble he has brought on himself. Can she explain her principles to Betty, or will Betty's bitterness ruin the relationship? NBC Radio.

FIRST LOVE From the beginning of her married life, Laurie has known that, as deeply as Zach loves her, she will be the one to make most of the concessions and sacrifices. But when, in her time of desperate need after the loss of her baby, Zach allows ambition and duty to delay his return to her, Laurie knows a depth of bitterness that may never be altogether

forgotten. How will Zach meet Laurie's new attitude? NBC-TV.

THE GUIDING LIGHT To himself and anyone else who asks, Dr. Dick Grant keeps insisting that his interest in Marie Wallace is purely friendly. But even if Dick believes this, and even if Marie refuses to admit even to herself that she feels differently, Dick's friend Jim Kelly and Marie's model, Lila, have other ideas about that friendship. Meanwhile, a mother-in-law problem climaxes in near-catastrophe for Dick's friends, the Bauers. CBS-TV and CBS Radio.

LOVE OF LIFE As a reporter, Vanessa Raven has made some enemies in the Barrowsville underworld. Will they be able to take advantage of the complications and the mystery surrounding the mute child, Carol, whom Van and Paul hope to adopt? And will Van's own sister try to sacrifice Carol to improve her standing with Hal Craig? Is Hal's locket in some way connected with Carol and with Paul's ex-wife, Judith? CBS-TV.

MA PERKINS The return of little Janey to Gladys and Joe could mark the happy end of a dreadful episode. But Ma cannot close her eyes to the fact that, for Dorothy Marsh, who had to give up the baby to its rightful parents, it is the beginning of anguish. And even though a few weeks ago the Marshes were strangers to Ma, she cannot see a human being in trouble without trying to help. Can she help Mrs. Marsh? CBS Radio.

OUR GAL SUNDAY Lord Henry Brinthrope, fearful that Leonora Dawson's claim that he is her husband and the father of her child will wreck his marriage to Sunday before he can prove it a lie, desperately offers Leonora a huge sum of money to disappear. But in trying to avert

a tragedy, Lord Henry unwittingly paves the way to a greater one, as Leonora's husband, Charles, plays an unexpected role in their agreement. CBS Radio.

PEPPER YOUNG'S FAMILY Peggy Trent's months of anguish finally end with her husband Carter's return. But Pepper wonders if Peggy should be encouraged to look too far into the future, for despite Carter's successful operation he is by no means completely well. Meanwhile, Linda is a bit fearful of Pepper's new interest in the oil business. Would he be wiser to steer clear of it, despite its exciting possibilities? NBC Radio.

PERRY MASON A new case introduces Perry Mason to an interesting and perplexing personality—the brilliant chemical expert, Dr. I. T. McKallen, whose very brilliance makes him a prey to his power-hungry sister-in-law, Belle. What is Belle McKallen after in seeking to gain control over her eminent brother-in-law? And how does Peter Nicholas, head of the Palace of Power, figure in the situation? CBS Radio.

THE RIGHT TO HAPPINESS Carolyn Nelson is certain she can vouch for her son Skip's basic character—certain that, despite the recent secretiveness and resentment he has shown, he can never become the kind of boy his school principal calls delinquent. But can a mother force a teen-age son to be completely honest when he feels honor-bound to protect some of his friends? What if Carolyn's enemies try to make a tool of her own son? NBC Radio.

THE ROAD OF LIFE Sibyl Overton's reckless desire to win Jim's love has almost ruined his marriage, endangered his career, and has finally climaxed in the

(Continued on page 25)

INSTANTLY! YOUR HAIR IS SOFT, EASY TO MANAGE!

Put silky excitement in your hair with New Non-oily Hairdressing!

Something wonderful happens to your hair the moment you apply new SUAVE hairdressing, containing that remarkable Helene Curtis beauty find, *greaseless lanolin*! Instantly, your hair is so soft and supple, so eager to wave . . . you can do just what you want with it. And what life, what gorgeous glowing "tone" it gives your hair. All without a trace of oily after-film!



LOOK AT THE SATINY GLOW SUAVE GIVES . . . INSTANTLY!

Don't despair over dull hair! Give it sparkle . . . thrilling highlights . . . in 20 seconds with SUAVE. Adds healthy glow, not oily shine.



SEE HOW EASY YOUR HAIRDO ARRANGES . . . HOW IT LASTS!

SUAVE makes hair easy to comb and arrange. Deepens curls, tames stray wisps. Keeps hair softly in place all day without stiff lacquer or grease.



DO THIS TO MAKE HAIR BEHAVE AFTER SHAMPOO

Always put back the beauty oils shampooing takes out. Helene Curtis SUAVE does it instantly . . . adds body and life, makes hair manageable, frees snarls.



GOOD NEWS WHEN HAIR IS DRY, BRITTLE, ABUSED!

If home permanents, tints or sun have made your hair dry, abused . . . quick, the SUAVE! Restores satin softness, lively, healthy look . . . a 20-second miracle!

MAKES YOUR HAIR CHARMINGLY SOFT . . . THRILLING TO TOUCH

Exciting hair does so much to make you exciting. To make the most of your hair, to bring out all its allure . . . renew its soft shimmer each day with just a kiss of SUAVE. Start today!

HELENE CURTIS
Suave
HAIRDRESSING
& CONDITIONER



59c and \$1
(plus tax)

Liquid or
New Creme . . .



Contains amazing greaseless lanolin!



Trio from *The Big Surprise*—hosts Don and Lois Wilson and emcee Jack Barry—share a priceless story backstage.



Three acting brathers play engineer—Glenn Walken of *The Guiding Light* and free-lancers Ken and Ronnie.

WHAT'S NEW FROM COAST TO COAST

(Continued from page 4)

will grab off a top rating in a hurry.

There's a change in the production on NBC's January 21 spectacular edition of *Max Liebman Presents*. Instead of "Night in Venice," originally announced, Max Liebman will do an hour-and-a-half production of the old musical comedy, "The Cat and the Fiddle."

On Sunday, February 5, Maurice Evans will present "The Good Fairy" on *Hallmark Hall Of Fame*. This is the famous Ferenc Molnar stage play, which was also one of Margaret Sullavan's greatest movies. The television star will be Julie

Harris, currently the toast of Broadway with her beautiful performance as Joan of Arc in "The Lark."

Returning to the CBS Sunday afternoon TV schedule, as of January 8, is *Front Row Center*, a full-hour dramatic series, originating live from Hollywood, with name stars and original scripts. *Front Row Center* was a summer replacement show last year on CBS, but this series now will have a much bigger budget for talent and production.

Bing Crosby has just finished filming the musical version of Maxwell Anderson's "High Tor," which

will be presented as an hour-and-a-half super-duper on the *Ford Star Jubilee* on CBS, probably on March 10. For supporting cast, Crosby has Julie Andrews, the young English ingenue who starred in "The Boy Friend" on Broadway this past season, movie actress Nancy Olson, and the well-known actors Everett Sloane, Hans Conreid and Lloyd Corrigan. The fact that Bing finally agreed to do this television show bears out his cute remark when asked recently if he was really going to retire. "Let's just say," he answered, "that I'm not going to retire quite as much as Winston Churchill but more than Betty Hutton."

This 'n' That:

ABC has made a deal with Meridian Productions to produce a film series of ninety-minute "dramaculars," as they're calling them, for television's first regular hour-and-a-half weekly movies. Tentatively titled *Command Performance*, the series is slated to begin in the fall of this year.

Hal March, the \$64,000 emcee, and Candy Toxton Torme may be saying their "I do's" in a few weeks. Candy divorced crooner Mel Torme a couple of months ago in Santa Monica, California, and a California decree takes a year to be final. But, with Mel's permission, Candy is establishing residence in Nevada in order to get a divorce there in six weeks, thereby clearing the way for her marriage to March.

Congratulations to my colleague, Steve Allen, on winning one of the highest accolades of show business, the "Personality of the Year" award of the Washington, D. C., Variety Club.

Look for an announcement any minute from M-G-M Studios that Eddie Fisher will play opposite his bride, Debbie Reynolds, in the



Healthy appetites—and ratings—far Vivian Vance, producer Jess Oppenheimer, Lucy Ball, Desi Arnaz, marked *I Love Lucy's* fifth year.



Wedding march for Hal March as soon as Candy Toxtton Torme is free.

movie of "Catered Affair," which will co-star **Bette Davis** and **Ernest Borgnine**, of "Marty" fame. When I asked Eddie about this before he left for the Coast, he gave me that big grin of his and said he'd love to do the picture, "if it worked out."

Television gets the credit for making **Davy Crockett** such a popular character that they've even named a road after him. Now there's a new Davy Crockett Highway which runs between Hopkinsville, Kentucky, and Norris City, Illinois.

NBC has signed the young comic, **Alan King**, to a seven-year contract, so sure are they that he can become a big TV funny man. Alan's background is mainly night clubs, though he has a small role in the new Warner Bros. movie, "Miracle in the Rain." His first chore for the network was scheduled to be participation in NBC's big *Happy New Year* TV spectacular, but there are definite plans in the works for Alan to have his own comedy show, probably later this season.

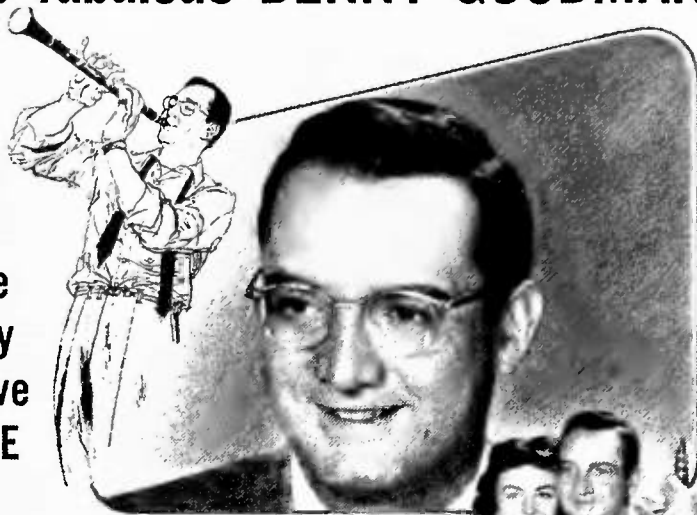
The stork whispers that he may drop a bundle at the doorstep of Mr. and Mrs. **Dennis James** long about June.

Lu Ann Simms is so happy with her new baby daughter, **Cynthia**, that she didn't take her **Godfrey** firing too hard. Though she was surprised and disappointed, **Lu Ann** is not bitter at her former boss. On the contrary, she is very grateful for the opportunity **Arthur** gave her by adding her to his "Friends" after she won *Talent Scouts* a couple of years ago. **Lu Ann's** present plans call for in-person night-club appearances in the East, and she may be set on a regular TV show before long. Her husband, music publisher **Loring Buzzell**, is acting as her manager.

Bing Crosby's musical director on
(Continued on page 22)

TV's SENSATIONAL *Steve Allen* now on the Motion Picture Screen as the fabulous **BENNY GOODMAN**

from the
Company
that gave
you "THE
GLENN
MILLER STORY"!



The *Benny Goodman Story*

COLOR BY **TECHNICOLOR**

A Universal-International Picture starring

**STEVE DONNA
ALLEN · REED**

WITH **GENE KRUPA · LIONEL HAMPTON · BEN POLLACK
TEDDY WILSON · EDWARD "KID" ORY**
and Guest Stars
HARRY JAMES · MARTHA TILTON · ZIGGY ELMAN
and the Clarinet of Benny Goodman!

ALL THE
GREAT
GOODMAN
HITS
including:

"Sing, Sing,
Sing"
"Let's Dance"
"One O'Clock
Jump"
"Bugle Call
Rag"
"Stompin' At
The Savoy"



Written and Directed by **VALENTINE DAVIES** · Produced by **AARON ROSENBERG**

COMING SOON TO YOUR FAVORITE THEATRE

WHAT'S NEW FROM COAST TO COAST

(Continued from page 21)

his CBS Radio show, **Buddy Cole**, was married recently in Las Vegas to **Regina Woodruff**, Beverly Hills nurse. Buddy was formerly wed to one of the King Sisters.

Pat Kirby, the talented newcomer on Steve Allen's *Tonight* TV show, has been signed by Decca and they feel she'll be one of the biggest-selling record voices within the next year or so.

And the young baritone, **Alan Case**, has himself a Columbia Recording contract. Alan is the twenty-one-year-old Texas lad who won the *Talent Scouts* show last April and was heard with **Godfrey** for a few times on his morning programs. As a result of his work with Arthur, Alan was given a good part in the musical, "Reuben, Reuben," which was slated to open on Broadway this past season, but folded out of town. Now the good-looking young crooner is free for television, and is supposed to join the cast of a video variety show very soon.

Film and TV actress **Phyllis Avery** has filed suit for divorce against her husband, actor **Don Taylor**, in Los Angeles. Also on the divorce list are crooner **Charles Applewhite** and his wife, who sued the singer in Fort Worth, Texas. However, their friends and their families were trying very hard to affect a reconciliation before the Applewhites' troubles got to court.

Following her repeat performance of "Peter Pan" on NBC-TV, **Mary Martin**, her husband, **Richard Halliday**, and her actress daughter, **Heller Halliday**, are set to take off on a tramp steamer for a slow journey to Brazil.

Imogene Coca may return to work with her former director, **Max Liebman**, on a big, special one-shot show for NBC, now in the planning stage. The impish comedienne recently debuted her new night-club act in Las Vegas, did very well, and is currently playing the supper club circuit. She's been offered a million-dollar night-club contract, the same figure involved in the pact she bowed out of at NBC. Wouldn't it be like the good old days, by the way, if NBC teamed Imogene and her old partner, **Sid Caesar**, for at least one appearance?

Mulling the Mail:

To all those who wrote asking about why **Peggy McCay** left the leading role in the TV series, *Love Of Life*. Peggy departed the program at her own request because she wanted to do other dramatic TV shows, which she couldn't do under her *Love Of Life* contract. So she is happily free-lancing now. **Bonnie Bartlett** replaced Peggy. Look for a featured story on Bonnie in our March issue. . . . Mrs. J. B., Albuquerque, New Mexico: You are right! The girl whom you heard on **Jack Carson's** radio show is from your town. Her name is **Sue Raney**, she is sixteen years old, and Carson thinks she is a real find. He hopes to use her often on his program. . . . Miss L. P., Phoenix, Arizona: **Don Liberto** and **Lois Hunt** left the **Robert Q. Lewis** show because the producers felt a slight change in format was in order for Robert Q. So they hired **Judy Johnson**, who will be remembered from *Show Of Shows*, and singer **Merv Griffin** for



Pert Audrey Meadows dates socialite Spencer Martin at the Harwyn Club.

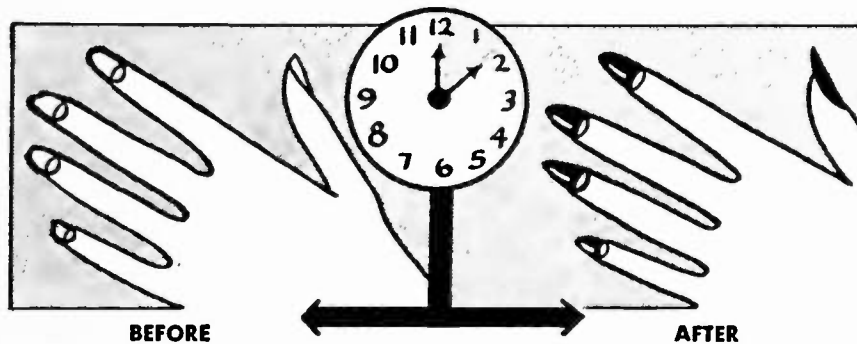
a stretch. . . . Mrs. M. R., St. Louis, Missouri: **Susie Bell**, the little singer on **Pinky Lee's** show was only off for a few weeks. She is thirteen years old, and her real name is **Jymme Shore**. . . . Mrs. P. V., Hammond, Indiana: The couple you ask about on NBC Radio's *Weekday* program are **Ted and Rhoda Brown**, who are Mr. and Mrs. in private life. They have been a very popular disc jockey team over **WMGM** in New York City, where they have been doing a comic early-morning show for several years. **Arthur Godfrey** is one of their fans and often quotes them on his morning shows. . . . Mr. C. A., Richmond, Virginia: **Doris Drew**, Tennessee **Ernie Ford's** songstress, is happily married to comedian **Larry Allen**, and they have a three-year-old son, **Danny**. . . . Mrs. H. T., Syracuse, New York: Actor-writer, **Pat C. Flick**, who passed away a few weeks ago in Hollywood, is the same personality you remember from the very first **Ed Sullivan Toast Of The Town** shows. He did a comedy spot with Sullivan, sitting in a theater box and insisting on calling Ed "Mr. Solomon." . . . Miss K. T., Utica, New York: "Crime in the Streets," was done on the *Elgin Hour* on TV several months ago, with **John Cassavetes** in the leading role. The drama of juvenile delinquency is scheduled to be made into a movie by Allied Artists, and Cassavetes will recreate his original part. . . . Miss B. J. C., North Tonawanda, New York, and others who have written about **Julius La Rosa** not being on television: Julie went over with a smash when he opened his new night-club act at Las Vegas a few weeks ago and fairly wowed



Mr. and Mrs. Dennis James will welcome a little "contestant" around June.

HOW TO GROW LONG BEAUTIFUL NAILS IN 7 MINUTES!

SCIENTIFIC *NEW* NATURAL NAIL FORMULA BUILDS OUT SHORT NAILS! Not a Polish. Not a "falsie", but a treatment to LENGTHEN NAILS! Repairs torn nails... Smooths jagged edges!



Upset because your nails just won't grow? Embarrassed to show your hands in public because of short, broken-off nails? Now, amazing new NAIL-GRO gives you the long, beautiful, tapering nails you always wanted. NAIL-GRO is a liquid plastic material applied directly to fingernails just like nail polish. Discovered by medical science, it sets to a clear, hard surface—looks and feels like your regular nail...

and grows with your regular nail. It can be cut, filed, and polished—yet it's so strong it can't break or tear... even when you're cleaning house, washing dishes, doing laundry, playing the piano, or typing. What's more, these nails are so sturdy, nail-biters can't chew them. Colored nail polishes stay on NAIL-GRO *twice as long* as they do on regular nails... and nail polish remover takes polish off faster and easier!

the blase audience. He plans to play several other clubs for which he is committed and his TV work for most of this season will be limited to guest appearances on Hollywood or New York shows. It doesn't look as though Julie will have a regular program of his own this season. . . . Mrs. S. C., Haverhill, Massachusetts: Kay Armen isn't appearing on any one TV show at the moment, though she does guest occasionally. Kay has been busy recording for M-G-M and has also been considered for a forthcoming filmed series, which would be shown on local stations around the country. . . . Mrs. S. A., Portland, Oregon: Dunninger, the mentalist, is not on TV or radio presently. He was last seen on TV during the summer of 1955.

What Ever Happened To. . . ?

Gloria De Haven, who made many appearances on the top network shows? Gloria has settled down for the winter in Miami, Florida, where she is doing an interview-type show, along with singing and dancing, on a local station. Gloria is also studying painting in Florida and says she is going to stay "under the sun" until spring.

Joan Edwards, the songstress-pianist, who was last heard on her own show over WCBS in New York? Joan became ill a few months ago and had to give up the program, which was taken over by **Martha Wright**. But she's feeling fine now, and is awaiting an early spring visit from the stork, which will make it number four for Joan and her husband, **Jules Schacter**. He is the concert master with Axel Stordahl's band on the Eddie Fisher show.

Nan Wynn, the singer, who appeared on many television shows and was a well-known name on records and in night clubs? Nan dropped out of show business for several years, due to a tragic illness. But now she is hoping to make a comeback, has just made her first recordings for RCA Victor, and is awaiting radio and television assignments.

If you have a question about one of your favorite people or programs, or wonder what has happened to someone on radio or television, drop me a line: Miss Jill Warren, TV RADIO MIRROR Magazine, 205 East 42nd Street, New York 17, N. Y., and I'll try my best to find out for you and put the information in this column. Unfortunately, we don't have space to answer all questions, so I try to cover those personalities and shows about whom I receive the most inquiries. Sorry, no personal answers, so kindly do not enclose stamped envelopes or postage, as they cannot be returned.



Broken or short nails



Place nail form under nail and apply powder with wet brush just like nail polish.



When nail hardens, remove nail-form. Nail is now ready for filing and polishing; looks and feels completely real.

ACCEPT FREE TRIAL OFFER

Send no money. Give NAIL-GRO a thorough free trial in your own home. You'll be delighted with its spectacular results... with the lovely, long, tapering nails it builds. Order today on money-back guarantee. Mail no-risk coupon to NAIL-GRO, 31 West 47th Street, New York City, New York.

- Completely harmless—the same material used by practicing dentists and surgeons.
- Builds nails to the length and shape you want.
- Creates everlasting nails that look, act and feel like regular nails.
- Not a polish or a "falsie"—but a plastic nail you brush on.
- One application lasts indefinitely.
- Adheres to your nail and grows out with your nail.
- Stronger than your regular nail! Can't break or tear.
- Ideal for problem children who are nail-biters.
- Smooths torn nails—preventing runs in stockings and snags in clothing.

INTRODUCTORY OFFER!

ENOUGH FOR 50 NAILS! **2.98** A FULL YEAR'S SUPPLY

A professional NAIL-GRO treatment in a beauty salon would cost you \$16.50! And the complete NAIL-GRO kit is sold at all leading department stores for \$5. But right now—during this special introductory offer—NAIL-GRO is yours for only \$2.98! You get enough for 50 nails—a full year's supply!

Copyright 1955 Nail-Gro Co.

NAIL-GRO CO., 31 West 47th Street, New York City, N. Y. Dept. TS-1

Yes, I want the long beautiful nails NAIL-GRO can give me. Rush me..... NAIL-GRO kits at \$2.98 each, plus 30¢ Fed. Tax & C.O.D. postage charges. When NAIL-GRO arrives, I will pay postman the low introductory price. BUT I am not buying—I am simply trying. If NAIL-GRO doesn't give me lovely, long, tapering nails after one application—if it does not do all you claim, I will return unused portion within 10 days for full purchase price refund.

Name.....

Address.....

City..... Zone..... State.....

CHECK HERE TO SAVE MONEY. Enclose payment with order and WE pay all postage and shipping charges. (Add 30¢ Fed. Tax for each kit). Same money-back guarantee, of course. (Canadian and foreign orders must be prepaid. Same money-back guarantee.)



Your
whole
life
is
before
you!

Isn't it nice to be the very age you are? Young enough to be full of plans. Old enough to take advantage of them. Wherever you look, you see a series of enchanting tomorrows. Your whole life is before you.

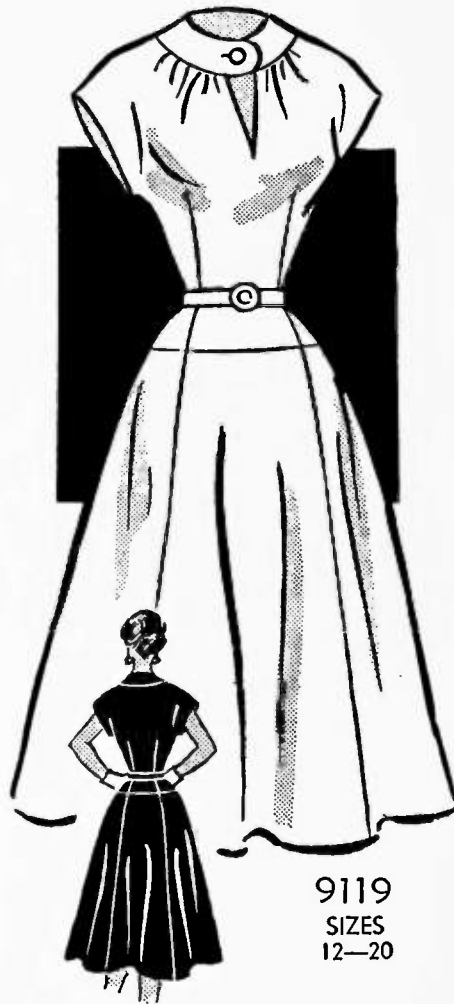
May we offer you one bit of advice? Don't ever settle for needless discomfort. Avoid the too-tight girdle, the shoes that rub, the slip that binds—and don't be tied to sanitary protection that puts you into a harness instead of a happy frame of mind. Millions of girls have found in Tampax internal protection the convenience, the comfort, the freedom they're looking for.

Tampax prevents odor from forming. Tampax is invisible and unfelt when in place. Tampax is readily disposable. Tampax is small, dainty, easy to carry, easy to insert and change. Can be worn in shower or tub. Can be bought at any drug or notion counter throughout the country. Comes in 3 absorbencies: Regular, Super, Junior. Tampax Incorporated, Palmer, Mass.



*Invented by a doctor—
now used by millions of women*

New Patterns for You



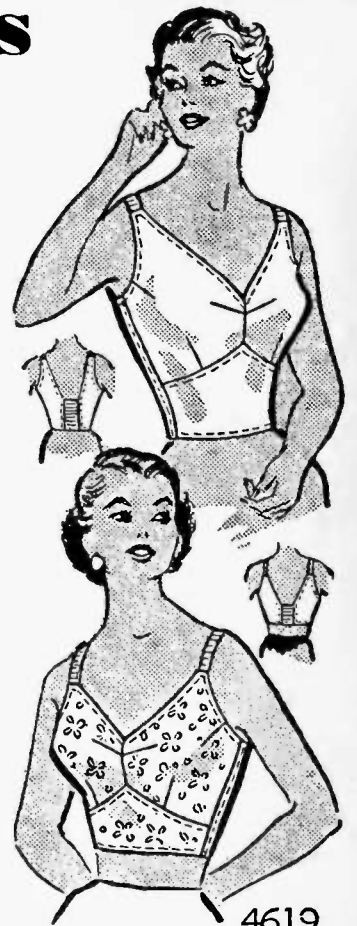
9119
SIZES
12-20

9119—Cinch to sew—joy to wear! The perfect dress to pretty your figure! Misses' Sizes 12-20. Size 16 takes $3\frac{3}{8}$ yards 35-inch fabric. State size. 35¢

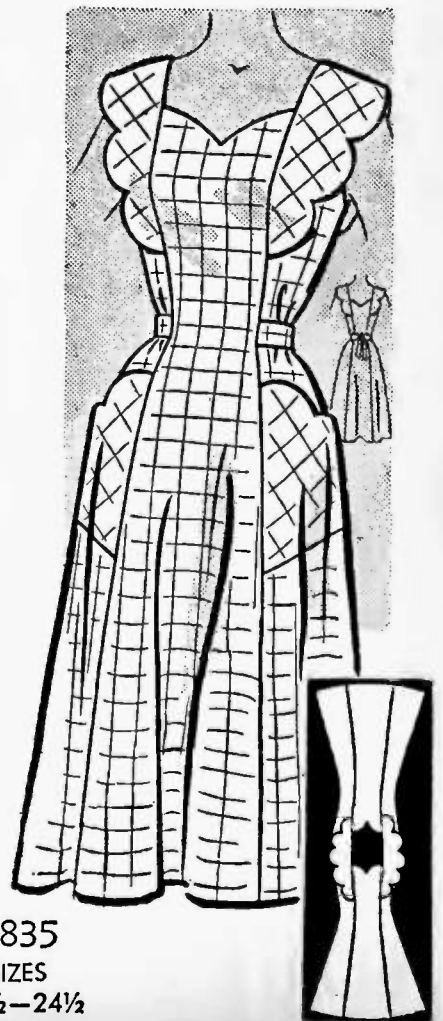
4619—See how flattering your fashions will look with this new foundation beneath! It gives a perfect fit, comfortably firm support to the larger figure! Women's Sizes 36-50. Size 36 takes 1 yard 35-inch fabric. State size. 35¢

4835—Sew this pretty sundress in jiffy time! Perfectly proportioned for the shorter, fuller figure! Half Sizes $14\frac{1}{2}$ - $24\frac{1}{2}$. Size $16\frac{1}{2}$ takes $4\frac{7}{8}$ yards 35-inch fabric. State size. 35¢

Send *thirty-five cents* (in coins) for each pattern to: TV RADIO MIRROR, Pattern Department, P.O. Box 137, Old Chelsea Station, New York 11, New York. Add *five cents* for each pattern for first-class mailing.



4619
SIZES
36-50



4835
SIZES
 $14\frac{1}{2}$ - $24\frac{1}{2}$

Daytime Diary

(Continued from page 18)

accident that very nearly took his life and Sibyl's. But as a doctor Jim realizes that Sibyl cannot be made to pay in the ordinary way for the trouble she created. Will psychiatric treatment help this sick girl—or will she be unable to face the truth? CBS Radio.

THE ROMANCE OF HELEN TRENT

Helen is overjoyed when the meaningless marriage that tied Gil Whitney to wealthy Cynthia Swanson is dissolved by divorce, for at last Gil will be free to marry her. But Cynthia's divorce from Gil by no means signals the end of her interest in him. As Helen, with growing bewilderment, waits for Gil to set the marriage date, Cynthia begins to weave the web that may trap Gil more fatally than their marriage ever did. CBS Radio.

SEARCH FOR TOMORROW

Brow-beaten and victimized by her conniving mother, Melanie Pritchard finds herself, against her will, breaking up the marriage of Stu and Marge Bergman. Mrs. Pritchard's plan seems foolproof—but will Melanie find the strength to defy her, for the first and perhaps the last time in her life? And will Joanne have to stand by and watch Marge suffer, knowing that there are times when even the dearest friend is helpless? CBS-TV.

THE SECOND MRS. BURTON

As publisher of the Dickston Herald, Stan Burton has reasons enough to fight for its success. But his autocratic mother is an even more pressing reason, for at the first sign of trouble Stan knows she will be in his office telling him once again that he can't manage without her guidance. What happens when Stan sends for an efficiency expert to streamline the Herald—and his wife Terry rediscovers an old beau? CBS Radio.

THE SECRET STORM

Pauline Harris really meant to mend her ways, but a lifetime of self-seeking and truth-twisting is not easily wiped away. Her frustrated desire to marry Peter Ames awakens once more when it looks as though Jane Edwards really plans to go out of his life because of her unfortunate past. Faced with losing Jane, will Peter make some desperate move that will put him and his children completely in Pauline's power? CBS-TV.

STELLA DALLAS

Ever since Laurel was born, Stella Dallas has tried to protect her daughter's happiness and help her to avoid mistakes that might ruin her life. With the end of Laurel's marriage to Dick Grosvenor, Stella comes close to despair, for it seems to her that two fine young people are bent on throwing away an enviable life. Will Stella be forced to give way—or can she somehow convince Laurel of the truth? NBC Radio.

THIS IS NORA DRAKE

With the help of Nora and Dr. Robert Seargent, reporter David Brown makes strides toward clearing up not only his own mental confusion but the long-hidden truth about the murder for which his parents, Jack and Catherine McCord, spent twenty years in prison. What is behind the mysterious phone calls that have repeatedly warned Nora to stop David's search? Why is David's sister bent on self-destruction? CBS Radio.

VALIANT LADY

Many girls leave their small-town homes to find more exciting, rewarding lives in New York—and many succeed. But Diane Emerson wasn't right or ready for the experience, and now she must see her mother, her little sister, and even her brother Mickey terrorized by the results of her imprudent activities. Does Joey Gordon offer hope for Diane's future? And what will the reporter, Elliott, come to mean to Helen? CBS-TV.

WENDY WARREN AND THE NEWS

Yielding to the combined persuasion of her editor, Don Smith, her family, and her own half-acknowledged desire, Wendy emerges from her interlude as a small-town editor and once more takes up a big-time, big-city life as a major newspaper columnist. But with her new activities and her new apartment come new challenges—among them the green-eyed, red-headed Katy Macauley. How does Katy really feel about Wendy? CBS Radio.

THE WOMAN IN MY HOUSE

As time goes by, the Carter family changes—and yet it remains the same. For no matter how many in-laws and grandchildren swell the ranks, James and Jessie Carter remain the nerve center of the family's life. James still judges everyone by his own strict standards. And Jessie goes on tempering his justice with her own special brand of mercy—the kind that has quieted many a family rebellion. NBC Radio.

YOUNG DR. MALONE

Jerry Malone's marriage to Tracey has been very happy, but neither of them can forget that something in her past still casts a shadow she cannot banish. When Jerry learns that buried secret from Craig Brando, he is at last certain that he can free Tracey from her imprisoning fears. But Tracey is not so sure, and the problem posed by Jerry's hostile daughter Jill creates additional complications. CBS Radio.

YOUNG WIDDER BROWN

The end of Dr. Anthony Loring's marriage to Millicent should have freed him to marry Ellen, but instead it may mean the end of all hope for them. For Millicent is dead—murdered—and her father, the famous criminologist Jason Randall, is certain he can prove that it was Anthony, perhaps with Ellen's help, who killed her. Can Ellen discover the true killer before Jason completes his case? NBC Radio.

Replies From Survey Reveal:

9 OUT OF 10 NURSES SUGGEST DOUCHING WITH ZONITE FOR FEMININE HYGIENE



What Greater Assurance Can a Bride-to-be or Married Woman Have

Women who value true married happiness and physical charm know how *essential* a cleansing, antiseptic and deodorizing douche is for intimate feminine cleanliness and after monthly periods.

Douching has become such a part of the modern way of life an additional survey showed that of the married women who replied:

83.3% douche after monthly periods.
86.5% at other times.

So many women are benefiting by this sanitary practice—why deny yourself? What greater "peace of mind" can a woman have than to know ZONITE is so highly regarded among nurses for the douche?

ZONITE's Many Advantages

Scientific tests *proved* no other type liquid antiseptic-germicide for the douche of all those tested is so **POWERFULLY EFFECTIVE** yet **SAFE** to body tissues as ZONITE. It's positively non-poisonous, non-irritating. You can use ZONITE as often as needed without the slightest risk of injury. A ZONITE douche immediately washes away odor-causing deposits. It *completely* deodorizes. Leaves you with a sense of well-being and confidence. Inexpensive. Costs only a few pennies per douche. Use as directed.



If any abnormal condition exists, see your doctor.

MARCH TV RADIO MIRROR ON SALE FEBRUARY 7

*Al "Jazzbo" Collins,
WRCA's reigning deejay,
perches in a penthouse
in a royal purple mood*



Al refuses to quote the value of his collection of discs. It's as priceless as the Collins humor.



Music makes his world go round and Al lends an ear to some 250 records a week, or two hours of music for every air hour.

Every Cloud



Cuisine is a Collins hobby, buttermilk pancakes a specialty, and, says Al, good equipment a must.

A LITTLE MORE than a year ago, with the help of three armed guards and an armored truck, Al "Jazzbo" Collins moved his 1,500 records and two of his pets, Clyde the Crow and Harrison the Owl, to a penthouse at New York's Station WRCA. From this aerie, high in the purple clouds, he originates the *Al Collins Show*, weekdays from 12:05 to 1:30 P.M. . . . Harrison, who is the only purple Tasmanian owl in existence, almost got left behind. For some time, Harrison had been too opinionated for Al's taste and had been trying to pick all the records. Al vociferously defends his position as boss in the same way that he defends the reality of his royal-hued surroundings. Whatever exists in the mind is the most real of all. . . . The mellifluous Jazzbo, a New Yorker, inherits his full-time musical mood from his father, a professional violinist who organized orchestras for Caribbean cruise ships. Al plays the guitar, left-handed and by ear, but when his mother frowned on the nomadic life of a musician, Al took up the nomadic life of a deejay. . . . After being a swimming star at Woodmere High on Long Island, Al majored in radio at Miami University, where he also broke swimming records. "They called me Alligator Al in those days," he recalls. When he graduated, Al wrote 100 letters to radio stations and received two answers. One said "No." The other offered



Three around the smallest wood-burning hearth in New York—Shirley, Chauncey and Al—share an "honest-to-goodness house," albeit it's two stories, two rooms.

has a Purple Lining

an interview. Then came the nomadic part, with a series of jobs at stations in West Virginia, Pennsylvania, up-state New York, Chicago and Salt Lake City. He returned to New York in 1950, when a guest appearance on Robert Q. Lewis's *ABC's Of Music* led to a contract with WNEW. . . . Last June 26, Al married Shirley Hoskins, whose credit line appears frequently on record jackets. Their Greenwich Village cottage is as exotic as Al's broadcasting quarters. Two stories high, it boasts two rooms and the smallest wood-burning fireplace in Manhattan. There's a hi-fi set in the living room and a record player in the upstairs bedroom, where a huge skylight makes up most of the ceiling. The Collinses share their dwelling with a basset hound named Chauncey, a near kin of the famed Morgan of the stage and movies. . . . Al is on record with "Grimm Fairy Tales for Hip Kids," which he also did as a show at the Thunderbird Club in Las Vegas. His hobbies run the gamut from model airplanes to 3-D photography. He owns a 14-foot motor boat and drives a Thunderbird sports car called "Black Bart." . . . When we photographed Al, he was clean-shaven. But Harrison has confided that Al's famed mustache and Vandyke beard are sprouting again. Wife Shirley thinks his face has great character with a Vandyke. And Al Collins cheerfully admits, "I know I'm a character."



Hobbyist Al likes stereo photography. He and Shirley are teamed on a picture volume of jazz.

Serious Funnyman

*Carl Ide said he wasn't comic—
and all of Pittsburgh laughed*



Acrobat Nora Hassen flips as Carl Ide asks: "What's the best way for an *older* person to get into bed?"



Carl has no sponsor and no commercials for home films of Ruth, sons Carlton, baby Stephen, Thomas.

CARL IDE has a split personality. But, as he insists, "I'm not Dr. Jekyll, I'm Mr. Ide." Then he adds, "You know who I am." Pittsburgh viewers certainly do. . . . Carl has been frustrated by the powers-that-be at Station KDKA-TV. Six days a week, they permit him to be as serious and conservative as befits a Cambridge-born, Boston-educated, rock-ribbed New Englander. He broadcasts *Ford News*, weekdays at 6:30 P.M., and *Central News*, Sundays at 2 P.M. . . . But, on Saturday nights at 11:35, Carl falls into the clutches of Al Goldman and Norman Shoop, who produce *Sertaday Nite Theater*. Straight-faced, bespectacled, dressed in a smoking jacket, Carl finds himself saying: "Tonight's movie is 'The Limping Man' and features Lloyd Bridges. He's from England, one of the London Bridges. He's been falling down, but in this picture he makes a comeback. This movie was supposed to have had its TV premiere in London, but they had no place to show it. You see, in England, there's only one channel, the English Channel. Fortunately, though, in Pittsburgh we have our choice of Channel 2." . . . Then there are the commercials—which, as Win Fanning of the *Post-Gazette* said, "are better than the movies." Carl's sponsor is the Serta mattress people and, on their behalf, he examines the product with a stethoscope and concludes that these sleep-sacks have "no lump, no hump, no bump, no button, no nuttin'." . . . But, says he, "Please don't rush out to your nearest store and buy a Serta mattress. Wait till Monday, when the stores are open. . . ." When Carl saw the first script, he was as frustrated as he now is in some of the trick-photography sequences. "But I'm not funny," he protested. A trial proved he could range easily from outlandish puns and broad farce to subtleties and nuances. Three months later, presented with a "straight" commercial, Carl complained: "I can't do straight commercials. I like jokes." . . . Other than Saturday nights, Carl is a serious Allison Park suburbanite, happily married to Ruth Bishop and very proud of his three sons: Carlton Geoffrey, 8; Thomas Bishop, 6; and Stephen Pennell, going on one year. His hobbies are as varied as his humor: photography, skating, jazz and sport-cars. Now and then, he ponders why there's the sound of laughter when he says: "I'm really serious."



New, different—complexion magic!

cleans
deep,
deep
down... where beauty begins

New

Deep Magic

*facial cleansing
lotion by Toni*



Lanolin-gentle—cleans up to
three times cleaner
than soaps or creams.

The clearest skin is
the cleanest skin,
and nothing cleans
your skin like
wonderful, new DEEP
MAGIC by Toni.

DEEP MAGIC
is different!

It's a flowing lotion
cleanser that cleans
deeper—gently

removes the deep-
pore dirt and makeup
other facial cleansers
cannot reach! Yet DEEP
MAGIC never leaves
the greasy feel of
creams, never
the drawn, dry
feel of soaps.

That's the magic of
new DEEP MAGIC—the
magic that gives you a
cleaner, clearer skin—
a softer, more radiant
complexion.

Try DEEP MAGIC
on your skin tonight!

ACTS FASTER! HELPS DEVELOP STRONG, HEALTHY CHILDREN!



NEW SCOTT'S EMULSION

It's Superhomogenized!

MOTHERS, are your children getting the most out of the A & D Vitamins they are taking? Make sure—give them New Scott's Emulsion or Scott's Emulsion Capsules.

Here's why—

Vitamins A & D must be emulsified either in your child's digestive system or before the vitamins are taken.

Independent clinical tests prove that Vitamins A & D—emulsified as in New Scott's Emulsion—are *more quickly absorbed* into the bloodstream than if the emulsification is left completely to nature.

Emulsification takes place normally in the human body. But if your child is rundown, resistance is low, the emulsification by his digestive system may not be complete. He may not get the vitamin help you intended!

That's why you can rely on New Scott's Emulsion! It's specially made for fast intake of the needed Vitamins A & D—regardless of body condition. The vitamin-containing particles in New Scott's Emulsion are so finely emulsified that the vitamins are ready to be absorbed with a minimum of help from the body.

New Scott's Emulsion tastes better. Easier to give! Easier to take! And higher potency too—just one teaspoonful at a time.

NEW SCOTT'S EMULSION CAPSULES!

The benefits of New Scott's Emulsion are also available in easy-to-take capsules.

Get New Scott's Emulsion or New Scott's Emulsion Capsules at any drug counter!



INFORMATION BOOTH

(Continued from page 10)

as a man on his way up in Hollywood. He has appeared in over fifteen films. . . . His wife is the talented and charming actress, Suzanne Ta Fel, who played opposite Keith in one of his films, "Security Risk." Their second meeting was in New York, while he was filming episodes for the television series, *The Hunter*. They were married December 18, 1953. Now the Larsens divide their time between their Beverly Hills residence and a rambling home on Malibu Beach. . . . Keith's secret ambition is to perform in a Broadway play.

The Public Speaks

Is there anything we can do to bring Jane Froman back to television? We all miss her program. R. T., Selma, Ala.

The best thing you can do to bring Jane Froman—or any star—back to your TV screen, is to write to the network. The men who run the network take letters from their listeners and viewers very seriously and many decisions are based on the bouquets and brickbats they contain.

Rhodes To Fame

I would like to know about Elise Rhodes, the singer on Ted Mack's Matinee, NBC-TV. A. M., Tanaqua, Pa.

Elise got into show business because—well, she's just made that way! She's a lovely honey-blonde, whose 120 pounds are particularly well distributed over a five-foot, three-inch frame. And she's so chock full of talent that the combination just made it a lot easier to get there. . . . Elise was born in New Haven, Connecticut, slightly more than a score of years ago. Her father is a police commissioner and her mother is one of the best cooks ever. Elise went to school in her home town and saw many of the shows that tried out there. This stimulated her interest in the entertainment business, so much so that she applied to the Juilliard School of Music in New York and was accepted to study singing. . . . Before she completed her second year there, she was tapped for a part in "Oklahoma!" From there on, the road has been paved with cheers. She toured the United States with the show and then to London, where it received rave reviews. Then a tour of the Continent gave her a wonderful education in showmanship and more raves. . . . When she returned to America, she had a part in the revue, "What's New," which did the rounds of the smart hotels. But a nationwide audience "discovered" her when she appeared on the *Arthur Godfrey's Talent Scouts* show. . . . Almost as soon as she stepped from the television studio, she was booked for the fabulous *Chez Paree* in Chicago, to appear with Joe E. Lewis. Needless to say, she received a thunderous reception in the Windy City. Joe E. soon became one of her boosters, as did Dick Haymes and Garry Moore. . . . Florida was next to climb on the Rhodes bandwagon and then the crowds flocked to see her in the Raleigh



Junior and Pop Riley are played by Wesley Morgan and William Bendix.

Room in New York. It was fitting that her next appearance was on the *Talk Of The Town* television program and now on the talent connoisseur's show, *Ted Mack's Matinee*. . . . The town hasn't stopped talking about this honey of a lady with the twinkling smile and lovely voice.

Junior Veteran

Would you please give me some information about Wesley Morgan who plays Junior Riley on the NBC-TV show, The Life Of Riley? C. S., Carrollton, Ohio

Since Wesley was six and a half years old, he has been a professional performer and has portrayed all kinds of children's roles, ranging from brat to cherub, on the screen and TV. Now, at the ripe age of fifteen, he is known as a completely dependable performer—and his experience is testimony to this. . . . He worked fairly regularly on the Wesley Ruggles TV show and later won a role in a series called *The Sprouts*. He's specially proud of the part he played in "Enchanted Evening," a television play with Eddie Albert and Margo. Wesley won rave notices when Pete Smith, the famous producer of Metro short features, awarded the youngster a top role in a picture called "The Golden Prince." Within five minutes after director John Brahm met him, Wesley was cast for a part in "Miracle of Fatima." Then he was given the role of Barbara Hale's brother in "The Lone Hand." . . . Wesley is a natural for the youngest member of the Riley family. He is also the busiest member of the cast, because between scenes he has to attend school in a private classroom on the set.

FOR YOUR INFORMATION—If there's something you want to know about radio and television, write to Information Booth, TV RADIO 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 box to your letter, and specify whether your question concerns radio or TV.



"Yes, I use Lustre-Creme Shampoo," says Jeanne Crain. It's the favorite of 4 out of 5 top Hollywood movie stars!

It never dries your hair! Lustre-Creme Shampoo is blessed with lanolin . . . foams into rich lather, even in hardest water . . . leaves hair so easy to manage.

It beautifies! For soft, bright, fragrantly clean hair—without special after-rinses—choose the shampoo of America's most glamorous women. Use the favorite of Hollywood movie stars—Lustre-Creme Shampoo.

Hollywood's favorite Lustre-Creme Shampoo

Never Dries—
it Beautifies!



Jeanne Crain starring in "THE SECOND GREATEST SEX"
A Universal-International Picture. Print by Technicolor. In CinemaScope.



You can have That Ivory Look in just 7 days



This very young lady has the right idea for a bright new complexion for you! It's so simple, too. For baby-smooth, baby-soft skin, change to regular care with her pure, mild Ivory Soap. Yes, the milder your soap, the prettier your skin will be. Soft, clear, dewy-fresh skin is That Ivory Look!

99 $\frac{1}{4}$ % PURE . . . IT FLOATS



Wash your face regularly with pure, mild Ivory. Mild enough for baby's skin—so right for *your* complexion.

MORE DOCTORS ADVISE IVORY THAN ANY OTHER SOAP!

MARION MARLOWE'S

Bridal Glow

There's a new light in
Marion's eyes as she speaks
of Larry Puck and love,
of Sullivan and her career

By MARY TEMPLE

ONE RECENT winter day, Marion Marlowe walked through the noonday crowds along Fifth Avenue with me, and eyes turned admiringly toward her from every direction. She walked easily in the bracing air, her head with the wealth of darkest brown hair held high, as a tall girl's should be. But her eyes were friendly, her smile brilliant, and happiness bubbled out of every sentence. People walking close in front slowed up to catch a few words and to smile to themselves understandingly.

"I'm a changed Marlowe," she was saying. "A new, much more contented Marlowe. Different from the girl I was, even a year ago. Completely different from the girl I was five years ago, when I first came to New York to sing on television. I'm younger now, in my heart and in my whole outlook on life, than I was in those days when I was only a year or two past twenty. I carried everything on my own shoulders then, and what a load it seemed at times! Now I'm so happy



See Next Page ►



MARION MARLOWE'S

Bridal Glow

(Continued)

that nothing seems too difficult.

"That's the newest thing about my life, the biggest change. This happiness I have now . . . with my husband, our new apartment, the work I am doing for Ed Sullivan—which includes television guest appearances on *The Ed Sullivan Show*, and personal-appearance tours, and a motion picture . . . with my own night-club engagements, and recordings . . . with all the great things that have happened to me during these last ten or twelve months, and are still happening."

It's difficult to know where to begin talking about the changes in both Marion's personal life and her career. A woman's personal life being always the closest to her heart, let's start with her marriage to Larry Puck in May of last year. Larry no longer produces any of the Arthur Godfrey programs, and is now an independent producer, but Marion

Marion's first important club date was at New York's ultra-swank Cotillion Room.



Ed Sullivan, says Marion, "has been my guardian angel—helped me with all sorts of problems, professional and personal—always given me great advice."

Marion Marlowe is frequently seen and heard as a guest star on *The Ed Sullivan Show*, over CBS-TV, each Sunday, from 8 to 9 PM. EST. as sponsored by the Lincoln-Mercury Dealers.



Larry Puck and Marion got license to wed in St. Louis, early last May.



Always studying to improve, she sings operatic arias as well as "pop" tunes.



Engagement was announced at a party for Marion's mother (left) last January.

had first met him when he was top man, under Godfrey, and she worked with him until she left the Godfrey fold some six or seven months before Larry did. So they had known each other some four years before their marriage. It was not until Marion's youthful first marriage was legally dissolved (there had been a long separation) and Larry's wife (whom Marion loved dearly) had passed on, that their friendship became romance.

"Now I feel as though I had always been married to Larry," she smiled contentedly. "Our marriage seems so right. You might say we are opposites. He is quiet and poised, and infinitely patient. I make a lot of noise, and pop off the handle quickly, and get over it just as quickly. But we understand each other, and each other's moods, and we love each other very much.

"Larry has given me new confi-

dence. Changed my outlook, made me aware of a whole new set of values. Just by being the kind of person he is, and showing me how much there is in life that I didn't understand before. He is interested in so many things. He is kind, and loyal to the end. I don't believe it's in him to let anyone down."

A fine relationship exists between the two families, Marion's and Larry's. Marion has a mother and grandparents—"Pinky" and "Gramps"—living in St. Louis. They were fond of Larry long before they could have known he was going to join the family. Larry has a married son, Emmett. Marion knew he was in love with a seventeen-year-old ballet dancer from San Francisco before his dad did. They were that close. Emmett calls her "Sis," and his baby son, Norman, calls her "Nana." His wife, Norma, and Marion address (Continued on page 90)



Marion loves all living creatures. At Skyline Dude Ranch (near Poughkeepsie, N. Y.) with Larry, she made pets of the horses. In town, she feeds the pigeons!

Touring the nation, Marion asks directions of a Chicago policeman.



Making friends wherever she goes, she meets a shy fan in the Midwestern city.





Typical of Art's featured guests on *House Party*—though more famous than most—C. B. DeMille answered audience questions freely, and voiced an inspiring message of faith.



Off-mike, Linkletter's time belongs to his family. Above, with Sharon and Robert. Below, all seven set off on a bicycle "safari"—each individualist with his own brand of vehicle!



Something new has been added to House Party . . . but it's something Art Linkletter has had all along

By ELSA MOLINA

FUN AND FROLIC have always been an integral part of Art Linkletter's *House Party*, daily over CBS-TV and Radio, just as they are an integral part of Art's own outgoing personality. But, now that a serious side has been added to the program, too, viewers and listeners are getting to know Linkletter better than ever before. Getting to know Art as his family knows him—a man of keen intellect and intuitive understanding of other people's problems, as well as a fun-loving chap who's exhilarating to have around, any hour of the day. . . . For Art Linkletter is, first and foremost, a born "family man." On the air, he can stir up mirth and merriment to enjoy for the moment—and also interview featured guests who have a message of faith or courage which gives audiences something to cherish long after the program is over. He can do both, because his heart is filled with the laughter and games shared with his own children—and because his mind is packed with the solid virtues which he himself learned as a child, high (Continued on page 92)

Art Linkletter's *House Party*, M-F—CBS-TV at 2:30 P.M., sponsored by Pillsbury Mills, Lever Brothers, Kellogg Co., Dole Pineapple—CBS Radio, at 3 P.M., for Lever, Dole, and Sunsweet Prunes. His *People Are Funny* is seen over NBC-TV, Sat., 9 P.M., for Prom Home Permanent and Paper-Mate Pens—and heard over NBC Radio, Tues., 8 P.M. (All EST)

He gives away his heart



Camera lineup on the stairway of the Linkletter home: Robert, 11; eldest son Jack, 18; Art with youngest daughter Diane, 7; Lois with Sharon, 9; and Dawn, 16.

Art, Sharon and Diane tell us that "Beau," the poodle, and "King," the collie, are part of the family, too. Below, left—Diane and her dad duet a rousing version of "Chopsticks."





Clever Janis knows her needlework—and all the ins-and-outs of home decoration. She often advises friends on furnishings.



Clothes are her business, too. She has a large wardrobe—and so does "Liebchen" (right), world's second-best-dressed dog.



Janis Carter of Feather Your Nest has much beauty and many talents, but one gift outshines all others

the Greatest Glamour



Janis sings, dances, and plays. A two-degree college graduate, she writes her own scripts, gets an early start each morn—tuned to Dave Garroway on *Today* (below, right).



Hostess Janis and host Bud Collyer are experts at welcoming such *Feather Your Nest* contestants as Mr. and Mrs. Kenneth Thomas of Columbus, Georgia.

By MARTIN COHEN

EVEN IF you wanted to describe Janis Carter in a few carefully chosen words, you couldn't. It's not that she's a "crazy, mixed-up" lass, so much as that she's a "crazy mixture" of sophistication and soft sentimentality—and she's as practical as she is pretty, as industrious as she is glamorous.

Obviously, she's a gorgeous gal, but NBC's television cameras on *Feather Your Nest* may be deceiving about height and such details as color, so let it be recorded that she is blonde, blue-eyed and tall—five-seven in stocking feet. When Janis leaves the studio at the Hudson Theater and strolls crosstown—with shoes and stockings on—heads keep turning to catch a second look. Women find her (Continued on page 81)

Janis Carter co-stars with Bud Collyer on *Feather Your Nest*, as seen over NBC-TV, M-F, at 12:30 P.M. EST, sponsored by Colgate-Palmolive, Cavalier Cigarettes, and other products.





As Bruce Edwards,
he lives in a
“secret storm”—but,
as Biff McGuire,
he knows true
“peace of heart”

By ED MEYERSON

Biff's busy every moment . . .



While We Are Young



Love fills Biff's life . . . love for GiGi, daughter Gigi and all their pets—including "Teek-ki" and "Ballerina."



Little Gigi shares Biff's joy in simple things . . . the beat of bongo drums, the happy improvisation of a dance.

ON TELEVISION, Bruce Edwards of *The Secret Storm* is a young Air Force pilot who was shot down during the war. After seven years, he had been declared legally dead and his wife, Jane, had remarried. Actually, however, as viewers of CBS-TV's popular daytime drama know, Bruce is very much alive—and therein lies much of the excitement now brewing in the dramatic events in *The Secret Storm*.

But, while Bruce Edwards lost everything in the war, in real life, the young actor who plays the role has had just the opposite experience. Thanks to the Army and a trip overseas, Biff McGuire not only found himself a wife but a new career, as well! And therein lies much of the excitement brewing in Biff's own life. For his new career has made Biff one of Broadway's most successful young leading men, and his marriage (*Continued on page 104*)

Biff McGuire is Bruce Edwards in *The Secret Storm*, CBS-TV, M-F, 4:15 P.M. EST, for Whitehall Pharmacal Co. and Boyle-Midway.

whether acting, making music, painting masks.

More pets . . . Biff and Van Heflin train mice, backstage on Broadway!





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More pets . . . Biff and Van Heflin train mice, backstage on Broadway!





Honeymoon snapshots from Varadero Beach, Cuba: Betty and Pupi were on their way to Havana, just three hours after their wedding in New York.



The Meaning of Love

Marriage to Pupi Campo has proved to Betty Clooney that a woman's great dream is the greatest truth

By ALICE FRANCIS

I'M HAPPY for Rosie," Betty Clooney told a TV RADIO MIRROR writer early last summer. "I'm happy for every girl who marries the man she loves and has a family. Career or no career, that's every girl's dream, isn't it?"

Betty was talking then about her sister Rosemary Clooney, about Rosemary's marriage to Jose Ferrer and the birth of their little son Miguel. But, through it all, a listener could detect a new interest in love and marriage, a hint of things to come in Betty's life. And when, only a short time later, her own dream began to come true, with her marriage last September to comedian and bandleader Pupi Campo (a shortened form of his full name, Jacinto Campillo), it was hardly a surprise to one who had felt the warm emotion in her voice that day and watched the happy sparkle in her eyes.

"Before I was married," Betty now continues that earlier conversation, "I said that, no matter how successful my career, I would give it up if it ever interfered with my home life. Now I feel even more strongly about that. I wouldn't be much of a wife—or a woman—if my marriage (Continued on page 101)



Pupi and Betty met for the first time last year on *The Morning Show*, then emceed by Jack Paar. It was true "mutual admiration" from the start!

Housewife Betty finds that shopping at the neighborhood market can be almost as exciting as learning a new song.



Betty has always admired sister Rosemary, too, and often plays her records—as well as Pupi's.



1. Nora Drake feels both their futures are at stake as David Brown tries to bring to light the true facts of the murder of which his parents were accused and convicted thirty years ago. But Detective Caudill warns that David's search may prove exactly the opposite of what he hopes.

THIS IS NORA DRAKE

Innocent or guilty? Nora Drake finds her future hangs on the truth about a thirty-year-old murder

THE GHOSTS of the past are ever-present at today's feasts. Sometimes they are welcome, as with the happy memories Nora Drake treasures of her husband Fred Molina, who died so tragically. But yesterday's ghosts can also come unbidden and unwelcome. . . . With the death of her husband, Nora had begun a new life. But she finds that events of the long-buried past continue to haunt David Brown, the reporter who has become so important a part of Nora's fresh start. In his work as a crime reporter, David has come across a trail which leads him to a murder that took place thirty years ago. But David is on no mere search after headlines. Each fact that David uncovers stabs deeply with the aching knowledge that his own parents were convicted for this murder. . . . As David throws himself into the investigation of the death of Jerome Joss, his entire mental balance is at stake. Dr. Robert Seargent warns Nora that David is so deeply involved in the investigation that only by proving his parents innocent will David avoid a nervous collapse. As a nurse, Nora has seen enough of physical and mental illness to know that this is true. She fears for David as he turns a burning intensity on a trail that has grown cold after thirty years. And she is more frightened than she is willing to admit when she receives the first of a series of threatening notes. Evidently David is not the only person concerned with the old crime. One evening, after working late on the *Blade*, David is attacked and severely beaten as he steps out onto the street. . . . Despite the beating, David is determined to go on. Although his sister Lorraine still refuses to meet her parents, David has sworn himself to prove them innocent. Still, Lorraine is successful in her efforts to confuse David. She warns him that he may only succeed in proving that his mother was innocent—but that his father may still be guilty. . . . This is exactly the fear that haunts David. But he is determined to uncover the truth. Then, when Detective Caudill intimates that David may prove just the opposite of what he hopes to establish, he wavers. His father begs him to let the past lie buried. Lorraine continues to plead with him to stop. His foster-mother, Amelia Brown, joins the others who want David to drop the investigation. Only Nora and David's mother seem to have faith in what he is doing. . . . David's nerves are stretched taut as he wonders whether he will uncover something even more horrible than the already-established con-



2. Determined to go to Centerville, the home town of the murdered man, and talk to his widow, David pleads with Nora to go with him. When she refuses, David is ready to quit.

See Next Page ►

THIS IS NORA DRAKE

(Continued)



3. When Dr. Robert Seargent explains that David's mental health rests on the results of his investigation to prove his parents' innocence, Nora agrees to go to Centerville.

Pictured here, as heard on the air, are:

Nora Drake.....Joan Tompkins
David Brown.....Michael Kane
Dr. Robert Seargent.....Nat Polen

This Is Nora Drake is heard over CBS Radio, M-F, at 2:30 P.M. EST, as sponsored by The Toni Co., Bristol-Myers, and others.

viction. Still, he wants to make a trip to Centerville, the home town of Jerome Joss, and to talk to his widow. But when Nora tells him that she cannot go to Centerville with him, David sinks into despair. . . . Dr. Seargent explains that David's mental health is precariously balanced on the results of his investigation. He tells Nora that, without her help, David will go to pieces. With David unable to rest amid his doubts, Nora agrees to go to Centerville. . . . In this small town, the investigation really begins. At first, David and Nora meet with a blank wall everywhere they turn. But finally they locate the widow of Jerome Joss. They find her working as a librarian and from her they learn the story of those eventful days just before Jerome Joss made his fatal trip to the city. . . . David and Nora are elated. Then, when the widow's fascinating story leads to no immediate results, they again fall back on the discouragement that has dogged the entire enterprise. When they return to the city, Nora finds another letter waiting for her. This time, the letter reveals a strain of personal interest that is very different from the previous warnings. . . . When David traces this letter to someone close to him, a half-concealed hostility will come into full and open acknowledgment. Will this mean an added and dangerous strain on David? And what will be the devastating effects on David's overwrought nerves when one of his parents tries to confess to the murder? . . . Nora Drake's interest in this search after truth is stronger than simple curiosity. Has Nora found in David someone she can care for deeply? Will she be able this time to wrest the outcome away from possible tragedy—and towards a fulfillment of every woman's dreams?

4. Threatening letters have worried Nora more than she cares to admit. But when these letters are traced to their writer, David must face the hostility of someone close.





5. When they travel to Centerville, Nora and David discover the victim's widow working in a library. From her, they learn the events leading up to her husband's fatal trip to the city. But then the trail disappears and Nora and David return home to hear a strange confession.

Both Russ and Liza are singers, so they have a large music collection. They're "fish fanciers," too, and had a lot of fun preparing the tanks for their finny friends.

It was more than fun, choosing fresh furnishings for their new apartment—but pretty discouraging when the wrong color of carpet turned up on their bedroom floor!



Something old, something new



"Home, Sweet Home" will always be the best-loved song on Russell and Liza Arms' own personal Hit Parade

By WARREN CROMWELL

AS RUSSELL ARMS, the handsome singer of *Your Hit Parade*, and his beautiful young wife, Liza Palmer, walked through the halls of the apartment house toward their brand-new home, in New York's Greenwich Village, they were discouraged. The building was unfinished, still in the process of being built, and the halls were hopelessly cluttered with the odds and ends of new construction. . . . But, as Russell and Liza approached their apartment, their hearts lightened, because this was a moving day with a difference—a moving day unlike any other they had known—and for a number of reasons. In a way, this new apartment was the fulfillment of dreams the couple had shared for the six and a half happy years they had been (*Continued on page 100*)

Moving was hectic, but had great meaning for Russ and Liza—for now they can spend more time together.

Russell sings on *Your Hit Parade*. NBC-TV, Sat., 10:30 P.M., EST, sponsored by Lucky Strike Cigarettes and Hudnut Quick Home Permanent.





Says Betty, "She's just everything I ever dreamed a baby could be!" Walter fondly seconds the motion—and the three agree that the house they found in New Jersey is all a home-in-the-country should be. ("Such stairs for exploring," Tina muses to herself.)



*It's a brighter day indeed for
Walter Brooke and Betty Wragge,
now that they have little Tina*

By GLADYS HALL

NOW THEY ARE THREE: Betty Wragge—whom you know so well as Peggy Young Trent, of *Pepper Young's Family*, over NBC Radio . . . her husband, Walter Brooke—who's currently enjoying himself as "that horrible old meanie," Donald Herrick, in *The Brighter Day*, over CBS-TV and Radio . . . and little "Tina."

Betty and Walter had been married for three years, when—on June 26, 1954, at 3:04 in the afternoon—Christina Lynne Brooke gave her first lusty cry. Three years of being just the two of them, and then they were three. . . . What changes has the coming of their baby made in Betty and Walter Brooke, in their happy marriage, in their busy lives?

One of the changes becomes manifest when, as you enter the living room of the Brookes' New York apartment on West Fifty-Seventh Street, you must watch your step lest you skid on a plastic block, a recumbent doll or any one of the various toys with which the handsome parquet floor is strewn. At one end of the long, formal, high-ceilinged room, a play-pen adds what should be an incongruous note, but isn't. Rather, it's the keynote of the cosy, companionable, "together" sort of life they share, the three of them . . . and happily, so happily, with such obviously shared pride and satisfaction as to become, when they talk about it, an "Ode in Praise of Having a Baby."

"She's just everything I ever dreamed a baby could be," said Betty, and her blue eyes were stars. "In the first place, we wanted a girl. Girls, we thought, are more affectionate—and she is. She's *loving* . . . generous with hugs and kisses. Although she is rather Dutch or Flemish in type—which means she takes after my side of the family (my father, Christian Wragge, is Holland Dutch)—I think she really resembles Walter more than she does me . . . except for her hair—which, while not as blonde as mine, is not as dark as Walter's."

"Leonid Kinskey," Walter murmured. "In her earlier pictures, she looked like Leonid Kinskey, the Russian character actor."

"A few months ago," Betty laughed, "it was Queen Victoria! 'Doesn't she look like Victoria Regina,' Walter kept saying, 'sitting regally in her carriage there.' New fathers," said the new mother, "have to be funny."

"Until her hair began to grow long and curly, as it is now—lucky Tina!—everyone did take her for a boy . . . which used to annoy 'Pop-Pop' no end. That's what we call my dad. Pop-Pop would come in from Jersey, where he lives, three or four times a week, to take her

Continued →



— and Baby Makes Three

— and Baby Makes Three

(Continued)



Little Christina Lynne meets some feathered friends at a neighbor's, then goes looking for birdies on home grounds.



Walter and Betty Wragge Brooke take a busman's—rather, an actor's—holiday, looking over home films.

for a stroll in the park (he still does—he's the ideal grandfather!). But when, one day, a passerby chucked her under the chin and 'complimented' Pop-Pop by saying, 'Now, there's a boy if I've ever seen one'—that did it! Pop-Pop bought a doll, all dressed in pink, and put it in Christina's lap when he took her out in the carriage. The next time anyone called her a boy, he asked indignantly, 'What's the matter? A boy doesn't play with dolls. Dot's a girl, dot's a girl!'

"Dot's a girl, all right," Walter laughed, "and such a *healthy* girl."

"So healthy," Betty agreed gratefully, "and easy, so easy, so cooperative about everything. And attentive. She really *hears* what you say, and understands the 'why' of things. When she's being dressed to go out, for instance—or being undressed to go to bed—there's no fussing about it. She never wakes up until seven in the morning, and never has. In the country, she sometimes sleeps until nine or ten. She even chose a convenient time to be born, the middle of the afternoon instead of four or five in the morning—which, I'm told, is the time most infants choose to make their debuts. This is what I mean—as I'm sure all mothers will understand," Betty laughed, "when I say she is cooperative!"

"If ever she should become a problem child, there are certainly no signs of it now, and never have been. She teethed quite early with little, or very little, trouble. At eleven months, she stood up. At thirteen months, she was walking. Not even a feeding problem. . . ."

"She eats two dinners every day," Walter grinned. "Her own at five o'clock—and, at seven or so, as much of ours as she can wheedle away from us! She never refuses *anything*—mushrooms, salad dressing dosed with garlic, olives . . ."



Their New Jersey home, according to Walter's count, has 17 rooms—seven-and-a-half bathrooms—100 windows!

"Actually," Betty broke in, "what she really likes is a good chicken dinner with junior foods . . . a whole jar of vegetables, a whole jar of fruit—on the side, so to speak."

"The first word she learned, at the age of ten months," Walter said, "was 'More!' She knew the meaning of the word, too—proved it by extending her empty bottle and saying briskly, 'Take more!' Her appetite," Walter added with a grin, "is a double inheritance—from both of us. Betty married me because I have such a large appetite. I married Betty because she is such a superb cook."

"Seriously, though, I (Continued on page 88)

Betty Wragge is Peggy Trent on *Pepper Young's Family*, NBC Radio, M-F, 4:45 P.M., sponsored by Procter & Gamble for Tide and Fluffo. Walter Brooke is Donald Herrick in *The Brighter Day*, M-F—seen on CBS-TV, 4 P.M., for Cheer, Gleem and Crisco—heard on CBS Radio, 2:45 P.M., under multiple sponsorship. (EST)

Walter admits that "nothing really has to be done to the place"—but he's having a lot of fun doing things, anyway.







Commuters Nanette and Sid have their quieter moments in *Caesar's Hour* (left). But, for a picture of true domestic bliss, see Sid with his own lovely wife Florence (below).



Hour of Glory

Nanette Fabray came as a guest to the Sid Caesar show—and then stayed to become Caesar's TV wife!

By FRANCES KISH

CERTAINLY, Nanette Fabray had little idea of becoming Caesar's "TV wife" when she appeared as a guest on Sid Caesar's program a year ago last November 8. She had been signed for one of Max Liebman's "color spectaculars," but through a mix-up in bookings her appearance had been postponed a few weeks. In the meantime, Sid's show was making use of her talents for a guest shot—and, as it turned out, this proved to be something spectacular in its own right!

At that time, Sid had already done six shows of his 1954 fall season, and had been experimenting with new ideas. But something was lacking, some element he knew was needed to make the program the hit he hoped for. "Luckily for me," Nanette says, "Sid had just come up with what proved to be the right idea for a whole new format. Luckily, too, I happened to be the guest star who came on at that point. And luckily, I fitted right into the show."

Luckily, the timing was perfect—but so was the talent. And the preparation. (Continued on page 83)

Nanette Fabray is featured on *Caesar's Hour*, seen over NBC-TV three Mondays out of four, 8 P.M. EST, as sponsored by Helene Curtis Industries, Remington Electric Shavers and the American Chic Co. (for Dentyne, Clorets, Beeman's Gum, and Roloids).

Harmony on the show—from Ellen Parker (at left), Howie Morris, Sid, Nanette, Corl Reiner and Sondro Deel. (But wanna break 'em up? Just soy, "Shut up, you crozy gypsy nuts," and wotch whot happens—porticularly to Nonette!)





On TV, Jim Anderson (Bob Young) and Margaret (Jane Wyatt) have one son, Bud (Billy Gray), two daughters—Betty (Elinor Donahue) and Kathy (Lauren Chapin).

At home, Bob and his wife Betty have four daughters: Standing beside Bob—Carol (Mrs. Arthur Proffitt) and Barbara; seated with Betty—Elizabeth and Kathleen.

"Father Knows Best"

But Robert Young himself willingly admits that most of what "Father" knows he learned from his family—either the one on TV or the one at home

By
BETTY MILLS



Barbara, Elizabeth and Kathleen (in doorway), Mrs. Young and married daughter Carol (both at window) watch "Dad" rehearsing with his TV wife, Jane Wyatt. Below, Jane and Bob with their TV "youngest," Lauren Chapin.



RHEARSAL was underway on the set of Screen Gems' *Father Knows Best*, for another of the heartwarming family-comedy episodes as seen over NBC-TV. Pipe in one hand, evening paper in the other, Jim Anderson (Robert Young) walked into his living room. His wife Margaret (Jane Wyatt), son Bud (Billy Gray, 17), daughters Betty Lou and Kathy (named after two of Bob Young's own children but played by Elinor Donahue, 18, and Lauren Chapin, 10) were all busy with their evening chores. Mother was darning; Bud, Betty Lou and Kathy were struggling desperately with their homework.

"Who invaded England in 1066?" Betty Lou asked of the room in general.

"I don't know, dear," said Mrs. Anderson. "Ask your father. He knows all the answers."

"Daddy," said Betty Lou, as father Anderson entered, "who invaded England in 1066?"

"Yeah," piped up Bud, "and what's the square root of 64?"

Continued 



Father of the bride: Bob Young's famous smile comes from a full heart as he gets his piece of wedding cake from daughter Carol and her groom, Arthur Proffitt.

"Father Knows Best"

(Continued)

"William the Conqueror invaded England, Betty Lou," said Father wisely, "and the square root of 64 is 8."

At this point, ten-year-old Lauren gave voice to an explosive "Ha!"

"What's wrong, Lauren?" asked the director.

"I'm sorry," she said, "but I couldn't help it. Mr. Young was helping me with math lessons just this morning—we were doing my 'four-times' table—and, when my teacher wasn't looking, he counted on his fingers to make sure 4 times 8 is 32. So I couldn't help laughing when, without even trying, he knew the square root of 64!"

That evening, at his Beverly Hills home, Bob walked in to find his own wife, Betty, and daughters Barbara, 18, Betty Lou, 12, and Kathy, 10 (fourth daughter Carol, 22, is now married) gathered around the dining-room table in much the same fashion.

"Oh, Daddy," said Betty Lou. "I'm so glad you're here. . . . Will you help me with my homework? I only need one answer to finish my history lesson. Who invaded England in the year 1066?"

"That's easy," said Bob. "We had that one on the set today. It was some square called William—I mean it was William the Conqueror. Anybody want to know the square root of 64? I know that answer, too."

There are not too many fathers in this country who are blessed with seven children—six girls and a boy. But Robert Young points to his seven (four at home, three on the set of *Father* (Continued on page 75)

Father Knows Best is seen over NBC-TV, Wed., 8:30 P.M. EST, as sponsored by Scott Paper Company. The Screen Gems presentation is also seen in Canada, over CBC: consult local papers.



All five feminine Youngs surround Bob in his car—about which his TV son, Billy, admittedly "knows best"!



Parents must keep physically fit to cope with their offspring—Bob's favorite exercise happens to be golf.



It isn't easy being the only man in the family! But five contented faces rate Bob A-plus as husband and dad. Left, Barbara, Carol, Betty; right, Elizabeth and Kathleen (who are also called Betty Lou and Kathy, like their namesakes in *Father Knows Best*).



Flying is Bob's great hobby now, though at one time —like Billy Gray—he zipped around on a motorcycle.



"Poço," the poodle, casts a wary eye as Bob enjoys a frolic in the swimming pool with Elizabeth and Barbara.

THE FABULOUS CROSBYS



Bing's always been his boys' best pal. Above, with Phillip (one of the twins, now 21) and Lindsay (18 this January).



Gary, Bing's eldest, is first to follow Dad into show business—Gary's own idea, but he's doing the Crosbys proud.



Linny, the youngest, thinks only of college, but takes after Dad in one respect—he's very good at golf.



Three new family starlets: The Crosby niece, Caroline Miller; Bing's son Gary and Bob's pert mid-teen daughter Cathy.



Bing and Bob started it all. Now the second generation is proving that it can carry on!

By MAXINE ARNOLD

PART TWO (Conclusion)

WHEN HIS FOUR SONS—first-born Gary, twins Phillip and Dennis, and young Lindsay—were “just kids” and Bing Crosby used to go Christmas-caroling with them, Bing was already kidding: “I have to beat Gary to the downbeat if I get to sing the lead!” About that same time, at the parochial school the boys attended, the choirmaster was stopped in the midst of running his students up and down the scale as he heard one of them reaching for a real low note. “Say, you sound—” the choirmaster began, and a Sister whispered, “That’s Gary Crosby.” Keeping his voice deep down, Gary explained, “I’m a baritone. I’ve got to be a baritone. . . .”

Gary himself doesn’t remember this. His own first memory of singing? “You mean alone, or any kind?” he cross-questions. “I remember being on *Command Performance* with Frank Sinatra during the war. And Dad taking me with him when he toured Army camps. As I (Continued on page 96)

The Bob Crosby Show, with daughter Cathy, is seen on CBS-TV, M-F, 3:30 P.M. *The Bing Crosby Show* is heard on CBS Radio, M-F, 7:30 P.M. Gary sings on *The Edgar Bergen Show*, CBS Radio, Sun., 7:05 P.M. (All EST, under multiple sponsorship.)

Bob and "Mom" Crosby



WHO'S WHO ON *The People's Choice*

A bright, new comedy show campaigns for laughs, with landslide, side-splitting results



JACKIE COOPER

JACKIE COOPER grew up in Hollywood but, in the same city, he outgrew his career as child star. Yet the famed "Skippy," who had planted his footprints in front of Grauman's Chinese Theater, still had his feet planted firmly on the ground. The road to obscurity was not for him. A role in the road company of "Mister Roberts," then two Broadway plays, "Remains To Be Seen" and "King of Hearts," marked his coming-of-age. He risked a variety of roles in TV dramas, found footlight maturity and said, "New York is where I grew up as an actor." As ornithologist Socrates Miller, he's back in the same studio at which he started his career at the age of 3. Now 33, he has a wife, Barbara, and a nine-year-old son, John, by a former marriage. He likes to swim, fish, beat the drums, and is acclaimed one of the country's top 20 sports car drivers—and a star twice over.

★

PAT BRESLIN

BRUNETTE with green eyes, Pat Breslin has the luck of her Irish ancestry. Or is it pluck? The daughter of Judge Edward Breslin of New York City, Pat won her TV role as Mayor Peoples' daughter Amanda by being photographed in the pilot film from the knees up only. She'd broken her foot and was ignoring a prescription of six weeks in bed. Pat is the girl who started at the top in TV—as Juliet in the NBC-TV production of "Romeo and Juliet"—and stayed there for more than 350 roles in major video dramas. She's been in training since she was five and debuted in a dancing school program at Carnegie Hall. Following student productions at Ursuline Convent and the University of Rochester, she met her husband, actor-writer David Orrick, in the road company of "Private Lives." They wed in '53.

The People's Choice, a Norden Production, is seen over NBC-TV, Thurs., at 8:30 P.M. EST, as sponsored by the Borden Company.



LEONID KINSKEY

THE indigent artist Pierre is played by Leonid Kinskey, whose friends accuse him of attending a School of Dialect to maintain his old-country accent. Voice and intonations have been his stock in trade through 104 movies and a wad of TV roles, where he's played Mexicans, Germans, Frenchmen, Italians and Arabs. Back in St. Petersburg, Russia, his banker-father frowned on his acting ambitions. But Leonid joined a traveling revue that wound up in South America. He landed in New York in 1925, joined Al Jolson's "Wonderbar" show in 1930. When the show came to Hollywood, he was "discovered" by Ernst Lubitsch. When he wants to beat a hasty retreat, Leonid cues his wife, the former Countess Iphigenie Castiglione, with his first on-stage line: "Why did I come to this castle?"



MARGARET IRVING

MARGARET IRVING's career began by accident. At the age of 12, living with her widowed mother on a Uniontown, Pennsylvania, farm, she dressed up for a costume party as a "grande dame." A photographer took her picture, entered it in a contest for the world's ten most beautiful women—and Margaret placed seventh. As a result, a New York producer offered her a role and, though he sputtered at her pigtails, he launched a career that had her playing foil to such comics as W. C. Fields, Cantor, Jolson, Fannie Brice and the Marx Brothers. Another disguise, a black wig and Italian accent, won her the first of many roles in Sigmund Romberg operettas. She's appeared in movies and in *My Little Margie* on TV. As Aunt Gus, she shares a trailer with Jackie Cooper, which is type-casting. Her husband William James publishes a trailer magazine and they only recently settled down in a stationary home in Long Beach.



JOHN STEPHENSON

SIX-FOOT-ONE John Stephenson, who plays the "heavy," Roger Crutcher, left the Midwest twice. Born in Darlington, Wisconsin, he made his debut at 13, with the Kenosha Little Theater. His first departure took him all the way to China, where he did combat duty with the Air Force as a radioman-gunner. Then, having picked up his Bachelor of Science degree, with a major in drama, at Northwestern University, John left again, ne'er to return. Not that he has anything against the Midwest. But there's been no time for visits home. John arrived in Hollywood in 1948 for a visit, has since enjoyed a flood of good parts on radio and in television and the movies. Blue-eyed and brown-haired, John likes swimming and tennis and, after his wife Jean and their North Hollywood home, loves golf most of all.



PAUL MAXEY

WHEN portly Paul Maxey isn't looking like Mayor Peoples in *The People's Choice*, he looks less like an actor and more like a stockbroker. He comes by this air naturally, for he worked amid the bulls and bears for sixteen years. Born in Wheaton, Illinois, Paul attended St. Michael's Academy there, then completed his education at Pasadena City College. As a hobby, he joined the famed Pasadena Playhouse in 1926, appearing in 187 of its productions. Shortly before the war, he became an ex-stockbroker and started rolling up some impressive show-business figures, including more than 150 movies, 200 stage productions, and nearly all TV shows originating in Hollywood. He's a veep of the Hollywood actors' club, the Masquers, still lives in Pasadena and, unlike his video role, is a bachelor.



CLEO

MAKING her TV debut, Cleo proves a scene-stealer. In private life, her best friend is a raccoon, Davy Crockett, and the way to her heart is with steak and cheese.





Dancer Mary is ideal, as Barrie's immortal "little boy." Below, fencing with Lucas Hoving at the Silvermine (Conn.) Guild Ballet School.



Mother Mary and daughter Heller both "had something to crow about," when they appeared on stage—and TV—in "Peter Pan."



MARY MARTIN—

*A long-time friend—and famous writer
—reveals the inner spark which
sets a vivid star aglow on TV screens*

By RADIE HARRIS

OH, MY HEART belongs to daddy, 'cause my daddy he treats it so well!" It was Mary Martin, perched on a piano in a Main Bocher creation of peach chiffon, singing the number that first catapulted her to Broadway stardom, seventeen years ago. And, as I listened to these famous Cole Porter lyrics, the scene before me receded in the distance, like a flashback in a movie. No longer was I at CBS Playhouse 72, among the select gathering of friends invited by Mary and Noel Coward to watch them perform in "Together With Music." I was suddenly transported back to the Imperial Theater on that November 9th, 1938, opening night of Vinton Freedley's new musical, "Leave It to Me."

"A young friend of mine is making her debut tonight," I had whispered to my next-seat companion that night in 1938. "She's never played on *any* stage before, and here she is in a Broadway show with three such veteran performers as Sophie Tucker, Victor Moore and William Gaxton. I'm so

Continued ➤



Party-goer Mary and writer Radie Harris rock with laughter, at a quip from Mrs. Oscar Hammerstein—whose husband wrote the book and lyrics for "South Pacific," in which Mary starred.

Perennial Peter Pan





Mary first won Broadway hearts singing of "Daddy" in "Leave It to Me."



With Ezio Pinza in "South Pacific," she brought new tenderness to musicals.



Noel Coward introduced her to London—she shored his TV debut here.



International triumph: George Abbott, Mary, Helen Hayes, Heller, and Don Murray in "The Skin of Our Teeth." Last year's revival of the Thornton Wilder classic was a hit on both sides of the Atlantic—and on NBC-TV.

MARY MARTIN

(Continued)

nervous for her my palms are wringing wet. Please, if she's good, applaud loud for her. There are only six of us in this celebrity-packed audience who know her, so she needs all the support we can give her. Oh, yes. Her name? Mary Martin."

The curtain will now be lowered to denote the lapse of time, during which my young friend stopped the show so cold with her naughtily naive rendition of "My Heart Belongs to Daddy" that our applause was drowned out in the deafening ovation she received from the entire house. My escort turned to me and twitted, "Is that the little newcomer about whom you

Mary stars in the musical "Peter Pan," on *Producers' Showcase*.

Home base, for Mary Martin Halliday, is their house in Connecticut. There's also an apartment in New York City and a coffee plantation in Brazil, where Dick and Mary hope to settle, when not flitting about the world.





Viewers wrote Mary many glowing letters, after their "visit" to her home, via Ed Murrow's *Person To Person*, over CBS-TV.



TV screens showed the needlework rug Mary made, bearing the inspiring Chinese proverb which spells out her dream.

Perennial Peter Pan

were so nervous?" And such is the miracle of sudden success that, by the time we had fought our way back to her upstairs dressing room, the six old friends had expanded to such new friends as Elsa Maxwell, Jules Glaenger, and Winthrop Rockefeller, who swept her off to supper at El Morocco—but not until Mary had first taken me aside to ask, "Is it all right for me to go?"

Just as they were about to leave, another tuxedoed stranger rushed up to her and, enthusiastically planting a kiss on either cheek, exclaimed, "Darling, you were absolutely mah-velous." (Continued on page 73)

NBC-TV, Mon., Jan. 9, 7:30 P.M. EST (color and black-and-white).

A rare family portrait, from Radie Harris's own collection, taken in 1952: Dick and Mary Halliday, their daughter Heller, and Mary's son Larry (now married). At right, Mary and Heller on their memorable tour of Europe, with "Skin of Our Teeth."





Truly a "Honeymooner"

But Joyce Randolph didn't take much stock in marriage—until she met a handsome broker



Joyce and bridegroom Dick Charles entertain the two who introduced them—designer Peggy Morrison and her husband (on couch). In the kitchen, Dick's an expert "de-froster," Joyce is the rotisserie chef.



By GREGORY MERWIN

LET'S FACE IT: It's not easy being married to a man who comes home each day from a sewer—not even in make-believe. So it's little wonder that, when "Trixie Norton" got married—really married—she wed a stockbroker who, although he may have to thumb through some inky old stock certificates during the course of his work, at least deals with things which have a kind of a money smell (and is that bad?).

Just so we don't start off with the wrong impression, Joyce Randolph—who plays Trixie on Jackie Gleason's *The Honeymooners*—didn't marry a stockbroker just to get away from her sewer-inspector husband on that hilarious show. After all, Richard L. Charles is a young six-footer who is just breaking out of the acting business and into (Continued on page 102)

Joyce Randolph can be seen as Trixie Norton in *The Honeymooners*, Starring Jackie Gleason, CBS-TV, Sat., 8:30 P.M. EST, as sponsored by Buick Dealers.

Dick thinks his bride buys perfume by the carton! But practical Joyce made the vanity herself—from an old desk.

They did a lot of the decorating "on their own," and lacquered most of the furniture in dramatic black-and-white.

Joyce loves clothes, and not just at trousseau-time. She prefers vivid colors, simple lines—and "bargains."



BURNS AND ALLEN *Plus*



Something new has been added to George and Gracie's show



Father and son set out for work, from the Burns home in Beverly Hills—together. George gave Ronnie every chance to choose any career he wanted, is mighty proud that "show business" proved irresistible!

By **BUD GOODE**

MAYBE we should change the billing from 'Burns and Allen' to 'Burns, Allen, and Burns,'" kidded Ronnie, George's and Gracie's 19-year-old son, the newest addition to television's real-life acting families.

"No," said George, "it sounds too much like a legal firm. After all, we are still in show business. Besides, it wouldn't be fair to Gracie to have Burns mentioned twice."

Ronnie, over six feet tall and weighing 170 pounds—all muscle, as a result of 15 years of swimming and water-skiing—is the kind of clean-cut American boy who is sure to have sand in the cuffs of his blue-jeans. Handsome, perennially sun-tanned, and with a smile as bright as an ocean whitecap, Ronnie has a sparkle in his eyes at the pleasant thought of having finally found the one job he was best cut out for—acting.

But there was a time not too long ago when Ronnie wasn't sure what he wanted to do. Acting, as a career, was arrived at only after Ronnie's "what-I-want-to-be" had bounded around like the ball in a trained-seal



George and Gracie are enjoying new roles of their own—as grandparents of their daughter Sandra's baby girl, "Laurie."

See Next Page →

a tall, talented son named Ronnie

BURNS AND ALLEN *Plus*

(Continued)

act. George's own personal advice to Ronnie had always been: "Pick any job you like. But try to find one you'll be willing to work at *for free*. That's the one you're sure to be a success at."

Though George and Gracie never tried to force their children, Sandra and Ronnie, into any special job, when Ronnie, at 17, had not made a selection, George thought he would make a few suggestions. One day he said to his son, "Ronnie, why don't you take up law? I don't care what business you do finally go into, I think you'll find the law a good basis for every job."

Ronnie, always willing to please, said, "Sure."

George recalls, as he tells the tale, "It's not that Ronnie wanted to be a lawyer, you know. But, as long as I wanted him to become a legal eagle, it was okay with him. Ronnie never will do anything to upset the apple-cart."

"He later called up his sister, Sandra, to tell her the news, and I heard him on the phone. He said, 'Hello, Sandy, I'm going to be a lawyer.'

"She said, 'When did you decide?'

"Ronnie said, 'I didn't; Dad did.'"

George continues describing Ronnie's would-be careers: "Ronnie was a 'lawyer' for about three or four months and then his mother, who paints water colors as a hobby, saw a picture Ronnie had done in school. She said, 'Ronnie, you paint so well, you ought to be an architect.'

"He said, 'An architect? Sure, why not . . .'

"He called up his sister again, saying: 'Hello, Sandy, I just gave up law, I'm an architect now.'"

Ever since he was a child, Ronnie's always been two things—cooperative and agreeable with his family. Personality-wise, he's something of a diplomat. That's why George says, "Speaking of careers, I've always thought Ronnie should have gone into the State Department. He always manages to make ends meet."

"For instance, when he was four years old and Sandra was five, I bought a new dictionary for \$40. The kids promptly got their hands and their mother's scissors on it. Beginning with the A's, they began cutting out all the pictures. When I caught up with them they were half-way through the S's—as in 'stutter,' for that's just what I found myself doing as I bawled them out. I'd no sooner begun than Ronnie turned to his sister and said, 'You (Continued on page 86)



Family harmony: George leads his favorite quartet in a stirring rendition of his favorite theme song, "I Love Her, That's Why." At the left, son-in-law Young Willhoite, III, and Ronnie. At the piano, Gracie (the song's inspiration) and daughter Sandra Burns Willhoite.



Tuesday night is usually home-rehearsal night for the three show-business Burnses—except when Ronnie baby-sits with his niece Laurie!

The George Burns And Gracie Allen Show, with Ronnie Burns, CBS-TV, Mon., 8 P.M. EST, sponsored by B. F. Goodrich Company and Carnation Company.

Mary Martin—Perennial Peter Pan

(Continued from page 67)

"Who was that?" Mary asked as he rushed downstairs to the stars' dressing rooms. "That, darling, is Noel Coward!" was my answer. And such is the moving finger of Fate that, eight years later, this same Mr. Coward was to introduce Mary to the British public at the most famous theater in London, the Drury Lane, in his musical "Pacific 1860"—and, eight years after that, Mary was to introduce Noel in his American TV debut as they sang and danced "Together With Music" to their vastest audience, ninety million viewers!

So certain was Bill Paley, CBS Chairman of the Board, of the assured success of this co-starring team that he did what is generally considered a risky thing in show business. He planned a celebration, immediately following the telecast. It was at this supper party at "21" that Noel said of Mary, "Working with her is like working with another half of me. Not since my adored Gertie (Lawrence) have I ever had a partner who so shared my exhaustless capacity for work." And, like Gertie, she has that "extra special" quality of which stars are made.

It was through my beloved Gertie Lawrence, my closest friend until the day of her tragic death, that I first met Noel. It was this bond that got our friendship off to a wonderful start and cemented it through the years of many happy reunions in London, New York, Hollywood—and even Las Vegas, where I saw him repeat his Cafe de Paris success at the Desert Inn, as I had known he would.

By a strange coincidence, Mary Martin also came into my life through a mutual friend. Joy Hodges, who studied with the same singing teacher as Mary in Hollywood, dropped me a note telling me that Mary was coming to New York to try her luck in the theater. Mary had come to Hollywood first, via her home town of Weatherford, Texas (population 4,000), but she had been thumbed down as being "unphotogenic and inexperienced." Joy reminded me that my native New York can be a terrifying place to a young stranger, jobless and alone, and asked me as a special favor to please take Mary under my wing. "She's a darling and very talented," she hastened to assure me.

Now, as you well know, there is no trick to meeting famous people *after* they have arrived. Success breeds success and *everyone* climbs aboard the bandwagon then. To me, it has always been a far greater thrill to have known Audrey Hepburn before "Roman Holiday" or "Gigi" skyrocketed her to overnight fame—Lauren Bacall, when she was a hostess at the Stage Door Canteen—Shirley Booth, when she was my fourth-floor neighbor at the Hotel Algonquin—and so many others who have since scaled the heights.

And so, when I received Joy's letter, I immediately called Mary and invited her to lunch with me. I felt a protective interest in Mary before we had even finished our first luncheon course. She looked like a reasonable facsimile of every small-town girl in a Big City, with a wardrobe that can only be described as "tacky Texas." But she had a natural friendliness and warmth that has never changed. It is still her greatest charm, and no one who meets her can fail to succumb to it. During that first luncheon visit, I learned that Mary had to get a job quickly, not only to support herself, but her seven-year-old son Larry, offspring of an elopement with a Weatherford Romeo which had ended soon after Larry's birth. Larry is now married and can't wait to make

Mary a grandmother—and, if you think that makes us *both* feel old, you're absolutely right!

Turning back the clock seventeen years, everything is so indelibly printed in my memory that it seems like yesterday, and yet how much water has flowed under the bridge since then! Has Mary changed with the overwhelming success that has come to her? Superficially, yes. When we first met, she was living in a theatrical boarding house on Sixth Avenue. She now commutes between her beautiful estate in Norwalk, Connecticut, a hotel suite at the Dorset, and a coffee plantation in Brazil—when she isn't traveling to London, Paris, Rome, Madrid, Rio, Jamaica—her fame is international.

Before, she had a limited budget for wardrobe and no style sense. Now she has most of her clothes created for her by Main Bocher, and is so exquisitely groomed on all occasions that she is included in the top list of "best dressed women," along with such other fashion plates as the Duchess of Windsor and Mrs. William Paley. Where, before, she rode on subways and busses, she is now driven by a liveried chauffeur in a Rolls Royce, especially imported from England. Where, before, her "heart belonged to Daddy," it now belongs to Richard Halliday and her three children, fourteen-year-old Heller, twenty-five-year-old Larry and his lovely Swedish bride. Basically, however, she is still the same endearing, unspoiled person I knew "when."

Mary has never had an opening since "Leave It to Me" that she and Richard haven't always included me on their personal invitation list. And so, of all her shows—"Lute Song," "One Touch of Venus," "Annie Get Your Gun," "South Pacific," "Kind Sir," "Peter Pan" and "The Skin of Our Teeth"—I've only missed one: "Pacific 1860" in London, in 1947, because I was on this side of the Atlantic. I was also Mary's ringside guest when she played her only supper-club engagement at the Rainbow Room (where the eager grinning young hooper in the chorus was Van Johnson!).

And I was at the New York Paramount when she made her first personal appearance in conjunction with her film debut in "The Great Victor Herbert"—a film, I hasten to add, which conditioned her against movies from then on. It was during the shooting of this picture that the Paramount story editor took more than an executive interest in future properties lined up for her. When she returned to New York for her personal appearance at the Paramount, I nonchalantly said, one day in her dressing room, "You are going to marry Richard Halliday." "What makes you say a thing like that?" Mary countered in wide-eyed amazement. "Because you mentioned his name far too often, far too casually, at lunch today!"

It wasn't too long afterwards that all her other friends were stunned by the "surprise" announcement that Mary had slipped off to marry Richard Halliday. During the fifteen years of their merger, theirs has been a partnership, not only domestically but professionally, too. Richard is the guiding light behind Mary's career. He selects her properties, negotiates her contracts, chooses her wardrobe, handles her mail and phone calls—with the aid of a secretary, of course—and acts as general buffer between her and the overwhelming demands that normally clutter up the life of a star. Because Mary is like Ado Annie in "Oklahoma!"—just a "gal who can't say 'no'"—Richard always an-

swers the phone. He *can* say "no," but he does it with such gentlemanly charm (he's a Southerner, too, *suh*) that no one ever takes offense.

Whenever Mary is in a play, Richard is always around to safeguard her privacy from hordes of visiting firemen and unwelcome intruders. During one of her musicals, he even barred the producer from backstage, a gesture vociferously applauded by the rest of the company! Between matinee and evening performances, they invite close friends to dine with them in Mary's beautifully appointed dressing room and, if the food is superb and the waiter's face familiar, it's because both of them are courtesy of the "21 Club."

After the show, they usually drive straight home to Connecticut and only come to New York on matinee days and for special obligations, such as a recording session or a charity affair. Mary is gregarious and likes parties but Richard is retiring and hates them—so, although they are deluged with invitations, they rarely accept any. Mary is still recuperating from the unusual excitement of two recent parties within a month—Bill and Barbara Paley's buffet supper for her and Noel Coward at "21," and Frances and Sam Goldwyn's dinner dance at the Ambassador, when "Guys and Dolls" premiered.

I've had many happy visits with the Hallidays over the years, but it wasn't until a few weeks ago that I ever saw Mary alone. When she arrived for lunch at "21"—by now you can gather that this restaurant is her favorite rendezvous—her entrance created quite a stir, not only because she was congratulated on all sides for her TV performance, but because she was a "new face" among all the regular patrons. It was the first time in seven years that she had lunched out for a purely social date! Afterwards, when we went shopping together at Bergdorf's, Mary confessed that this was also the first time that she had shopped "on her own" in the same interval! "I order everything from advertisements that I don't have made," Mary explained. "Or Richard or my maid, Gladys, shop for me."

But, even when Richard isn't along, his influence is felt. Mary was looking at some woolen ensembles. "I'm always cold in the country, especially around my legs, and I love slacks," she told me. "But Richard loathes them, so I never wear any." At lunch, she picked up a cigarette and smiled guiltily. "I'm not supposed to smoke, but Richard says I can have one a day." If Mary defers to Richard's every wish, it's because she never questions the wisdom of his guidance or his ability to execute all the manifold duties he assumes to protect the vitality she needs for her work, and the freedom to concentrate on her career, and their daughter Heller.

Heller is an amazing child. No one could be further from a "little hellion"—which is the meaning of her unique Southern name. In the Halliday household, she is called "Madame Queen." And a queen she is—gracious, beautifully mannered, with none of the precociousness of the usual stage brat, although she has been acting since she was five, when she played one of the children in "Annie Get Your Gun." During the road tour of this musical, Mary was always so worried about Heller's performance that Richard threatened to take her out of the show. Mary has never been nervous about Heller since, and in "Peter Pan" and "Skin of Our Teeth" she treated her as objectively as she did the rest of the company.

When there was no role for Heller in "South Pacific," Heller was miserable. Every time she would go to a performance and watch young Barbara Luana play Ezio Pinza's daughter, she'd come backstage afterwards and whisper to Mary, "Don't you think Barbara's getting too old for the part?" But, by the time Mary took "South Pacific" to London, Heller was no longer interested in hastening Barbara's growth. She now wanted to be a ballet dancer, and she was lucky enough to be accepted by the Sadler Wells Ballet School. Her large brown eyes (a happy inheritance from both Mary and Richard) danced with excitement as she told me how much she loved her classes, when we dined together in the beautiful Grosvenor Square flat Mary and Richard had leased.

But now, with her last stage and TV role in "Skin of Our Teeth" behind her, and back at school, Heller has dropped her mantle of actress and ballerina—and everything connected with her career—as if it were just another dress she has outgrown. At fourteen, she is a typical teenager and, if you don't know her theatrical background, you would never suspect she had ever appeared on the stage. Recently, at her school play, Mary and Richard were rather startled to see her in the last row of the chorus with not even one line to say. "Didn't you try out for a speaking part?" asked her bewildered parents. "No, I didn't know anything to sing or dance," was Heller's amazing retort.

Heller, be it said, at this writing is more interested in love than a career. Romance has reared its lovely head in the person of her "best friend's" brother. His name is Clay Hill and he was on the stage, too. I say *was* advisedly, because after his one appearance as John Kerr's younger brother in "All Summer Long"—in spite of his excellent notices—Clay's parents laid down an ultimatum. No more acting until he finished school! So he's at a military school in Washington, where, if he isn't majoring in English composition, he should be. He writes Heller at least seven letters a week. He has to—to keep up with hers!

Since it is true that "an apple never falls far from the tree," Mary is also blessed with a wonderful son. Larry, as a youngster, was never fascinated by the fact that his mother was a famous stage star, nor was he the least bit interested in the theater. He wanted to remain in Texas and be a horse doctor, or a rancher, or

a farmer. And so Mary let him stay in Weatherford with her widowed mother and it wasn't until after her mother's untimely death, and Larry came to New York during the run of "South Pacific," that the stage bug hit him, too.

Little did Mary dream, when she ran a dancing school back home and tried so hard to teach her young son a few tap steps, that some twelve years later he would make his stage debut as a "Seabee" in the London production of "South Pacific," dancing the very same steps in the "Honey Bun" number! Uncle Sam soon nipped Larry's career in the bud, however, just as he was getting started, and put him in another kind of uniform. He's still in service in London, in charge of special entertainment for the Air Force.

Larry's married now to a beautiful Swedish girl, whom Mary, Dick and Heller met for the first time when they were in Paris last summer with "Skin of Our Teeth," and the entire Halliday family promptly fell in love with her. Maj (pronounced Mai) is a brilliant clothes designer, but she hopes her greatest talent will be as a mother. She and Larry want a large brood, and they don't want to rely on the precariousness of show business to help support them. They want firm roots, and so Larry has turned to the interest of his childhood again—the good earth. As soon as he returns to civilian life, he and Maj want to run the coffee plantation which Mary and Dick have bought in Brazil—and start their nursery there.

This 300-acre paradise is the "Shangri-la" that Mary and Dick hope to retire to in their "lean and slippered years." In the meantime, they hope to spend from three to six months a year there, depending on their schedule, as time goes by. They discovered this remote spot, twenty-five miles from the nearest inhabited post and only accessible by private plane from Sao Paulo, when they visited Janet Gaynor and Adrian there last winter, and immediately bought the only other acreage for sale in this isolated area. "The brilliant foliage is like something out of Van Gogh," Mary glows. "The climate never varies—it is always summer, with no humidity. And the price of the house we've bought cost less than the one guest cottage we added to our Norwalk cottage for Larry and Maj! By the same economics, six servants cost less than one in New York."

No wonder Mary's eyes blazed with ex-

citement as she described all this to me. Only two people, very much in love, and with an inner contentment, can shut themselves off from the rest of the world so completely. Mary and Richard are those people. Of all the actresses I know, Mary is the most fulfilled, because her career, while very important to her, has never been her all-absorbing passion. Unlike so many other actresses, who have no interest *but* their work, Mary has other resources to fall back on. She recently took up painting, and now she can't wait to get to Brazil to capture this landscape beauty on canvas. Her tapestry and needlepoint are exquisite, but then there isn't anything her eyes see that her hands can't make. She is an avid reader, but her only complaint is that she never gets enough time to catch up on all the books piled high on her shelves. She has a green thumb she'll put to great practical use on her coffee plantation—which is not only decorative but productive, she hopes!

Amazingly enough, Mary never thinks of herself as a star. "I always think of someone like Joan Crawford or Merle Oberon as being a star," she recently told me. "I never think of myself on that same glamour planet." Mary would be the last person to deny that she doesn't enjoy the accoutrements of success—financial security and world-wide popularity. But, to her, the greatest satisfaction doesn't come from adulation, fame, beautiful clothes and jewels, but from the talent to make an audience laugh and cry. If she were asked to name the high spot of her entire career, she would tell you, "It is remembering the sounds of children seeing 'Peter Pan' for the first time."

She won't be hearing those sounds again but she will be imagining them as she revives "Peter Pan" on TV, by popular request, on January 9. This will be her only TV commitment until fall, when she will revive another favorite of hers—never before telecast—"Annie Get Your Gun." Before she introduces this Irving Berlin-Dorothy and Herb Fields musical on TV, she's planning to tour it on the West Coast. "We played 'Peter Pan' and 'The Skin of Our Teeth' to a live audience first," she observes, "and it was a wonderful break-in for our TV debut. I'd like to do this all the time, with every show. Funnily enough, although I've never liked pictures, I adore the medium of TV."

Mary's TV appearances have been deliberately few, and each one carefully chosen for their diversified appeal. Certainly, to run the gamut from co-starring with Ethel Merman to "Peter Pan" to "Skin of Our Teeth" to performing as Noel Coward's song-and-dance partner has proven her extraordinary versatility. Perhaps the one that drew the most fan mail was that night in April, 1954, when Ed Murrow visited her, *Person To Person*, at her home in Norwalk. Here was Mary, with all her natural warmth, charm and gaiety, coming into your homes and making them glow with her radiant personality.

The next day, Mr. Murrow was flooded with requests for the Chinese proverb Mary had woven into the needlepoint rug she made for her living-room floor, and which she had shown to the TV audience. Because it is the philosophy of life that she lives by—and has made her the great human being she is—I can't think of a better way to end this article than to quote it for those of you who might have missed it: "If there is righteousness in the heart, there will be beauty in the character. If there be beauty in the character, there will be harmony in the family home. If there is harmony in the home, there will be order in the nation. When there is order in the nation, there will be peace in the world."

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Father Knows Best

(Continued from page 58)

Knows Best, saying proudly, "They're all mine—almost."

What does it take to become a successful father? With his experience in raising "two" families, Bob Young knows best that the successful father must be all things to all children: Provider of love, encouragement and allowances; teacher of assorted school subjects from Art to Zoology; and part-time psychologist. He has to know all the answers to "why" and "when" and "how." And, among other things, he also has to be at home on a horse, a motorcycle, or in an airplane.

Of course, no father can be expected to bat 1000 in all these areas, but it can be said safely that Bob Young—six feet tall, golfingly athletic, and with a wide-screen smile—does one of the best all-around jobs of fathering his brood of any man in the country.

It is inevitable that his TV children, Billy Gray, Elinor Donahue and Lauren Chapin, come to Bob with some of their real-life problems, for they spend as much time with him on the set as they do with their own families.

Billy is the only "son" in Bob's life. But, as Bob says, "Boy or girl—it doesn't make any difference what the sex of a child is. They all need love, understanding, recognition, a sense of being needed. You have to give them time. With a boy, you play ball. A girl, you take shopping."

Seventeen-year-old Billy is mechanically minded. With a father-like pride, Bob encourages this interest. One Christmas, Bob gave Billy subscriptions to *Popular Mechanics* and *Popular Science*. And when Bob, a pilot, flies to San Diego or other near-by points, he takes Billy with him in his plane. Bill says he likes flying. But, at the present moment, motorcycles are Bill's favorite form of transportation. ("Gee," he explains, "a plane costs so much.")

Billy gets five units of credit from the studio school in mechanical arts. With Bob's steady encouragement, he has taken up welding, plastering and electricity. Bob proudly says, "Though the rest of us just stumble over them, Billy can tell you what every cable and switch in the studio is for."

Young Bill has become an excellent welder. Bob helped him buy his first complete welding set at a cost of \$500. Billy has already done enough welding on his friends' motorcycles to pay for the set.

Bob describes Billy as a brilliant student but shy—"You never know on first meeting that he is so talented." One day Bob admired a new oil filter system on the boy's motorcycle. The chrome shone like silver. The next day, Billy, without asking, installed one in Bob's car. Another time, when Bob's automobile kept stalling, he asked Billy to look at it while waiting for the mechanic. Billy lifted up the hood and poked about in the mysterious interior. After a few minutes of diagnosis, he announced, "The carburetor idling jet needs to be set up."

By then the motor mechanic had arrived. After a look, he described the car as very sick indeed—he said it had to be towed to the garage to have the carburetor boiled. Bob said, "Billy says it's the what-do-you-call-it. Maybe we should let him try to fix it."

With a simple twist of the screwdriver, Billy turned the jet up and solved the problem. Bob said, "In this case, I knew Billy knew best."

All of the children on the set are good students. Reading is one thing they enjoy in common. They frequently come upon new words which they write down and, at



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the end of the day, the three youngsters and Bob have a "word" meeting, where he explains the word, its history and origin (a practice he developed with his own four children at home).

Etymology—the study of words—is a hobby of Bob's. And "etymology" is now one of the words the children have added to their own vocabularies, though ten-year-old Lauren insists on calling Bob an *entomologist* (which happens to mean "a student of insects").

Everybody in the cast knows that Billy is "good at everything." One afternoon during a word session, "ambidextrous" came up. When Lauren learned the word meant being able to use both hands with equal ease, she decided that she was going to be "good at something," too. So now Bob spends an extra few minutes every afternoon with Lauren while she practices writing with both her left and right hands. Lauren is determined to be ambidextrous—even though she can't pronounce the word yet.

Though Bob likes to encourage Lauren's real-life interests, her talents as a tomboy are sometimes almost too much for him. "That girl," laughs Bob, "never rode a three-wheel trike. I'm sure she started immediately on a two-wheeler." Lauren also swings on rings and bars and jumps on the trampoline.

She likes to ride, and can saddle her own horse. The *Father Knows Best* family generally works one day a week at Columbia Studio's ranch, where Lauren does her between-scenes riding. Once, after saddling up, she said to Bob, "Come on, put a saddle on that horse. It's a cinch." Bob complied, but he failed to "cinch" up the saddle strap—and he and the saddle hit the ground together.

Bob has had two tomboy daughters of his own and had been thankful when they got through that period. But, like any good father, he's willing to go through the stage once more—even at the risk of life and limb—to encourage his show-child.

In contrast with her tomboy nature, Lauren is a softie at heart. "Given an opportunity," says Bob, "Lauren would like to run a shelter for lost and lonely animals. She somehow brings in all the stray cats and dogs in the neighborhood. She will go without food herself to feed them."

One day, a lost parakeet arrived on the set. Its wing was slightly injured, so Lauren took charge. She nursed it back to health, feeding it scraps from her own lunches, and Bob brought it some seed. Later, when the bird was well again, Lauren offered it to Bob. "There's no room in my cage at home," she said, "and, besides, you helped look after 'Budgie' when he was hurt. . . ."

In an area such as this, where children are emotionally involved in their interests, Bob's attitude is one of acceptance, definitely not of criticism. He reassured Lauren that he would take good care of "Budgie," give him loads of love, and then happily took the bird home.

Lauren also receives encouragement from Bob with her singing. She likes to harmonize. Though she's only in the fourth grade, she can read notes, knows her musical staff, sharps, flats, and proudly says, "I sing in the key of E-flat, A-flat, and C." Lauren is also a good math student—but, when Bob tries to help her, she says, "You always give me the *hard* ones."

Bob's oldest show daughter, Elinor Donahue, 18, is a good student, too. At present she's studying psychology and History of the Theater. Elinor wants to be an actress and is grateful to Bob for every second he devotes to her. She says with a sigh, "Just think, Mr. Young is a movie star!"

When Bob has visitors on the set, or an interview to do, Elinor comes over to stand in the reflected light of Robert Young, the movie star. Bob understands.

Aside from dramatics, Elinor's main interest lies in dancing. "In this regard," says Bob, "Elinor is very much like my own daughters, Kathy and Barbara—except that Elinor dances professionally, and my kids dance for the help it gives them in posture and carriage."

During the time Elinor was studying English literature, Bob and his wife, Betty, gave her an elegantly bound book of sonnets for Christmas. Bob had seen her thirty-five-cent copies of the books recommended for the course, and thought the classics deserved a more elegant binding. Elinor relies on Bob's help—especially, of course, in History of the Theater. She says impressively, "Mr. Young went to the Pasadena Playhouse, and he knows everything about dramatics."

As for Bob's own history, Robert George Young was born in Chicago on Washington's Birthday, one of five children. His father was a building contractor who moved his family to Seattle when Bob was three. At eight, Bob was helping the family budget along by working as a helper on a grocery delivery truck. When Bob was ten, the Youngs moved to Los Angeles. All through grade school and Lincoln High School, Bob had odd jobs. He sold newspapers, worked as a soda jerk and in the press room of the *Los Angeles Times*, drove a cleaning truck, and worked as a grease-monkey in a gas station.

After graduation, he was a collector for a building and loan company, then worked in a Lake Tahoe bowling alley, and finally in a Los Angeles stock brokerage house when the crash came in 1929. One day shortly after, when he was employed by the Farmers and Merchants Bank, his high-school dramatic teacher came up to his window. She gave him a letter of introduction to the Pasadena Playhouse. During the next four years, Bob appeared in forty-five productions at the Playhouse, then won the lead in the touring production of "The Ship."

He was signed to a movie contract at M-G-M and was immediately loaned out to Fox for "Black Camel," first of the Charlie Chan films starring Warner Oland. He next won critical attention as Helen Hayes' son in "The Sin of Madelon Claudet." From there on, his acting career was a steady climb. He has appeared in nearly a hundred films, and was on the radio for five years as star of *Father Knows Best*.

In 1933, Bob married Betty Henderson, his high-school sweetheart. They have four children: Carol, 22, now married; Barbara, 18; Betty Lou, 12; and Kathy, 10. Bob describes his children as "two artists, one logician, and a pixie."

There are moments in the Young household that are just as tender and heartwarming as those on *Father Knows Best*. Bob is a completely understanding father when it comes to the heartaches of his own children. One recent Christmas, for example, in order to avoid duplication in the gifts from his children, he told his wife Betty to pass on the information that he would like some sort of alarm clock to wake him on the mornings he reported to the set of *Father Knows Best*, a half-dozen golf balls, and perhaps a new electric shaver. He spaced the prices on the gifts to fit his children's varying pocketbooks.

Then Bob took each girl in tow and they went Christmas shopping. Once in the store, of course, they had to go off and "buy something for Daddy." Bob didn't know until Christmas morning what that "something" was.

The first gift, from 10-year-old Kathy,

was a \$1.29 Mickey Mouse-type alarm clock that went "Ding." The second gift was a moderately expensive electric clock with a mellow "Bing-bong" chime. And the third gift was a relatively expensive clock radio which not only woke you to music, but turned on the coffee, too.

Little Kathy's face was all smiles when her inexpensive gift was first opened, because she knew her daddy needed an alarm clock. But, as the other clocks appeared, her face began to cloud up. Finally the elegant radio was too much for her, and her big brown eyes filled with tears.

"What's wrong, Kathy?" asked Bob surprised.

"You're sure to send back *my* clock," she stammered.

Bob looked around the circle of faces. Neither Carol, Betty Lou nor Barbara seemed upset at the duplication. Since it wasn't important to them, he made a quick decision—even as he gave the shiny new clock radio one longing glance. "Don't worry, Kathy," he smiled, "yours is the one I'll be using . . ." Kathy's smile was more than enough reward.

Having partially raised two families through their adolescent years, Bob well knows the problems that period presents: Allowances . . . clothes . . . teen-age telephonitis . . . and dating!

"Allowances," says Bob, "are as important at home as they are on *Father Knows Best*. Betty and I have tried to teach the children the importance of money, what it will buy, and what it means in the way of work. So we have delegated certain jobs they should do—like putting away the linens, making their own beds, picking up after themselves, setting the table, and occasionally helping in the kitchen.

"On the program, we make it clear that the children have to earn their allowances, too. In fact, Kathy is always needling Jim

Anderson for a raise from twenty-five cents a week to thirty cents. She'll do anything short of blackmail to get it, too!" smiles father Jim.

"My Kathy at home is no different," father Bob admits. "She gets fifty cents a week, but 10-year-olds get wise fast. She looks at the fifty cents and then, with a wave of the hand, she says, 'It just doesn't seem to balance with all this . . .' But I explain that fifty cents is all she has earned and, if she wants more, there are plenty of things around the house that need doing, and she can take her pick of jobs."

Dating is one of the big problems that come up during adolescence. Though Father seems to be on the outside, looking in on this problem of dating, he experiences the same feelings of loneliness and being left out that his children suffer, both in the script and at home. "Between the ages of twelve and sixteen," Bob says, "the girls grow, they seem to flower. They get interested in boys. In fact, generally, they are bigger in size than boys. Boys, on the other hand, are in their shy and gawky years. The girls couldn't be more interested—and the boys couldn't be less interested. So we've tried to explain to our girls at home that, if they'll just be patient, it won't be long before the boys catch up with them in their interests."

Sex education is another subject that *Father Knows Best* has touched on, though it is admittedly a delicate problem to be presented on TV. "On the show," Bob says, "I have started talking to Bud a number of times and he has turned to me, saying, 'Now, look, Dad, if this is going to be the birds and bees again, I've heard all that.' Of course, we have always gotten a laugh out of that line, but the purpose is to at least indicate that this is something we have talked about.

"At home, it is quite another thing. I owe a great deal to my wife Betty in this regard. She has been alert and wise in handling the girls. We are fortunate that today we have films which we have gotten from the audio-visual aids department of UCLA and which have been a great aid to us. It's such an awkward thing for a father with four girls, yet I feel this is something which definitely is a family responsibility. So, together, Betty and I and the film, 'Human Growth,' have been able to explain life—beautifully illustrated in color, at that."

Besides his "two" families, Bob's other interests are golf, flying, PTA, and the Episcopal Theater Guild. Bob is president of the Guild, and they have been busy preparing the play, "The Valiant," with Bob playing the condemned man. He hasn't missed a Father's Night at the PTA, where he and his friend, Ralph Edwards, supply the talent.

His interest in airplanes has been a long-standing one, though he only took up flying in 1947. "It was kind of an odd parlay," Bob says, "from motorcycles to airplanes. During the war, I used a motorcycle for transportation to save gasoline. After the war, Betty wanted me to give it up, but I rather enjoyed it. Since I had been wanting to take flying lessons for years, she agreed to the flying, providing I would leave the motorcycle in the garage. Now she wishes I had the motorcycle back."

Whether he's on a motorcycle, in an airplane, at home or on the set, Bob's heart is dedicated to the best interests of his own family and his "show family." Bob knows best that a successful father must be all things to all children: Teacher of assorted school subjects from Art to Zoology, and provider of love, encouragement—and allowances!

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Monday through Friday

	NBC	MBS	ABC	CBS
Morning Programs				
8:30 8:45		Local Program	John MacVane	
9:00 9:15 9:30 9:45		Robert Hurligh Easy Does It News. Cecil Brown 9:35 Easy Does It	Breakfast Club	News Of America
10:00	Mary Margaret McBride 10:05 Norman Vincent Peale	Cecil Brown	My True Story	Arthur Godfrey Time
10:15 10:30 10:45	Weekday	Guest Time* News 10:35 Johnny Olsen Show	10:25 Whispering Streets When A Girl Marries	
11:00	Weekday	Story Time	Companion— Dr. Mace	Arthur Godfrey (con.)
11:15 11:30 11:45	Fibber McGee & Molly	11:25 Holland Engle Queen For A Day *Wed., Faith In Our Time	News, Les Griffith 11:35 Walt Disney's Magic Kingdom	Make Up Your Mind Howard Miller Show

Afternoon Programs

12:00	Weekday	Noon News 12:05 Here's Hollywood	Valentino Frank Farrell	Wendy Warren & The News Backstage Wife Helen Trent Our Gal Sunday
1:00 1:15 1:30 1:45	Weekday	News, Cedric Foster Luncheon At Sardi's Luncheon With Lopez	Paul Harvey, News Ted Malone	Road Of Life Ma Perkins Young Dr. Malone The Guiding Light
2:00 2:15	Weekday	News, Sam Hayes 2:05 Letter To Lee Graham America's Front Door	Martin Block	Second Mrs. Burton Perry Mason
2:30 2:45				This Is Nora Drake Aunt Jenny
3:00 3:15 3:30 3:45	Weekday Hotel For Pets Doctor's Wife	News 3:05 Ruby Mercer Show	Martin Block (con.)	Linkletter's House Party Fred Robbins Show
4:00 4:15 4:30 4:45	Right To Happiness Stella Dallas Young Widdier Brown Pepper Young's Family	News 4:05 Bruce & Dan	Broadway Matinee	Treasury Band- stand
5:00 5:15 5:30 5:45	Woman In My House Claude Rains Lone Ranger 5:55 Production Five	Bob And Ray 5:50 Wismer, Sports 5:55 Cecil Brown	Musical Express Bobby Hammack Gloria Parker Vincent Lopez	

Monday Evening Programs

6:00 6:30 6:45	Three Star Extra	Local Program	ABC Reporter Bill Stern, Sports	Jackson & The News Lowell Thomas
7:00 7:15	Alex Dreier, Man On The Go	Fulton Lewis, Jr. Dinner Date 7:25 Wall Street Final	Vandercook, News Quincy Howe	News Analysis, LeSeuer 7:05 Curt Massey
7:30 7:45	News Of The World One Man's Family	Gabriel Heatter Les Paul & Mary Ford	Events Of The Day	Bing Crosby Edward R. Murrow
8:00 8:15	Henry Taylor Boston Symphony Orchestra	True Detective	The World And You 8:25 News Voice Of Firestone	My Son, Jeep Johnny Dollar Arthur Godfrey's Talent Scouts
8:30 8:45		John Steele, Adventurer		
9:00 9:15	Telephone Hour	News, Lyle Van 9:05 World Of Sports Behind The Iron Curtain	News 9:05 Sound Mirror	News, Collingwood 9:05 Jack Carson
9:30 9:45	Band Of America	9:25 News Reporters' Roundup	9:25 News Offbeat 9:55 News	Amos 'n' Andy Music Hall 9:55 News, Trout
10:00 10:15	Fibber McGee & Molly News 10:20 Heart Of The News	Virgil Pinkley Orchestra	News, Edward P. Morgan Three Suns	Dance Orchestra
10:30	Stars In Action	Distinguished Artists	Martha Lou Harp	

Tuesday Evening Programs

	NBC	MBS	ABC	CBS
6:00 6:30 6:45	Three Star Extra	Local Program	Bill Stern, Sports	Jackson & The News Lowell Thomas
7:00 7:15	Alex Dreier, Man On The Go	Fulton Lewis, Jr. Dinner Date 7:25 Wall Street Final	Vandercook, News Quincy Howe	News Analysis LeSeuer 7:05 Curt Massey
7:30 7:45	News Of The World One Man's Family	Gabriel Heatter Eddie Fisher	Events Of The Day	Bing Crosby Edward R. Murrow
8:00 8:15 8:30	People Are Funny Dragnet	Treasury Agent Broadway Cop	The World And You 8:25 News Bishop Sheen	My Son, Jeep Johnny Dollar Suspense
9:00 9:15 9:30 9:45	News 9:05 Your Radio Theater—Herbert Marshall*	News, Lyle Van 9:05 World Of Sports This Is Civil Defense Army Hour	Sound Mirror 9:25 News Offbeat 9:55 News	News, Herman 9:05 Jack Carson Amos 'n' Andy Music Hall
10:00 10:15 10:30	Fibber McGee & Molly 10:20 J. C. Harsch Night Life With Nadine	Virgil Pinkley Men's Corner Dance Music	News, Edward P. Morgan Three Suns Take Thirty	\$64,000 Question

Wednesday Evening Programs

6:00 6:30 6:45	Three Star Extra	Local Program	Bill Stern, Sports	Jackson & The News Lowell Thomas
7:00 7:15	Alex Dreier, Man On The Go	Fulton Lewis, Jr. Dinner Date 7:25 Wall Street Final	Vandercook, News Quincy Howe	News, LeSeuer 7:05 Curt Massey
7:30 7:45	News Of The World One Man's Family	Gabriel Heatter Les Paul & Mary Ford	Events Of The Day	Bing Crosby Edward R. Murrow
8:00 8:15 8:30	College Variety College Quiz Bowl 8:55 News	Gangbusters Public Prosecutor	The World And You 8:25 News Your Better Tomorrow	My Son, Jeep Johnny Dollar FBI In Peace And War
9:00 9:15 9:30 9:45	You Bet Your Life —Groucho Marx Truth Or Consequences 9:55 Travel Bureau	News, Lyle Van 9:05 World Of Sports Front Page Exclusive Family Theater	Sound Mirror 9:25 News Offbeat	News, Herman 9:05 Jack Carson Amos 'n' Andy Music Hall 9:55 News, Trout
10:00 10:15 10:30	Fibber McGee & Molly 10:20 This Is Moscow Conservation	Virgil Pinkley Success Story, U.S.A. Sounding Board	News, Edward P. Morgan Pabst Fights	Newsmakers Presidential Report

Thursday Evening Programs

6:00 6:30 6:45	Three Star Extra	Local Program	Bill Stern, Sports	Jackson & The News Lowell Thomas
7:00 7:15	Alex Dreier, Man On The Go	Fulton Lewis, Jr. Behind The Iron Curtain 7:25 Wall Street Final	Vandercook, News Quincy Howe	News Analysis, LeSeuer 7:05 Curt Massey
7:30 7:45	News Of The World One Man's Family	Gabriel Heatter Eddie Fisher	Events Of The Day	Bing Crosby Edward R. Murrow
8:00 8:15 8:30	News 8:05 Great Gildersleeve The Goon Show	Official Detective Crime Fighter	The World And You 8:25 News Your Better Tomorrow	My Son, Jeep Johnny Dollar Godfrey Digest
9:00 9:15 9:30 9:45	News 9:05 X Minus One Conversation	News, Lyle Van 9:05 World Of Sports Spotlight Story State Of The Nation	Sound Mirror 9:25 News Offbeat 9:55 News	News, Herman 9:05 Jack Carson Amos 'n' Andy Music Hall
10:00 10:15 10:30	Fibber McGee & Molly 10:20 Carling Con- servation Club Jane Pickens Show	Virgil Pinkley Book Hunter Henry Jerome Orch.	News, Edward P. Morgan Three Suns Platterbrains	Dance Orchestra

Friday Evening Programs

6:00 6:15 6:30 6:45	Joseph C. Harsch Three Star Extra	Local Program	Bill Stern, Sports	Jackson & The News Lowell Thomas
7:00 7:15	Alex Dreier, Man On The Go	Fulton Lewis, Jr. Dinner Date 7:25 Wall Street Final	Vandercook, News Quincy Howe	News Analysis, LeSeuer 7:05 Curt Massey
7:30 7:45	News Of The World One Man's Family	Gabriel Heatter Les Paul & Mary Ford	Events Of The Day	Bing Crosby Edward R. Murrow
8:00 8:15 8:30	News 8:05 National Radio Fan Club	Counter-Spy City Editor	The World And You 8:25 News Your Better Tomorrow	My Son, Jeep Johnny Dollar 21st Precinct
9:00 9:15 9:30 9:45	NBC Job Clinic 9:05 Radio Fan Club (con.) 9:55 News	News, Lyle Van 9:05 World Of Sports Spotlight Story	Sound Mirror Listen	News, Collingwood 9:05 Jack Carson Amos 'n' Andy Music Hall
10:00 10:15 10:30	Cavalcade Of Sports Sports Digest	Virgil Pinkley Forbes Report London Studios	News, Morgan Three Suns Vincent Lopez	Dance Orchestra

Inside Radio

Saturday

NBC MBS ABC CBS

Morning Programs

8:30 8:45	World News Roundup	Local Program	Van Voorhis, News 8:35 Ooug Browning Show	News
9:00 9:15 9:30 9:45	Farming Business Monitor		No School Today	News Of America Farm News Garden Gate
10:00 10:15 10:30 10:45	Monitor	American Travel Guide	No School Today (con.) Moppets & Melody 10:55 News	News, Jackson 10:05 Galen Drake Show
11:00 11:15 11:30	Monitor	Lucky Pierre Johnny Desmond Show 11:55 Les Paul & Mary Ford	News 11:05 Inner Circle Van Voorhis, News 11:35 All League Clubhouse	News, Calmer 11:05 Robert Q. Lewis Show
11:45				

Afternoon Programs

12:00	National Farm & Home Hour	Tex Fletcher Wagon Show	News 12:05 How To Fix It 101 Ranch Boys Van Voorhis, News 12:35 American Farmer	News, Jackson 12:05 Romance Gunsmoke 12:55 Surprise Theater
12:15 12:30 12:45	Monitor			
1:00 1:15 1:30 1:45	Monitor	Basil Heatter Magic Of Music, Ooris Day	Van Voorhis, News	News, Jackson 1:05 City Hospital Kathy Godfrey
2:00 2:15 2:30 2:45	Monitor		Metropolitan Opera	News, Townsend
3:00 3:15 3:30 3:45	Monitor		Opera (con.)	News, Bancroft
4:00 4:15 4:30 4:45	Monitor	Wisner, World Of Sports	Opera (con.)	News, Church
5:00 5:15 5:30 5:45	Monitor	Wisner, World Of Sports 5:55 Les Paul & Mary Ford	Opera (con.)	News, Cochran

Evening Programs

6:00 6:15 6:30 6:45	Monitor	John T. Flynn World Traveler Report From Washington Basil Heatter	News 6:05 Pan-American Union Sports Kaleidoscope Bob Edge, Sports Afield	News, Cloffi 6:05 Make Way For Youth Young Ideas
7:00 7:15 7:30 7:45	Monitor The Big Surprise	Pop The Question	News 7:05 At Ease Labor-Management Series	News, LeSeuer 7:05 Juke Box Jury
8:00 8:15 8:30 8:45	Monitor	Quaker City Capers	News 8:05 Dance Party Van Voorhis, News 8:35 Dance Party (con.)	News, Jackson 8:05 Country Style 8:55 Sports
9:00 9:15 9:30 9:45	Monitor	I Ask You Lombardoland, USA	News 9:05 Dance Party (con.) Van Voorhis, News 9:35 Dance Party (con.)	News, Collingwood 9:05 Philadelphia Orchestra
10:00 10:15 10:30	Monitor Grand Ole Opry	Oklahoma City Symphony	News 10:05 Hotel Edison Van Voorhis, News 10:35 Lawrence Welk	News 10:05 Basin Street Jazz Orchestra

Sunday

NBC MBS ABC CBS

Morning Programs

8:30 8:45	Monitor		Light And Life Hour	Renfro Valley 8:55 Galen Drake
9:00 9:15	Monitor	Wings Of Healing	News 9:05 Great Moments Of Great Composers 9:25 Van Voorhis, News Voice Of Prophecy	World News Roundup The Music Room Church Of The Air
9:30 9:45	Art Of Living	Back To God		
10:00 10:15	National Radio Pulpit	Radio Bible Class	News 10:05 Message Of Israel News 10:35 College Choir	News 10:05 Invitation To Learning The Leading Question
10:30 10:45	Monitor	Voice Of Prophecy		
11:00	Monitor	Frank And Ernest	Van Voorhis, News 11:05 Sunday Melodies Marines On Review News 11:35 Christian In Action	News 11:05 E. Power Biggs UN Report Salt Lake Tabernacle Choir
11:15		Christian Science Monitor Northwestern Reviewing Stand		
11:30	New World			
11:45				

Afternoon Programs

12:00	Monitor	As I See It		News, Robert Trout 12:05 Washington Week World Affairs Les Elgart Orch.
12:15 12:30	The Eternal Light	News, Bill Cunningham Merry Mailman	Van Voorhis, News 12:35 Front & Center	
12:45				
1:00 1:15 1:30 1:45	Monitor	Les Paul & Mary Ford Christian Science Lutheran Hour	Herald Of Truth News 1:35 Pilgrimage	Woolworth Hour— Percy Faith, Donald Woods
2:00 2:15 2:30 2:45	The Catholic Hour Monitor		Dr. Oral Roberts Wings Of Healing	Symphonette New York Philharmonic-Symphony
3:00	Monitor		News 3:05 Pan American Union Van Voorhis, News 3:35 Billy Graham	Symphony (con.)
3:15 3:30 3:45				
4:00 4:15 4:30 4:45	Monitor	Salute To The Nation Nick Carter 4:55 Lorne Greene	Old-Fashioned Revival Hour	News 4:05 On A Sunday Afternoon
5:00 5:15	Monitor 5:05 Your Radio Theater	Adventures of Rin Tin Tin	Holiday For Strings 5:25 Van Voorhis, News Greatest Story Ever Told	News 5:05 On A Sunday Afternoon
5:30 5:45		Wild Bill Hickok 5:55 Tomorrow's World		

Evening Programs

6:00 6:15 6:30 6:45	Meet The Press Monitor	Walter Winchell Tomorrow's Headlines On The Line, Bob Considine Les Paul & Mary Ford	Monday Morning Headlines Lifetime Living News 6:35 Evening Comes	News 6:05 Make Way For Youth Gunsmoke Tremendous Trifles
7:00	Monitor	Pan American Panorama Ted Heath Music	News 7:05 Showtime Revue Van Voorhis, News 7:35 Valentino Travel Talk	News Analysis 7:05 Bergen-McCarthy Show
7:15 7:30 7:45				
8:00 8:15	Monitor	Hawaii Calls Bonsoir Paris	American Town Meeting	News 8:05 Our Miss Brooks Two For The Money
8:30 8:45				
9:00 9:15 9:30 9:45	Monitor	Wm. Hillman, News Dick Joseph, World Traveler Manion Forum Keep Healthy	News, Paul Harvey News, E. D. Canham Van Voorhis, News 9:35 Sammy Kaye 9:55 News	News 9:05 Music Hall, Mitch Miller 9:55 John Derr, Sports
10:00 10:15 10:30	Monitor American Forum	Billy Graham Global Frontiers	Overseas Assignment It's Time Revival Time	News 10:05 Face The Nation Church Of The Air

See Next Page →

TV program highlights

NEW YORK CITY AND SUBURBS AND NEW HAVEN, CHANNEL 8, JANUARY 8—FEBRUARY 11

Monday through Friday

- 7:00 ④ Today—For the birds, early ones
 8:00 ② Captain Kongaroo—Great for kids
 8:55 ② George Skinner Show—Reloxin'
 9:00 ④ Herb Sheldon—Plus Jo McCorthy
 ⑦ Look To Win—Family-style quiz
 9:30 ⑦ Todd Russell Corner—Cozy
 10:00 ② Garry Moore Show—Get happy
 ④ Ding Dong School—TV nursery
 10:30 ② Godfrey Time—Simulcast except Fri.
 ④ Ernie Kovacs—Anything can happen
 ⑦ Claire Mann—Beauty hints
 11:00 ④ Home—Everything about everything
 ⑤ Janet Dean, R.N.—Stars Ella Raines
 ⑦ Romper Room—TV kindergarten
 11:15 ⑤ Life With Elizabeth—Goy & cute
 11:30 ② ⑧ Strike It Rich—Quiz for needy
 ⑤ Beuloh—Hilarity with Louise Beavers
 11:45 ⑤ Mr. & Mrs. North—Urbane crime
 12:00 ② Valiant Lady—Stars Floro Campbell
 ④ Tennessee Ernie—Peopickin' time
 ⑤ Johnny Olsen Fun House—Jolly
 12:15 ② ⑧ Love Of Life—Jean McBride stars
 12:30 ② ⑧ Search For Tomorrow—Serial
 ④ Feather Your Nest—Bud Collyer
 12:45 ② ⑧ Guiding Light—Ellen Demming
 1:00 ② Jack Paar Show—Nimble & quick
 ④ One Is For Sheldon—Affable, laffable
 ⑤ Virginia Graham—Wild & witty
 1:30 ② Love Story—Jack Smith runs this
 ④ Sky's The Limit—Quiz for prizes
 ⑦ Afternoon Show—Hollywood films
 2:00 ② Robert Q. Lewis Show—Wowriety
 ④ Richard Willis—Facial decorator
 2:30 ② ⑧ Linkletter's House Party
 ④ Jinx Falkenburg—Kindly interviews
 ⑤ Maggi McNellis—For gals only
 ① Florian ZaBach—Fiddle-faddle
 3:00 ② ⑧ Big Payoff—With Randy & Bess
 ④ Motinee Theater—Live, hour dromas
 ⑤ Ted Steele Show—Tunes & talk
 ① Dione Lucas—She knows what's cookin'
 3:30 ② Bob Crosby Show—Swingin' & singin'
 ① Candid Camera—Alan Funt's fun
 4:00 ② ⑧ Brighter Day—Blair Davies stars
 ④ Date With Life—Dramatic serial
 ⑤ Wendy Borrie—Delightful screwball
 4:15 ② ⑧ Secret Storm—Peter Hobbs stars
 ④ First Love—With Pot Barry
 4:30 ② On Your Account—Dennis Jones, quiz
 ④ Mr. Sweeney—Chuckles Ruggles

EARLY EVENING

- 5:00 ⑦ ⑧ Mickey Mouse Club—For kids
 5:30 ④ Howdy Doody—A kiddie favorite
 6:00 ② News & Weather
 6:15 ② Early Show—Feature films
 6:30 ④ Potti Page—Tues. & Thurs. only
 7:15 ⑤ Tex McCrary—Interviews VIPs
 ⑦ John Daly, News—Prize-winner
 7:30 ④ ⑧ Songs—Tony Martin, Mon.; Dinoh
 Shore, Tues., Thurs.; Eddie Fisher, Wed., Fri.
 ① Million Dollar Movies—Top-rate
 7:45 ④ John Cameron Swoyze, News

LATE NIGHT

- 10:00 ① Million Dollar Movies—Excellent
 11:00 ② ④ ⑤ News & Weather
 ① Liberace—Condelabra time
 11:15 ② Lote Show—Feature films
 ④ Steve Allen—Lots of laughs

Monday P.M.

- 7:30 ② Robin Hood—From Sherwood Forest
 ④ Peter Pan—Jan. 9, 7:30-9:30, starring
 Mary Martin and Cyril Ritchard
 ⑤ The Lone Wolf—The two-legged kind
 ⑦ Topper—Hocus-pocus comedy
 8:00 ② Burns & Allen—Grocie burns George

- ④ Caesar's Hour—Sid & Nonette ex-
 cept Feb. 6, Producers' Showcase, 8-9:30
 ⑦ ⑧ Digest Drama—Toilored tales
 8:30 ② Godfrey's Talent Scouts—Showcase
 ⑦ ⑧ Voice Of Firestone—Concert time
 9:00 ② ⑧ I Love Lucy—Delightful & delirious
 ④ The Medic—Hardhitting stories
 ⑦ Dotty Mack Show—Musicmimics
 9:30 ② December Bride—It's always Spring
 ④ Robert Montgomery Presents
 ⑦ ⑧ Medical Horizons—Clinical
 10:00 ② ⑧ Studio One—Superb hour
 ⑤ Boxing From St. Nicholas Arena
 ⑦ Dangerous Assignment—Thrills
 10:30 ⑦ Boris Karloff—Spine-chillers

Tuesday

- 7:30 ② Name That Tune—Musical \$\$ quiz
 ⑤ Waterfront—Preston Foster, skipper
 ⑦ ⑧ Warner Bros. Presents—Films
 8:00 ② Phil Silvers Show—Belly-bustin' laffs
 ④ Berle-Hope-Raye Show—Clowns all
 8:30 ② Navy Log—Brilliant documentary
 ⑦ ⑧ Wyatt Earp—Action Westerns
 9:00 ② Joe And Mabel—Comedy
 ④ Jone Wymon's Fireside Theater
 ⑦ ⑧ Make Room For Daddy—Comedy
 9:30 ② Red Skelton Show—Rollicking
 ④ Playwrights '57—Circle Theater
 ⑤ City Assignment—Big Town reruns
 ⑦ ⑧ DuPont Cavalcade Theater
 10:00 ② ⑧ \$64,000 Question—Hal March
 10:30 ② Do You Trust Your Wife?—Bergen
 ④ Big Town—Mark Stevens as Steve
 ⑦ Where Were You?—Ken Murray

Wednesday

- 7:30 ② Brave Eagle—Western adventure
 ⑤ The Big Fight—Boxing history
 ⑦ ⑧ Disneyland—Fun in fantasyland
 8:00 ② Godfrey & Friends—Arthur's variety
 ④ Screen Directors' Ployhouse
 8:30 ④ ⑧ at 9:30) Father Knows Best
 ⑦ ⑧ M-G-M Parade—Half-hour films
 9:00 ② The Millionaire—\$torie\$
 ④ Kraft Theater—Always top-notch
 ⑦ ⑧ Mosquerade Party—Panel ponc
 9:30 ② I've Got A Secret—Gorry's got it
 ⑤ This Is My Story—On film
 ⑦ ⑧ Break The Bank—Quiz & cash
 10:00 ② ⑧ U.S. Steel Hour—alternates with
 20th Century-Fox Hour
 ④ This Is Your Life—Surprise bios
 10:30 ④ Patti Poge Party—You're invited

Thursday

- 7:30 ② Preston Of The Yukon—Mounties
 ⑤ The Goldbergs—Molly's merry
 8:00 ② Bob Cummings Show—Farce & fun
 ④ ⑧ Groucho Marx—Lusty wit
 ⑦ Bishop Fulton J. Sheen—Inspirational
 8:30 ② Climax—Melodromas
 ④ Dragnet—About crime & cops
 ⑤ Secret Files, U.S.A.—Robert Aldo
 ⑦ ⑧ Stop The Music—Bert Parks pays off
 9:00 ④ People's Choice—Jackie Cooper
 ⑤ Wrestling—Hour-long melodrama
 ⑦ ⑧ Star Tonight—Filmed dramas
 9:30 ② Four Star Playhouse—Slick stories
 ④ ⑧ at 10:30) Ford Theater—Fine
 ⑦ ⑧ Down You Go—Dr. Bergen Evans
 10:00 ② Johnny Corson—Cheeky with chuckles
 ④ ⑧ Lux Video Theater—Hour dromas
 10:30 ② "Wanted"—Public enemy talent hunt
 ⑦ Racket Squod—Reed Hadley stars

Friday

- 7:00 ④ Science Fiction—Out of this world
 7:30 ② Champion—About a horse

- ⑦ ⑧ Rin Tin Tin—About a dog
 8:00 ② Mama—About a mother
 ④ Truth Or Consequences—Crazy!
 ⑤ Sherlock Holmes—Whodunits
 ⑦ ⑧ Ozzie & Harriet—Worm & funny
 8:30 ② Our Miss Brooks—Brooksie bubbles
 ④ Life Of Riley—Bill Bendix blunders
 ⑦ ⑧ Crossroads—About clergymen
 9:00 ② The Crusader—Pierces the iron curtain
 ④ Big Story—Real & exciting
 ⑦ ⑧ Dollar A Second—Jan Murray
 9:30 ② Playhouse Of Stars—Filmed drama
 ④ Star Stage—Filmed stories
 ⑦ ⑧ The Vise—Taut from Britain
 ① Duffy's Tavern—Gardner's guffaws
 10:00 ② The Line-Up—City police in action
 ④ Boxing—Headline events
 ⑦ Ethel & Albert—Marital fisticuffs
 10:30 ② Person To Person—Murray's essay
 ⑦ Adventures Of The Falcon—Thrillers

Saturday

- 3:00-4:45 ② P.M. Big Ten Basketball—Pur-
 due at Michigan State, Jan. 14; Iowa at
 Michigan, Jan. 21; Northwestern at Minne-
 sota, Jan. 28; Indiana at Ohio State, Feb.
 4; Illinois at Ohio State, Feb. 11
 6:30 ② The Lucy Show—Reruns by Desilu
 7:00 ② Gene Autry Show—Gallop'n' tales
 ⑦ Step This Way—Ballroom dancing
 7:30 ② Beat The Clock—Stunts for prizes
 ④ The Big Surprise—\$100,000 quiz
 ⑦ Ozark Jubilee—Variety country style
 8:00 ② ⑧ The Honeymooners—Gleason
 ④ Perry Como Show—Gags, gals, songs
 8:30 ② ⑧ Stage Show—Dorsey Brothers
 Bond, June Taylor Dancers, guest stars
 9:00 ② Two For The Money—\$hriner quiz
 Jan. 21, Max Liebman Presents, 9-10:30
 ⑦ ⑧ Lawrence Welk—Pop music
 9:30 ② It's Always Jan—Janis Paige comedy
 ④ Durante-O'Connor Show—Jokers
 10:00 ② Gunsmoke—Blood on the saddle
 ④ George Gobel—The little king
 10:30 ② Damon Runyon Theater—Stories
 ④ ⑧ Your Hit Parade—Top tunes

Sunday

- 4:00 ② Front Row Center—Fine hour dromas
 ④ Maurice Evans Presents alternotes
 with Wide Wide World
 ① China Smith—Don Duryeo adventures
 5:00 ② Omnibus—Quality stuff for 90 minutes
 ⑦ Super Circus—For kids six to sixty
 6:00 ④ Meet The Press—Someone's burning
 6:30 ② ⑧ You Are There—History alive
 ④ Roy Rogers—Plus Trigger & Dole
 ① Life With Father—Leon Ames comedy
 7:00 ② Lottie—Canine opera
 ④ It's A Great Life—Dunn's fun
 7:30 ② ⑧ Jack Benny alternotes with Pri-
 vate Secretary
 ④ Frontier—Adult Westerns except Jan.
 29, Color Spread Spectacular
 ⑦ Famous Film Festival—Screen hits
 8:00 ② ⑧ Ed Sullivan Show—The cream
 ① Inspector Mork Saber—Whodunits
 9:00 ② G-E Theater—Ronald Reagan, host
 ④ The A-G Hour—Full hour teleplays
 ⑦ ⑧ Chance Of A Lifetime—Variety
 9:30 ② Alfred Hitchcock Presents—Drama
 ⑦ ⑧ Ted Mack—Original Amoteur Hour
 10:00 ② Appointment With Adventure
 ④ Loretta Young Show—Romantic
 ⑤ The Hunter—Melodrama
 ⑦ ⑧ Life Begins At 80—Spry
 10:30 ② What's My Line?—Job game
 ④ Justice—Gripping documentary dramas
 ① The Whistler—Off-key mysteries

The Greatest Glamour

(Continued from page 39)

stunning. Men are just stunned. However, if you are a man, and lucky enough to have a date with Janis on a weekday, you'd have to get her home by nine-thirty. "I like rings on my fingers and maybe even dangling from my ears," she says, "but under my eyes, no!"

Another thing: If you take Janis out, you're most likely to have a chaperon—for Janis doesn't quite live alone. Her constant companion is a dog which definitely doesn't lead a dog's life. Liebchen, a mahogany-hued dachshund, is a gentle lady. She goes with Janis to the best restaurants and the lush supper clubs. Liebchen is one gal who seldom stays home on a Saturday night.

Liebchen lives in a fashionable hotel apartment between Park and Madison. The service is fine and the location handy to a fine curb—and the television studios. In Beverly Hills, her friend Janis had a lovely home furnished on the outside with trees and inside with antiques. Everything stayed behind when they came east, but no tears are shed by Liebchen.

Together—and Janis and Liebchen are together most of the time, for Liebchen makes frequent guest appearances on *Feather Your Nest*—they make a study in contrasts. It's quite a tribute to them both that two beings who travel at such extremely different altitudes can love each other so much.

Naturally, Liebchen finds much to admire in Janis, for Janis Carter is a woman of many accomplishments—she was once introduced by Eleanor Roosevelt as "the girl who has traveled more than I" (that year, Janis did 250,000 miles, which included two trips abroad and personal appearances in twenty-nine cities). She's a bit of a daredevil. A sport-car enthusiast, she has jockeyed her Jaguar up to one-thirty, yet she can knit or needlepoint better, probably, than your favorite grandma. She sings almost as well as a Met artist, and has sung, danced and acted her way through nearly fifty movies. She has played in several Broadway musicals and owns two college degrees. She once wrote scripts for *Gangbusters* and *We, The People* and has done several series of articles on women's fashions. She plays piano and has served as semi-professional interior decorator for herself and her friends.

She's a gal of many talents, but her greatest would appear to be that of making friends. When her birthday came calling this year, Janis had been with the show less than ten months but had already impressed everyone with her warmth and charm. So they threw a party for her. There was a special cake, with a model of Liebchen on the top. That would have been quite enough, but they wanted to give her something, too. They didn't just chip in the usual way. Each person on the show—producer, director, assistants, secretaries, and all the others—bought an individual gift. This is a rare tribute in the television business.

On the other hand, Janis herself was quite a study when she opened the gifts. She took five to ten minutes with each, unknotting ribbons and saving and folding away the paper. And she was so touched she flowed a river of tears.

"Janis is the kind you want to do things for," says Louise Hammett, associate producer on the show. "I've never known anyone easier to work with. She's a dear, and there's never any question of what's best for her—it's always the show first. But you can't do much, for Janis isn't the helpless type."

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show is to describe the furniture and carpeting and household accessories that are given as prizes. The style varies. It may be colonial or provincial or period or modern or something else. The people who run the show figured on getting an interior decorator to teach Janis about these things—but, the first day on the set, she was differentiating the Hepplewhite from the Chippendale. She even took it upon herself to write her own script, and starts each day mighty early to do it.

"I got the early habit in Hollywood," she explains. "Out there, it was getting up at four-thirty. Now I've kind of relaxed down to six-thirty or seven."

At eight A.M., she tunes in on Garroway and sits down at her typewriter to do the day's show. At nine, she begins to consider what she will wear, for she feels that her clothes must be in keeping with the kind of furniture on the set. For a modern set, she will dress in something streamlined and chic. For period pieces, she will wear something with more detail.

"Personally, I favor earth colors—oranges, olive greens, that kind of thing," she says. "Being a New Yorker, of course, I wear lots of black. I like the sheath with a small jacket and a little jewelry."

Liebchen, who often appears on the show, must be dressed appropriately, too. But this is no problem, since she has one of the finest canine wardrobes in the country. Liebchen has three knitted coats, two evening wraps, one tweed jacket, a rain coat, green galoshes (four of them, naturally). She has a gold lamé skirt, and she boasts a Mr. John hat which features a rose over each ear.

"Let's make this clear," says Janis. "I have never bought a thing for her. It's my friends who behave like adoring idiots. They are always making a fuss over her."

Liebchen has ten necklaces or chokers—certainly not "collars"—made of rhinestone, gold, drop pearls, silver bells, etc. But Liebchen, at the annual dinner held by the Dog Couturiers of America, came in second as the world's best-dressed dog. Hope Hampton's dog won first prize.

Janis, tongue in cheek, explains, "Hope Hampton's dog outpointed Liebchen with lace-trimmed lingerie and pajamas. You see, Liebchen likes to sleep in the nude."

Janis allows a small, harmless joke, now and then, but she is serious in her love of animals. So much so that she is allergic to "hunter's" green and, as she says, "I've never gone to a bullfight. But, if I did, I would be rooting for the bull."

As a child, between eight and ten, she had two pets, both dogs. When they died, she carried on for so long that her mother decided she would have no more pets—but this was about the only thing Janis was deprived of. She had piano, dance, language and vocal lessons. She had season tickets to concerts and theaters.

Janis was born and raised in Cleveland, Ohio. Her father, John Dremann, owned one of the largest dry cleaning firms in the city. He was a very handsome man whose artistic bent can still be seen in pen and pencil sketches and his photography—a man who, like his daughter, loved fine clothes and fast cars.

"He drove a Stevens," Janis says, "and Mother remembers he used to personally wash his own racing gloves and cap."

He died when Janis was only four and her mother took over the business and ran it for six years, until she remarried. During most of those years, Janis's constant companion was her Grandmother Carter, a strawberry blonde who loved to laugh and sing.

"We had so much fun," Janis says, "it didn't matter whether it was dominoes or knitting or playing with dolls or making

mud pies, Grandmother was right beside me."

All of the Carter women are singers. Grandmother, besides being an excellent pianist, was a coloratura soprano. Janis's mother sang a deep contralto, and Janis has successively been a coloratura, lyric and mezzo-soprano. As a matter of propriety, her grandmother never entertained in public. Janis's mother traveled with the famous Elsie Janis troupe to entertain soldiers, during World War I, but only in an amateur capacity. It was for Elsie Janis that she named her only child.

There was never any suggestion of Janis going into show business—though, when she had her vaccination, it was tactfully suggested that it be scratched on her thigh rather than her arm, so it wouldn't mar her beauty. "I think," Janis adds, "that most of my concentration on the arts was directly a result of illness. I had pneumonia ten times—in between other things."

By the time she was fifteen, she began to regain her health, but then she was unhappy about being thin and tall, even though she had never lacked for dates.

She went on to Western Reserve, a Cleveland college with a superb music department. Janis was a good music student but so active in extra-curricular activities that she incurred the wrath of an English teacher. The teacher noted in class that no one with as many things to do as Janis could learn anything, promised to flunk Janis—and kept her promise. Janis was furious. When the new semester started, she signed up for twice as many courses and, at graduation, was awarded not one but two degrees: Bachelor of Music and Bachelor of Arts.

"And then, about three minutes later," she says, "I took a Greyhound bus to New York to become a singer."

She became one of the prize pupils of one of the country's great teachers, Edwin Swain. As one of the favored few, she lived in his home. She took a lesson every morning, practiced a couple of hours and, around eleven, went to work. She worked as a model and as a waitress at Schrafft's.

She tried for the *Metropolitan Auditions Of The Air* and was accepted to sing on the show. "Afterwards," she recalls, "they told me that I was good but needed intensive training—and told me to go abroad to study for eight years. I thanked them, but they might as well have suggested that I fly to the moon. Some of those days, I had trouble scraping up bus fare."

Janis auditioned for the Broadway musical, "DuBarry Was a Lady." Cole Porter and other VIPs auditioned Janis and, after she sang, they stood up and applauded. They were very enthusiastic and promised her that, if she took a small part in "DuBarry," they would give her a number of her own in their next production.

So Janis went into "DuBarry" and, as the producers had promised, in their next show—"Panama Hattie," starring Ethel Merman—they gave Janis the opening number in the second act. Darryl Zanuck saw her on opening night and, the next day, Janis had a Hollywood contract.

Ten years and forty-five pictures later, she came back to New York. Of course, a lot of things can happen in Hollywood in ten years and Janis wasn't immune to the climate. She had a brief, unsuccessful marriage. In between pictures, she took up racing cars as a hobby. And she learned that her mother hadn't placed the vaccination quite high enough for Hollywood cheesecake. She took up interior decorating, specializing in antiques, and furnished her home exquisitely. She even got to meet her namesake, and therein lies a story.

"I had always wanted to meet Elsie

Janis," she says, "but I never got to see her, even though she had retired to Hollywood and lived in a house right around the corner from mine."

When some of Elsie Janis's possessions were put up for sale at auction, Janis went down to buy what she could afford—towels, napkins, some Venetian lace, an ink well. She was at the auction almost every evening and, one day, the auctioneer came by and said, "Miss Janis says she has read about you and knows that you were named for her and she would like to have you for tea."

Janis set a date and was met by a woman in her late sixties who still had the lithe figure of a girl. Miss Janis was dressed in a black turtleneck sweater and tights—a costume considered unusual at tea time, even by Hollywood standards. As our Miss Carter walked in, Miss Janis did a split and said, "See, I've never got out of condition."

Janis bent over, stuck down her hand and said, "How do you do?"

They became good friends and still correspond.

In December of 1950, Janis came East for several months to work on the big television shows—Ken Murray's revue, the Johnny Johnston show, plus a half-dozen dramatic hours. As suddenly, she returned to Hollywood with a two-year contract at RKO. Her last picture was "Half Breed."

When she came East again, a year ago, it was with no great sorrow, for Janis loves Manhattan and calls herself a "New Yorker raised in Cleveland." She loves the lady-with-the-torch in the harbor, the restaurants, the clubs, her friends—and even the "dogging hour."

"Dogging hour is about nine-thirty on Park Avenue," Janis tells you. "You get to meet a nice class of dogs." There is one man who is walked by two husky basset hounds, for instance. He and Janis have a barking acquaintance—mostly because he is always traveling much too fast to do much more.

There is also an elderly lady with whom Janis once was friendly. They used to chat every evening. The woman owned two handsome but graying poodles and Janis, was curious about the dogs' ages.

"They are four years old," the woman said.

"Four?" Janis repeated. "Only four?"

The woman turned angrily away, pulling her dogs behind her, and growled, "We girls don't discuss our real ages."

Besides New York with its character and characters, Janis is pleased with the idea that, when she is East, she is near her folks. She talks enthusiastically about her stepfather, Arthur Heiss, saying: "He is seventy-one and looks fifty-one. He's the rugged outdoor type and likes to fish and hunt. When I was a child, he was always making things for me. I think I was the only kid in the neighborhood with her own parallel bars in the backyard."

Janis is also very proud of her mother. "She's honest and gracious and nice. She's been a terrific yardstick for me." And then Janis adds, "A friend I knew in Germany came to New York when Mother was visiting me, and so they met. The friend called the next day and raved about Mother. Said she felt as if she had known her a million years. She said there was only one word to describe her and that was *gemutlich*—a German word that means very human and very warm."

People who have come to know and love Janis will tell you that it is very much a case of "like mother, like daughter." For all her beauty and talent, she has the glamour which means more to any woman than how she looks or what she can do. Janis Carter has the gift of making friends.

Hour of Glory

(Continued from page 55)

For Nanette is an actress who began her professional career at the age of three and through the years has been developing a unique comedy style—along with singing and dancing and considerable theatrical know-how. Here was a girl who had already learned to throw away a comedy line as though she had just made it up on the spot (which she must often do now, when Sid departs from the script and Nan has to improvise madly to match his fast ad libs). A girl who can cry in a way to make viewers fracture themselves with laughter—and who can break into a hot jazzy number or a torchy ballad with equal fervor and effectiveness.

It took only a few days of rehearsal, for that first broadcast together, to convince Sid that he had found an actress who responded to his every TV mood. Nan went on the first show to receive instant audience appreciation—and the next, and the next. Securing a release from her commitment with Mr. Liebman, she signed with Sid. And Nanette Fabray began her second season with Caesar last fall.

Nanette must be ready for anything new in the way of lines or business dreamed up on the spur of the moment. While cameras are close up and mikes hover to catch every word, Sid will come up with spontaneous bits of hilarious business and lines that have just occurred to him, and Nanette will match him, bit for bit and line for line. Yet somehow she seems to know the exact second when he is ready to settle down again to the script as they rehearsed it. And all this "live."

"Nan has some kind of sixth sense that tells her what I'm thinking, almost before I know it myself," Sid says. And Nan says: "Sid's funniest lines are the ones he springs without warning." Between them is a telepathic something, a sympathy of ideas, which makes each sensitive to the other's mood of the moment. "Terrific teamwork," someone explained it.

Nanette was born Ruby Bernadette Nanette Therese Fabares (pronounced Fabah-ray) in San Diego, California. Her father was French. The family's last name was so often mispronounced that Nan finally changed its spelling to make it easier for everyone. Her mother was Irish—and a "frustrated actress" who had found marriage and three children a career in themselves, but who kept looking for signs of theatrical talent in her growing family. In little Nan, she found a child who could recite a nursery rhyme with the aplomb of a Shakespearean trouper, who could sing with pitch and poise and could hardly keep her feet from dancing. She sent her to dancing school, where her own beliefs were justified when Nan won the school's "kiddie contest."

Armed with this distinction, Nan became a professional entertainer before she was four, appearing locally in Los Angeles and later touring in a vaudeville unit with Ben Turpin, beloved comedian of silent films. She put in quite a hitch as one of the succession of golden-haired darlings in "Our Gang" comedies. Today, her hair has grown more darkly auburn. But the hazel-brown eyes looked out from under brows which had a way of arching a little quizzically at the world even then, as if seeing some of its comedy under the ordinary routine of living, and her mouth was as full and pretty as it is now. "Baby Nan," as they called her, was quite a personality—for a toddler who had not yet achieved the stature of being even a kindergarten miss.

"But things happen to baby-faced little actresses," she explains. "Like front teeth

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falling out, and legs and arms that get scrawnier and scrawnier as the milk and cereal and spinach go into height instead of breadth. So, happily for me, I was out of show business and just a schoolgirl for a while. This was good. A child needs some time to grow up naturally. Then there was that period called The Depression when all jobs were scarce, especially those for small girls beginning to go through the age of awkwardness."

In Hollywood High, Nanette began to think about a medical career, having an enormous interest in medicine which she suspected was far more than a morbid curiosity. She wasn't sure that she was a good enough student to see it through, and she was almost certain that she could never retain all the thousands of bits of information a doctor must have filed in his mind. "I learn a script quickly, it's true," she says, "But a script is something you don't have to remember for the rest of your life. Sometimes, though, I wonder if I could have made it. . . ."

To play it safe—not knowing at this point just what she wanted to do with her life—Nan took three years of shorthand and typing in high school. (Sometimes now she surprises interviewers who take shorthand notes by reading what they have jotted down about her.) At Los Angeles Junior College, she was still wondering what she would do later on. But, in the meantime, she was continuing with some radio acting, enough to earn a little now and then to help along. It was one of these radio programs which was heard by a scout from Max Reinhardt's Dramatic Workshop, who suggested that she might want to try out for a scholarship. She did—and won two successive scholarships. Nan feels that this was one of the great turning points in her life, just as her guest shot on *Caesar's Hour* was another.

Although her own years as a child performer have undoubtedly given Nan some of the poise and sureness she has now, she doesn't approve of youngsters going into show business too early. She thinks it's fine to help develop a child's talents, and is all for dancing lessons for those who want them—and also for those who seem to have no talent in that direction, because the latter may need them most to learn graceful ways. "Dancing takes away self-consciousness, and I'm all for that. And kids need whatever help they can get in developing natural abilities.

"It's wonderful," she continues, "when parents make real sacrifices to give their children a more gracious, fuller life than they have known. But a boy or girl needs to grow up a little before getting into the competitive life of show business—except, perhaps, in some rare cases of unusually gifted children who just can't be kept down. Even then, parents should remember that there are emotional problems created by being placed in an adult world without an adult's viewpoint. Problems which are difficult to overcome later. That's something I know from my own experience. And, as far as the successes of a child performer being important later on, I have seen plenty of evidences that this isn't so. What you did then was done as a child. When you are an adult, you must prove what you can do as a mature person."

Nan's years with Mr. Reinhardt, however, were happy and good ones into which she put a great deal of hard work—and from which she took out an enormous amount of knowledge. During that period, she made two pictures for Warner Bros., appearing in "Elizabeth and Essex," starring Bette Davis, and "A Child Is Born," with Geraldine Fitzgerald and

Jeffrey Lynn. But Nan never did make any very big splash in pictures, even when her latest one, M-G-M's "The Bandwagon," was released a few years ago. Its reviews, and hers, were the kind that should have brought a bundle of contracts for her to choose from. But she had come back to Hollywood when everyone was being fired, not hired.

New York first saw Nanette some fourteen years ago in a revue which had opened in Hollywood, and then been brought East, called "Meet the People." She was earning only twenty-five dollars a week when they opened in Hollywood and, if anyone had told her that someday she would think in terms of thousands, she would have put that person and his predictions in the category of a man from Mars. One of her big numbers in "Meet the People" was a satire of a coloratura soprano wrestling with the aria, "Cara Nome." Musical conductor Arthur Rodzinski heard her sing it—he just happened to pass in the street and listened through the open door of the theater—and he suggested that Nan go to the Juilliard School for some serious musical training.

However, the might-have-been "classical" singer went from one musical show to another, some of them considerable hits, some rather considerable flops. A partial list includes "Let's Face It," with Danny Kaye; "Bloomer Girl"; "High Button Shoes," with Jack McCauley and Phil Silvers (Nan stopped the show at every performance with "Papa, Won't You Dance With Me?"). There was one with Ray Bolger, called "By Jupiter." And there were "Jackpot," with Allan Jones; "Love Life," "Arms and the Girl," and "Make a Wish." There were several acting awards (two Donaldsons and a Perry), and somewhere along the way she was included in a group of America's best-dressed women—which didn't have much to do with acting but probably had something to do with the fact that she has the figure for rather stunningly simple clothes, and also a good press agent.

During the run of "High Button Shoes," she married Dave Tebet, well-known press agent who was working with the show. Their marriage didn't last, but their friendship did. Her household now, in an apartment just off Central Park, consists of a secretary and sometimes a visiting out-of-town friend. She keeps the house in Beverly Hills, sometimes lends it to Easterners working in the Hollywoods.

The New York place is decorated in what she calls "contemporary mixed-everything, rather than blatant modern." There is no slavish conformity to any special style, but some of the influence is modern Japanese, some strictly U.S.A. From living room to kitchen there's a feeling of airiness and light—qualities which Nan must have to be comfortable. Colors are soft, with a pastel quality. Lots of beige in the living room, ice-pink in her bedroom, pale lemon yellow in dining room and kitchen. Even the den, though done in orange and brown and beige, is in muted tones.

As a cook, Nan's sure she would never have a long run. "I'm a spasmodic cook, who adores preparing a big holiday dinner for twenty, and practically has a nervous breakdown next day, when it's all over. Women who can turn out good meals every day of the year for their families, and for guests, and not make any fuss, seem absolutely wonderful to me."

Like most performers who are known for their sharp-edged comedy, she's a serious person who talks about humor rather soberly. "Sometimes," she says, "a wife who can laugh at the right moment will keep a small situation from be-

coming a big and difficult one. But humor works the other way, too. A wife can laugh at the wrong time and turn a small situation into a large one. This is the way it usually happens to Sid and me on the show. It makes for comedy, because people see themselves in our sketches, all broadly caricatured for emphasis."

The crying bit that is beginning to make her famous is not a routine thing: "If a spot comes up where it's natural to have me do a crying scene, I do it. That's the way it started, in a rehearsal of a telephone scene. I started to cry into the phone, Sid liked it, and it was left in. Sid is too great a showman to keep doing the same things over and over, unless they just work in naturally. If it's something audiences like, it's because they know it could happen. After all, aren't tears supposed to be natural to a woman?"

Only once has Sid broken her up when they were on the air, but he did a thorough job of it that time. He and Carl Reiner and Howard Morris and Nanette were doing a gypsy number, with the boys standing behind her singing one of what she calls "those wonderfully crazy songs that Sid helps dream up for the show." She never got the chance to sing her part. Every time she opened her mouth, Carl would begin, in a loud voice, "I love her." Howie would chime in with, "I love her, too." Sid would yell, in his funny, husky voice, "Shut up, you crazy gypsy nuts, and let her sing"—none of which, of course, was in the script. This went on and on, until the audience was roaring and Nanette was completely helpless, crying and laughing at the same time. "That's the way I went off," she says. "But, most of the time, I can keep a straight face—if I don't look directly at Sid. Although all anyone has to do now is say, 'Shut up, you crazy gypsy nuts,' and we all begin to giggle."

She finds Sid wonderful, but not always easy to work with. Not easy—because he wants the show and everything connected with it to be as good as it possibly can be, and is never satisfied that it couldn't be better. That goes for his part in it, as much as anyone else's, and for everything that is done behind the scenes. But wonderful—"because," she says, "Sid is a wonderful person." The dressing room and office he had fixed for her this year, just off their rehearsal room, is an example of his thoughtfulness. Here she manages to relax a bit between rehearsals and drink the endless cups of weak tea on which she survives when she's busy, later making up for it with good, sensible meals when she's finished. Rehearsals go on for days at a time, and of course there are the inevitable costume fittings, the interviews, the thousand and one details of being on a top show and keeping up with all its demands.

As Sid's TV wife, Nan is often asked how his wife-in-fact feels about their scenes together, the violent quarrels and the kiss-and-make-up scenes. "Florence and I are very fond of each other and are the best of friends," Nan answers. "I often 'double-date' with Sid and Florence." She sighs contentedly. "All I can say," Nan does say then, "is that I feel very lucky to have been in the right place at the right time to become Sid's television wife. It's just great."

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Burns and Allen Plus

(Continued from page 72)

better listen to him. He knows what he is talking about!

"I didn't want him on my side at all. I didn't need any help. But Ronnie's always been one jump ahead of us.

"Then, when he was six, there was the episode with the stuffed-up wash bowl. Ronnie let the water run all over the place—carpets ruined, everything. He was going to Black-Foxe Military Academy at the time, and, when Gracie saw the lake, she said, 'I'm certainly going to talk to him when he gets home.'

"When Ronnie walked into the house from school, he pointed to the wet rug and said, 'Mother, what is the matter with me, anyway? I'm six-and-a-half years old, and you'd think I'd know better.' Then he tapped his head, saying, 'What have I got up here for brains?'"

But the Burns's home life is not just a continuous series of childish pranks: Ronnie and Sandra both have wonderful relations with their parents. Ronnie says: "We have always been very close. Dad and I used to go to the fights every Friday night. In the baseball season, we went to all the games together. He always found time for my interests."

And George continues: "We're pals. We do a lot of things together—we sit outside and talk, and when I tell jokes Ronnie always laughs. I must have told him my life story a hundred times and he's heard the same gags over and over. But Ronnie listens patiently anyway. That's the kind of son every comedian should have.

"Ronnie's a great comfort around the house. He's *gallant*. For example, Friday nights, Gracie and I separate—I go over to the Friars' for a game of bridge, and Gracie plays gin rummy with the girls. But, every once in a while, Gracie's game is called off and she has nothing to do. On a number of these occasions, when he has a Friday date with a girl, I've heard Ronnie say, 'We're going to a picture show, Mother, come and join us.'

"He not only does it for us, but for his sister, Sandra, now married. The other Tuesday night, Sandy wanted to go out. Tuesdays we usually stay home, study our scripts, and go to bed early because we get up at 6:00 A.M. to start shooting. But Ronnie took his script and went over to Sandy's to baby-sit."

Ronnie's reaction to the baby-sitting is: "My niece, Laurie, is a doll. Baby-sitting with her is no chore. Besides, I love music and Sandy has a great record collection. I also have the run of the refrigerator. My brother-in-law pays well. Anyway, until I prove I'm an actor, baby-sitting brings me a steady income."

According to George, Ronnie is bright, but not necessarily the greatest pupil in school. He went to Black-Foxe Military Academy from five to twelve, then to Chadwick High School. At Chadwick, fifteen miles down the peninsula at Palos Verdes, he "lived in," coming home only on weekends. It was at Chadwick that Ronnie learned his love for swimming and surfing and underwater photography.

After high school, Ronnie went to Santa Monica Junior College, and later to the University of Southern California, where he studied architecture. "Ronnie told me one day," says George, "that he really thought he was smarter than the other fellows who got high marks in the school exams. It's just that the exams made him nervous. He used to come home after a test, saying, 'Take this biology quiz, for example. Just ask me *anything*. I will get an 'A' here at home.'

"Of course, he knew I couldn't ask him

any questions because I didn't know the answers. So Ronnie always got an 'A' from me."

When Ronnie was eight or nine, George and Gracie gave him dancing lessons. According to George, Ronnie could be one fine dancer—he's just naturally graceful. George and Gracie both know something about dancing, because they used to dance professionally themselves. In fact, when Gracie began her theatrical career in San Francisco, she was one of the finest Irish-jig dancers in the country. And George says, "If you wanted to make a dollar on Broadway, you had to know most of the steps—buck and wing, soft shoe, everything. You needed to dance because you needed 'an exit.'

"So we were thrilled when we saw Ronnie do his first complete routine. His body moved very well. You could feel it. Right then and there, I saw he danced better for free than I did for pay. And that is why I stopped dancing."

Ronnie's attitude toward money reflects his father's philosophy toward work: If you like something well enough to do it for free, then you're sure to be happy. As a child, Ronnie always had chores to do around the house. And, during his high-school summers, he worked as a film-cutter at his father's McCadden TV Productions. Al Simon, in charge of the department, says: "Ronnie was a good cutter. But he's too sharp—the job wasn't enough of a challenge for him. We all loved him here. Though Mr. Burns owns McCadden Productions, the gang accepted Ronnie as one of them—he never carried tales to his dad. That's a good quality in any young man."

After two summers as a cutter, Ronnie began spending most of his time on the beach. After all, he'd learned what there was to film-cutting. George says, "He had me worried, you know—all he would do was swim and go skin-diving. He is a great swimmer and all that, but I didn't think you could make much money selling sand."

Earlier in the summer, George called the Pasadena Playhouse College of Dramatic Arts, asking them if Ronnie could go to their six-week summer session. They said sure, all he had to do was register.

Then George caught Ronnie one day on his way to the beach. "Have you ever thought of acting?" asked George.

"No," Ronnie answered casually with a raised eyebrow and a "what-did-you-have-in-mind" look in his eye.

George said briefly but emphatically, "Why don't you try the Playhouse this summer? Maybe you'll like acting."

"I didn't know if he would take to show business or not," says George. "But I was trying to find something Ronnie could fall in love with—something that would come natural to him."

Ronnie says, "The classes were all new to me. Even though I had been raised in a show-business family, I found there was a lot to learn. In fact, I was fascinated. First time in my life that I've really been interested."

It has been more than three months now since George stuck the show-business needle in Ronnie's arm. But, inside the first week, George knew the shots had taken. It was clear to him shortly after Ronnie had finished his registration.

Late in the afternoon of the second day of classes, Ronnie left his car in the driveway at home, and stumbled up the front steps to the house. Ronnie had a book in his hands and was trying to read by the failing light.

Said George, "Good evening, Ronnie."
"Stanislavsky . . ." muttered Ronnie.

"It was then apparent to all of us," says George, "that Ronnie had finally found something to capture his interest. We had never seen him trying to read in the dark before. I wondered for a moment if we were going to have a theatrical Abraham Lincoln on our hands.

"Ronnie studied his lines and acting theories from the first day, even in his car on the way to the Playhouse. The road carries him at least twenty miles over a freeway, and I was worried about his reading and driving at the same time, for fear he'd confuse the line in the book with the line on the road."

Ronnie's interest in acting was magnified when George told him that, if he were successful at the Playhouse, he would be invited to become part of the Burns and Allen TV show. He had already been on the show four or five times before with simple lines to read, just as a gag, but George had never seriously considered adding Ronnie to the show.

Ronnie was thrilled, therefore, when he was offered the third-act lead in "Picnic" at the Playhouse. "It happened this way," says Ronnie. "Because there were forty-five kids in the class, and only fifteen parts in the play, we divided the show in thirds—fifteen people in the first act, fifteen people in the second, and fifteen in the third. I had the third-act lead."

Ronnie was excited about the part because it could be the test which would or would not put him on the Burns and Allen show. But the very fact that he got the lead, not one of the supporting parts, was encouraging in itself. When he came home that afternoon and told his father, George says, "I couldn't believe my ears.

"We had had an understanding at the outset," George continues, "that Ronnie would only stay in acting—and, secondarily, come on the TV show—if he was good. If he wasn't good, acting was the last place his mother and I wanted him. We never pulled any punches in this regard, and Ronnie understood that.

"The afternoon of the show, Gracie and I went to the Playhouse with Mary Benny and a few other friends. There were only about forty people in the audience, because this was the student presentation—the professional cast worked at night to a full house—yet the small audience couldn't dampen the dramatic enthusiasm of these kids. Finally, in the third act, when Ronnie walked on the stage, I couldn't believe my eyes. I said to Gracie, 'Who is that?' He did such a great job, I couldn't believe it was Ronnie.

"A lot of people, when they are new on stage, bump into the furniture or other players. They don't know what to do with their hands or feet. But not Ronnie. He has a graceful body—I knew that from his dancing—he walked well, he moved well, he knew what to do with his hands. And he didn't have any inhibitions—when he played a love scene, he played it.

"But then, he's never had any inhibitions. One time, when he was ten years old, he was on the Art Linkletter show. Art asked Ronnie what his daddy did, and Ronnie said, 'He's a ham actor.' . . . Absolutely no inhibitions whatever!

"Of course," George continues, "we couldn't wait to get backstage, that night, to congratulate Ronnie on his terrific job. It looked like he'd found his career."

"Yes," concludes Ronnie, "I've got a job I'm happy with—one I'd work at for free. But, since I'm getting paid, too, I guess that really makes me a success."



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And Baby Makes Three

(Continued from page 53)

don't see how the baby could be anything but healthy, husky and happy," Walter added, "for, all during her pregnancy, Betty was healthy and happy. The happiest she's ever been."

"Never felt so good in my life," said Betty.

"So calm," Walter continued, "so well adjusted. She walked all the way up Fifth Avenue, the night the doctor told her she'd better get going to the hospital."

"Even during labor I was very comfortable most of the time," Betty said, "thanks to having my baby, as I did, by 'Natural Childbirth.' All the exercises you're given in the natural-childbirth classes teach you to relax the muscles and, since you are also taught what to expect during the different stages of labor, the nervous system is relaxed too. There's as little anaesthesia as possible—although, since I was in labor sixteen hours, I was asleep part of the time. However, I was wide awake, I'm happy to say, when my baby was born."

Walter is afraid that, as the hands of the clock reached 3:04 on that afternoon of June 26, 1954, he was sleeping. In a chair. In the room the hospital reserves for the vigils of expectant fathers. But sleeping, nonetheless. "Sixteen hours of waiting," he admitted, "slowed the traditional pacing of this expectant father to a standstill."

It is when you bring a baby home—especially a first baby," Betty observed, "that you're supposed to have a rather rugged time of it. 'You'll find out,' some of my friends warned me, 'what changes—and we don't mean diapers—a baby can make!'"

"But I didn't find out," Betty laughed. "Neither of us did. We've always kept our personal life as simple as possible. We like it that way. No help, I mean, except for a cleaning woman. I've always done the cooking, and still do. I have a seventy-pound freezer, do a lot of marketing all at once, decide early in the morning what we're going to have for dinner, defrost it—and get it in half an hour!"

"We had a charming, motherly 'practical nurse'—'Mimi' Gunn—when we first arrived home from the hospital. She was with us for two whole weeks, but now we have no nurse for the baby. We don't want a nurse for the baby—she is our baby and we want to keep it that way—but only a mother's helper who comes in from ten to six every weekday. All the while the baby was on the bottle, I gave Tina her seven o'clock morning feeding, bathed her—to miss bathing your baby would be to miss one of the loveliest things!—put her down for her naps and to bed at night. Now that she's outgrown the bottle, she has her breakfast and her lunch with us. The only meal I miss with her is her five o'clock dinner which—since *Pepper Young's Family* is on the air from 4:45 to 5:00—I can't quite make. But Tina sometimes 'sits in' with us at our dinner. And, in any case, I'm always home in time to play with her before her bedtime.

"Actually, I'm only away from her for about two hours of the day, five days a week—from 3:15 in the afternoon, when I leave for the studio, to 5:15 or so, when I get home. Not that this is any particular change for us, either. I've always been at home, wanted to be there, when not working. When we're invited out to dinner, or to play bridge with friends, we always take the baby with us. All our friends take their babies with them when they go out.

"No, no changes," Betty smiled, "except toys on the floor, a play-pen where a burled

cabinet used to be—'fun' things like that which add to, rather than subtract from, the home feeling and happiness. . . ."

"Hear, hear!" said Walter, cutting in. "Second the motion—making it unanimous that there are no changes, but only a 'plus' added to our home and happiness. As for Betty herself," Walter continued, "the only change in Betty is that, since the birth of the baby, she has had a greater—an infinitely greater—sense of security than she ever had before . . . because, I suppose, when a woman has fulfilled her basic function, she is more secure, isn't she?"

"The birth of a child affects a man in a somewhat different way, I think, but also for the better. Speaking for myself, I realize I am more aware than I ever was before, of the future—such as taking out more insurance, being more careful to save money, being anxious to work harder. . . ."

"For seven weeks while I was pregnant," Betty explained, "Walter was in Hollywood playing the lead—the part of Captain Sam Merritt—in 'Conquest of Space' at the Paramount Studios. In his makeup, white hair and all," said Mrs. B. with the fervor of a fan, "he looked so distinguished."

"He's also had some exceptionally good parts on TV—on *Studio One*, *Philco*, *American Inventory* and others—and he just couldn't be happier than he is about his running part in *The Brighter Day*. He's just great on the show," Betty smiled lovingly, "hateful, just hateful!"

"I've played so many bland young men," Walter grinned, "or, at best, the nice kind of guy who only turns out, at the end, to be a son-of-a-gun . . . so, when I was offered the choice of two roles on *The Brighter Day*—one good fellow, the other bad—I said, 'I'll play the bad one if you make him real bad!'"

"They made him real bad," Betty laughed. "You should see the fan mail Walter gets! All sorts of fan mail telling him—and I quote—what 'a horrible old meanie' he is!"

I have also been doing quite a few additional shows," Betty continued. "Several parts, for instance, on *Public Prosecutor*, directed by Chick Vincent and starring Jay Jostyn, who's so well known as *Mr. District Attorney*. A number of parts, too, on *Keep Healthy*, with Vinton Hayworth, and on *Paging The New* with Bret Morrison, long famed as *The Shadow*.

"You seem to work more easily after you've had a baby," Betty said. "Or I seem to. I often wish that, when my children on *Pepper Young's Family* were as young as my own baby is now, I'd had my own baby . . . I would have known so much better what to do, and how to do it. I didn't know. But Elaine Carrington did," Betty laughed, "so I just did what she wrote."

"I'm not the sort of person who has ever been terribly ambitious," Betty explained, "but I do like to do well anything I do. And, much as I love home life, and life-with-baby, and all, I certainly have no intention of giving up my career. There has been no change, none at all, in my purpose or my aims. If anything, the baby is an additional spur to me, an inspiration. . . ."

"Our child will never think otherwise than that she was a spur to us," said Betty, "that she added to our ambition to grow, to reach up in our careers, as in our personal lives—and that she brought us luck. I really think that having a baby does bring luck into the home, a lot of luck, as it has brought into ours . . . for, no sooner

was Tina born than we began to get all sorts of wonderful things. . ."

"A 17-room, 7½-bathroom house, for instance," Walter interpolated, cocking a comic eyebrow, "on 2½ acres of arable land, within a stone's throw of the sea, in Elberon, New Jersey."

"Before the baby came, even before we knew she was coming," Betty said, "we were planning to buy a house—remember?"

"A town house," Walter laughed, "right here in New York City. Not a rural be-emoth with—I counted 'em—100 win-dows! For this unexpected purchase, let's face it, our daughter was the sparkplug. And rightly so. There's no substitute, real-ly," said Father Brooke, "for a kid being in fields and woods and gardens, among birds and bees and—er, crickets!"

The way the house "happened" to them, the Brookes explained, they just happened to spend a weekend last July with some good friends named Pearson who live in Elberon. The Pearsons just happened to mention that the house next door was for sale. Mildly interested, the Brookes—all three of them—just happened to wander over for a look at the house next door . . . brown-shingled, with white trim, about fifty years old. They liked what they saw.

"The house is ninety-nine percent per-fect," Walter said. "It's solid. Built with these big, heavy six-by-eight beams—you could take out every other one and it would still stand! Completely furnished, too, in-cluding refrigerator, and even a billiard room downstairs, cue ready to hand. We bought it as an investment, too—had a good buy on it. We can open up a retreat, if ever it's necessary," Walter laughed, "for actors, directors, producers, cameramen and crews!"

"In the meantime, we spend our week-ends there, go down Thursday nights whenever possible, and will spend our summer vacations there. Although noth-ing really *has* to be done to the place, we're having fun painting (since it was rather dark inside, everything possible is being painted white), re-papering, re-doing the bathrooms in ceramic tile (my brother and I completed five-and-a-half of them last summer). Betty wants to make white curtains to replace the heavy dark red and dark blue draperies of Victorian vin-tage—hung, I suspect, by the original owner. But I tell her, 'Let's take it easy,' make this a place to relax, smell the fresh country air, laced with the smell of the sea, the burning leaves and all. . ."

Above all, Betty and Walter agree, a place in which Christina Lynne, growing up, will fulfill her bright promise. . .

"She may be a dancer," Betty said. "She does the split now, points squares, does Arabesques. You have only to say, 'Arabes-que!' and there she is, leg out behind, doing a ballerina sort of thing. She may be a concert pianist—she loves to bang on the piano which we have placed next to her play-pen. She may be an actress—she loves to watch children on TV. . ."

"Or a locomotive engineer," Walter broke in. "That is a definite possibility. She loves trains more than *anything*. Take her to the railroad station in Elberon, as I often do, to watch the trains come in, and you can't drag her away!"

"All I hope," Walter adds, "is that she'll be a *happy* girl with a sense of values and a sense of humor . . . and that, wherever she is, with whomever she is, people will be glad to see her. As glad," he smiled, "as we were!"

"So glad," Betty echoed contentedly, "We've found it so fine, such *fun*, to be the three of us that we hope—a year from now—to be the four of us!"

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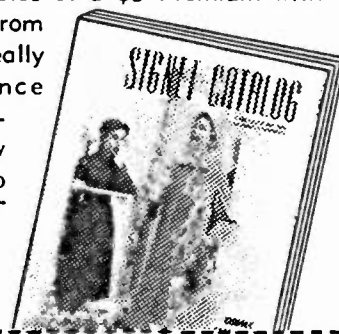
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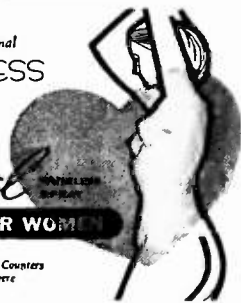
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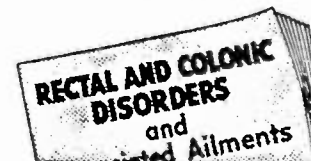
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Marion Marlowe's Bridal Glow

(Continued from page 35)

each other fondly as "Mrs. Puck"—which, of course, they both are. Marion is a doting "grandma" as far as Norman is concerned. "He's only a little past a year old and just bustin' out of a size three," she brags. "And he's the cutest, with the most terrific personality!"

Career-wise, Marion's work for Ed Sullivan has had enormous impact. She can't say enough about him, and what his help has meant to her. "Ed has been my guardian angel. He has helped me with all sorts of problems, professional and personal, and always given me great advice. In 1956, I will do eight guest shots on *The Ed Sullivan Show* on television, probably at least one from Hollywood. I am going to be in the picture Ed is planning to produce independently with Jack Warner, for Warner Bros. distribution, which will start sometime around February. The picture will be in Technicolor and CinemaScope.

"Ed thinks that color will be a good thing for me," she added. "He is always encouraging me, telling me I can accomplish so many more things, do things well that I would otherwise be afraid to tackle. What's more, when he says so, I find myself believing it. And trying, every moment, to justify his confidence in me. Incidentally, Ed and my husband have been good friends for a long time, long before I came upon the scene."

Last fall, Marion was out on a six-city tour with Ed and a troupe of picked performers, doing what is known as "one-nighters." They played some of the smaller cities and towns where people seldom get a chance to see "live" any of the celebrities they have watched on TV. These tours are being repeated at intervals. "Standing Room Only" signs were changed to "Sold Out" long before the shows started. Each show lasted two hours, and each was a happy, if hectic, experience for Marion.

Hers is a whole new career now, stimulating to a girl with her urge for learning and doing. Not the least exciting new phase is the night-club work Marion began last year and will continue this year. The only drawback has been the separations from her husband when she is booked into places like Las Vegas, Miami Beach, various Canadian clubs, the Chez Paree in Chicago, the Beverly Hilton in Los Angeles. So far, the problem has been helped by weekend plane trips for Larry to whatever city Marion is working in. This year, she is set for some twenty weeks of night-club appearances, but they will be staggered over the year in such a way that she can be home a great deal in between—except for the movie, which will keep her in Hollywood almost a month.

Beginning with her first important club engagement, at the Hotel Pierre's Cotillion Room in New York last February, Marion has shown an unexpected flair for sophisticated comedy which is delightful. Also an ability to think quickly on her feet and talk easily, and an instinctive knowledge about when to stop on a punch line. "Night-club audiences are difficult to please," she noted. "But, if you work hard for them, they will give you a good hand. You can't bluff. You keep hoping that you have what it takes. When you do, they're a wonderful audience."

All this marvelous new experience has developed a new type of singing, a style which has caused a lot of comment, all of it flattering. In fact, when Marion appeared on Ed's television show last October 20, it was a toss-up whether the new way of putting across a song or the new tightly-

draped, 24-carat gold gown got the most bouquets. The gown was sensational, but so was the entrance of Miss Marlowe, swinging her hips ever so slightly, looking sultry and utterly stunning, and turning out a completely glowing singing job.

She continues her vocal study with Enrico Rosati, and is planning on dramatic coaching before the winter is over, if she can find time. She hopes one day to do a Broadway musical and, of course, to do other motion pictures after the Ed Sullivan movie. And more recordings, for the Cadence label. (That's Archie Bleyer's recording company, where many of the old Godfreyites are together once more—including Julius La Rosa, the Mariners, the Chordettes.) Until recently, "Man in a Raincoat" was Marion's only disc for Cadence.

The new Marlowe's figure is rather sensational, too. She lost eighteen pounds, by rigid self-denial, and is down to 126—certainly not too much for her five-feet, seven-inches height, which looks even taller because of the four-inch heels she likes. Marion's measurements now are 37-22-37, and she pours divinely into the tightly draped clothes she adores. Even her hair-do is new, a Grecian bun wound tightly high up on her neck, and vastly becoming. "I like it. Larry likes it. I think audiences like it now, too," she says.

Marion's ideas about clothes have changed completely: "Because I lost weight—and, with it, some self-consciousness about my figure—I can now wear wide skirts when I want to, and not because I'm trying to hide my hips. But now I go for those draped, Grecian-type things. Like the gold gown." (As noted, it was pure 24-carat, on jersey. She has a silver one now, made like it.) All her costumes are designed by Katherine Kuhn, and all are terribly expensive and quite lovely, because she believes now in lush, handsome materials and skilled handling, rather than in beading and sequins and fancy trims. "It's me, not my dress, I want people to notice," she says, although the tendency so far has been to notice both.

The new Marlowe has a touch of the old one's love of comfortable old things. She still likes blue jeans, even mended ones, and one of Gramps' old flannel shirts when she's pattering around the house. Or—the other extreme—trailing negligees and hostess gowns. There's an emerald green satin, with pink chiffon tucked into the neck, that's a knock-out. But even the new Marlowe likes to kick off the pretty mules that go with it and walk around the apartment barefoot. "I can't stand anything on my feet very long," she explains. "I never get quite that elegant."

The five-room apartment is still in the process of being furnished, and Marion is too busy to take much time out for that right now. The thirty-seven-foot living room is handsomely carpeted in rose pink, to harmonize with the walls—a color scheme that runs throughout the house, except in Larry's own room, which is in dusky greens. There will be a long, long sofa and lots of big chairs and modern tables and lamps, and a few carefully chosen pictures (probably some bleak scenes of water, or mountains, or woods—"mood pictures, the kind I love," Marion says).

Until recently, a spinet piano has stood alone in what will some day be a sort of "music corner." The rest of the furnishings include a card table and two chairs borrowed from Emmett and Norma, two television sets—oh, yes, and a hair dryer that needs fixing. And dozens of stuffed

toys, for which Marion has such a passion that Larry brings her at least one every time he flies out to where she is filling a booking. Now she has taken to buying them for him, too. Little Norman has plenty of things to play with, when he visits!

There's a little terrace that has the same view as most of the rooms—a gorgeous vista of the East River, with the little tugs blinking their way up and down and the big freighters sailing majestically to and from New York harbor and the whole wide world. They can see the planes begin to drop on their way across to LaGuardia airport on Long Island.

This all adds up to comfort, even to luxury—but there's another hint of the old Marlowe in the way Marion reacts to it. Her idea of a fine time is to sit around on the floor with baby Norman, or with friends she feels close to, and dip into a big bowl of popcorn, have a pizza pie when she gets hungry (or her favorite, spaghetti Villanova), and just talk or watch TV.

The old days, when she was in her teens and trying desperately hard to crack the movies in Hollywood, are all just so many memories now. She will be there under very different circumstances this time, a top performer with an assured place in her profession, and with a made-to-order role in one of the most important pictures of the year, working with one of the most skillful, best known and best loved showmen, Ed Sullivan. The eighteen months she spent on musical-comedy stages in England—a homesick, lonely girl who seemed to droop in the British climate—are almost forgotten. The singing engagements she was lucky to get back in this country, but which never seemed to add up to much, are all part of the past, too.

The fortunate circumstance that brought her to Arthur Godfrey's attention at Miami Beach, Florida, and the shaking-scared weeks when she first appeared on his shows are part of the past. So is the success she had, and then the awful moment when it was all over, and she was out of a job. "That's history now," she says.

Instead, she talks about the satisfactions of her new work—and more, the happiness of her new life. About the things she and Larry want to accomplish together, the fun they have and will continue to have, the traveling they want to do, the work they will share.

"I can never forget the night last year, when I exceeded the television program for Ed Sullivan, while he was away. I couldn't imagine why he entrusted such a big, important show to me at that stage of my career, but he had complete confidence—and so, I might add, did my husband. They gave me all the strength I needed. But a number of things happened. All my dresses for the show were delivered late, because of late ordering. One gown came five minutes before the show started.

"Then, in the opening number, I almost fell, coming down a flight of stairs. I don't think anyone noticed, but it made me jittery. The rest of the program went along without incident. But, as I came off the set at the end, I found Larry waiting right there. The tension suddenly relaxed, and I fell into his arms and started to cry. 'What are you crying about?' he asked, patting me. 'Ed was just on the telephone, saying how happy he was about everything. You were terrific!'

"I knew then," Marion glows, "that—while being a successful performer is a wonderfully satisfying and important thing, a very big thing in my life now, and I hope always—it's even more important to have Larry waiting, and his shoulder to cry on . . . or to laugh on."



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He Gives Away His Heart

(Continued from page 36)

standards which he and his pretty wife, Lois, are now instilling in their five "little Linkletters."

Because of the time difference on the West Coast, Art has most of his afternoons—as well as whole weekends—free to spend with his family. And home is where he heads, the minute his day's work is done, to be greeted with a "Hey, Dad," by his brood of five: Jack, 18; Dawn, 16; Robert, 11; Sharon, 9; and Diane, 7. Likely as not, they'll all head out on a bicycle safari, which will take them on either of two routes.

"The northern route," Art explains, takes us up into the Bogarts' grounds, through Judy Garland's garage, and around Lana Turner's driveway. The southern route takes us down to Jane Withers' yard, through Walter Wanger's garden, around Bing Crosby's driveway.

"But," he adds, "when we get off our bikes, the kids scatter like quicksilver. They all have interests of their own. I never cease to be amazed at how five children, raised in the same environment, with the same training and heredity, can act so much as though they each had a different set of parents!"

Art points out that the differences are there—in his family, as well as other growing American families—and parents might as well accept it. He feels the important things are for the parents to learn what their children are really like, love them for themselves, respect them as individuals, and encourage their special interests.

For example, Art describes his 18-year-old son, Jack, as the most aggressive of the Linkletter children. "He's the kind of boy who barges ahead on the assumption that he's going to win. He's an optimist of the first order. Luckily for him, when the ball bounces the other way, he doesn't worry about it.

"When Jack was at Beverly Hills High School, for example, he ran for student-body president. He was sure he was going to win—no doubt about it. But he lost. Rancor? Not at all. He threw his full support behind the winner. He became Commissioner for the Student Body Assemblies, instead."

Art reports that Jack is outgoing in every respect—except with money. "He's the family's greatest miser. He spends all his spare time figuring how not to spend money. He's got little jars filled with pennies, nickels, and dimes cached in every drawer in his room. When it comes to the coin of the realm, he's a regular packrat."

Going on the assumption that hard work and enthusiasm are worthwhile character traits, Art and Lois encourage Jack whenever they can. For a long time, he's been wanting to be an emcee just like his dad. Art invited him to guest on *House Party*, later taught him how to deliver a commercial, and, finally, Jack sold himself to CBS Radio as a teen-age disc jockey. Lately, Art has made Jack official roving correspondent for *House Party*.

Dawn, Art's and Lois's 16-year-old daughter, is the opposite of her brother Jack personality-wise, Art says. "If the two of them came up to a door, for example, and it didn't open, Dawn would shrug her shoulders and leave. Jack would rattle the doorknob, bang on the panel—and, if it still didn't open, he'd get an axe and chop it down."

Jack and Dawn are different in other respects, too. "Money again comes to mind," says Art. "Where Jack's every pocket becomes a bank, if you were to

ask Dawn for a definition of money, she'd say, "To spend."

On the other hand, Art describes Dawn as having the friendliest smile, and one of the most winning personalities of the five children. Art thinks that Dawn sometimes uses her winning smile to bolster her own feelings of uncertainty.

According to Art, Dawn and Jack, like all children who are close in age, have been competitive. Art says, "Dawn has always wanted to do the things Jack does. Being the older and a boy, he has generally been bigger, stronger, faster and gotten there earlier. It's especially difficult for her, since Jack is naturally aggressive and Dawn is naturally retiring. It seems these character traits have been dominant since they were infants."

Dawn, at 16, has reached the age where she is developing an interest in boys. Again Art points out how Jack and Dawn are different: "Dawn today is interested in the boys—but not much—whereas Jack started going with girls in kindergarten. Dawn's going out with a few fellows, but so far hasn't found anybody she's really interested in. Dawn's very hard to please. That's an understatement—she's downright critical! Her dates, for example, have to be more than good dancers. They've got to be bright, brilliant and smooth. The other night when she came in, Lois and I asked her if she'd had a good time. 'Well,' Dawn said with a shrug, 'he's a good dancer—but he's so silly.'"

According to Art, Dawn is the best dancer in the family. "I taught her to dance myself. Jack is a good dancer, too, but he didn't pick it up the way Dawn did. She's a natural." Then, almost as an afterthought, he adds, "Jack isn't critical at all. The main thing he requires of his dates is that they have on a dress."

As with Jack, Art and Lois are anxious to encourage the positive aspects of Dawn's personality, her warmth, her winning smile and friendliness. Art says that Dawn is anxious to work in TV, and certainly has no sense of inadequacy when trying to do the things she's interested in. She is studying dramatics and writing at school—Chadwick High in Palos Verdes—and shows good promise. Art has had her on *House Party*, where she has done some of the commercials. "She has a good strong delivery," he beams. "She is really good. With that smile, she's sure to be a winner.

"Robert, at eleven," says Art, "is a horse of an entirely different color. Except for Lois, Robert is the only one in the family with any mechanical ability. He is always fooling around with engines and motors. He's always taking things apart. The family has to keep an eagle eye on alarm clocks. Robert loves to act, too. More than anyone else in the family, he is the most artistic and sensitive. It's quite a contrast with his mechanical ability. He's going to be a great producer. He's already put together a number of costume plays, magic acts and living-room circuses.

"He's a sweet child," Art observes. "He still kisses me goodnight—whereas, Jack, when he was eight and on his way to bed, might give me a loving kick as he went by!"

According to Art, Robert was also the shy one in the family. Art says that, a couple of years ago, Robert wouldn't go into a shower—because he didn't want to be alone. He was timid about going out and playing with other children; he loves his two younger sisters and would rather stay home with them. Lois observed that

this tended to keep him on the young side, so it was decided to send him to a different school than Diane's or Sharon's.

Art and Lois followed a regular course in trying to draw Robert out of his shy shell. A little at a time, they took him out to parties and dinners, introducing him to new people and places. The result of this encouragement was illustrated during the summer he was nine years old. "The principal of his school invited him to spend part of the summer with her," says Art. "We took him to the plane, he flew to New York, where he was met by a friend of mine—though a stranger to him—who transferred him to a plane for Boston, where he was met by the principal. Our report was that Robert was 'one big smile' in both New York and Boston.

"Sharon, our nine-year-old," says Art, "is the 'oldest' one in the family. She is a little mother. She is sensible, understanding, thoughtful, mature, intelligent, hard-working, gets straight A's, is a year ahead of herself in school, keeps her room neat, is never in trouble, baby-sits with seven-year-old Diane, and is down the middle of the road in 'most everything else.'" Art taps his head, saying, "She's got it right here.

"Diane, the baby of the family," laughs Linkletter, "is the temperamental one. She's the actress. She's the one who cries easiest, laughs easiest. When she looks happy, she bubbles. When she is miserable, she looks awful. When Diane smiles, even without her two front teeth, you've never seen such a grin!"

According to Lois, Diane is the one who has been clothes conscious for years. "I set the other youngsters' clothes out in the morning," says Lois, "but Diane has to choose her own—from panties on up. When we go to buy shoes, the other children go in, saying, 'We want a pair of school shoes.' That usually means saddle shoes—but not to Diane. She first has to try them all on. Then she says, 'I want dress shoes for school. I want pumps like I wear to Sunday School—I don't want them to have straps. I wouldn't be seen dead in saddle shoes. I want pumps.' So we settle for moccasins. Some compromise!"

Lois describes the two little girls as being as feminine as little girls can be. "They are always playing with dolls," she says, "which makes them different from Dawn, who was too busy trying to keep up with Jack to have time for dolls.

"The big thing in their lives now is nail polish. You have to be firm with some things, and this is one of them. I try to explain that it's a lot of fun growing up. 'The time will come,' I say, 'when it will mean something to wear nail polish.'

"Of course," Lois adds, "I'm happy to have them take enough interest to curl their own hair. Though they sleep with curlers on, and are miserable doing it, they are willing to make the sacrifice in order to look nice for Sunday School."

It is Art's and Lois's feeling that the young ones are too small for allowances. Since they take their lunches to school and there is no place around home for them to spend money, there's really no reason for a regular allowance. "However," says Lois, "if they ever want to go out of their way to make money, we encourage it. Robert, for example, gets a quarter every time he polishes the chrome on the car. And, when he puts on his circus shows, he charges a penny admission.

"During the summer," she smiles, "we have to keep an eye on the three younger children—to keep them from selling the house to tourists. Beverly Hills maps are sold on the highways, showing locations of most personalities' homes. One summer,

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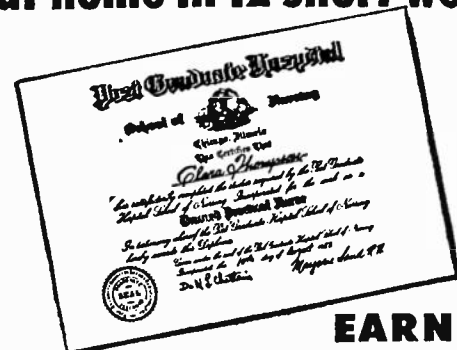
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it was Sharon's idea—she's the practical one—to take advantage of this 'gold mine.' She, Robert, and Diane filled their wagon with geranium bouquets, wrapped with paper doilies. The tourists bought them as if they were summer violets! When the geraniums were gone from the flower bed, Sharon wasn't stopped. With Robert's and Diane's help, she organized an artificial-flower factory. It was all very enterprising. They figured every angle they could. I was lucky to come home when I did—at least the house was still there.

"We're fortunate," Lois continues, "that there is an age gap between the two older and three younger ones. It's almost impossible to take five youngsters anywhere. So it's handy to be able to take the two older kids with us on occasions, and still be able to explain to the younger ones that their time will come later.

"Of course, there are times when Art and I go off for a week or two by ourselves. Every December, for example, we go to New York for the Pillsbury 'bakeoff,' making a little business-vacation out of that. In February, we try to go to Acapulco. We sail, fish, swim, and lie in the sun. We like the *mañana* atmosphere.

"It's pretty hard to tell," says Lois, "if you've been successful in raising your children until you get their reactions and relations to you when they grow into their late teens. For example, we think we've been fairly successful with Jack, who's now 18 and in the Naval Reserve, but still brings some of his problems to us and is eager to share his new life at college.

"Last Wednesday, for example, I came back from our monthly mother-son fraternity luncheon and was upstairs sewing when Jack came in from school. I hadn't seen him since Sunday, except for the few minutes at lunch. When he came in, he made a bee-line through the house, up the stairs—and then, sitting on the footstool in front of me, bubbled over with everything that had happened during his week. He wanted to share every item down to the last detail. It's a wonderful feeling."

Such experiences as this make Art and Lois Linkletter feel they've been successful in raising their family of five. As Art says, they are all different, they are all individuals, yet they must be loved for themselves, and their interests encouraged.

Art carries this love, this understanding of the similarities and differences between individuals, into the occasional interviews with the featured guests he now brings to *House Party* mikes and cameras. There are many reasons why Art has developed these guest-interviews. First of all, quite simply, Art wants to give a pat on the pack to deserving people who ordinarily wouldn't get full recognition. Second, the new *House Party* feature takes full advantage of Linkletter talents which have never before been shared so completely with his audience. These interviews are not presented as simple newscasts, but reveal Art as the "human interest" reporter he is. There is a keen intellect behind his bluff and hearty facade, and there aren't many people who have his ability for delicately drawing out an emotional story from the heart of his subjects.

Why is Art so good at doing this? Because he has an intuitive understanding of the guests on his show. He has been described as having "perfect pitch" for people—the reason being that, during his early life, he has fought many of the same struggles, and this has given him an understanding of others' problems. An orphan, lonely as a child until his adoption—and then his foster father was an evangelistic preacher with limited income—Art early found himself being handed around from one temporary home to another like a pair

of scuffed shoes. Later, having worked his way through school, Art married, raised his family of five children—and, in the process, achieved his own final security. He knows, therefore, from first-hand experience about the many problems common to those whom he interviews.

Who are these featured guests on *House Party*? Well, not too long ago, Art interviewed Miss Dorothy Middleton, an American missionary who had been imprisoned by the Chinese Communists for four heart-breaking years—the first six months in solitary confinement. Despite humiliation and attempts at "indoctrination," Miss Middleton's faith had never wavered. Under Art's gentle questioning on *House Party*, she took only a few minutes to tell a story full enough for an average lifetime. But, from coast to coast, you could have heard a pin drop, as Dorothy Middleton read her favorite passage from the tattered Bible which had been her solace and companion.

Another featured guest spoke of the Good Book, too, but from the point of view of a man who has devoted most of his remarkable career to bringing the art of the motion picture together with the best stories of the Bible. Cecil B. DeMille—the forever young, 75-year-old producer-director of "The Ten Commandments"—told what it meant to be nearing completion on his grandest epic yet, a dream he'd held all his life. DeMille talked of the gigantic production problems he faced in producing "The Ten Commandments." He answered audience questions about Hollywood's pioneer days with wit and humor. And, again, as he described a memorable Christmas Eve on the set of his earlier religious film, "The King of Kings," a nationwide audience was silent with awe and respect.

At first, DeMille had been a little reticent about appearing on *House Party*. In forty-one years of movie-making, he had built a reputation for quality, and he was not about to put it in jeopardy at the hands of a stranger. So, before he accepted the invitation to appear, he inquired about Art through his sources in the film industry. To a man, they said: "You can trust Art Linkletter."

This trust, exhibited by all of Art's featured guests, is a result of his many steadily climbing years in radio and TV. Art's career has not been rocket-like or sensational. It was never based on a "gimmick." His fans are everywhere, yet they are not the kind to snatch at his clothes



House Party featured guests: Dan and Una Schmidt—in a rare picture, just before Dan went over to Korea.

whenever he steps outside the studio doors. Link's career has a broad three-dimensional base, like that of an Egyptian pyramid. And now, more than ever, the respect for his good taste, the knowledge that no featured guest will be exploited—and the trust in Linkletter, the man—are beginning to pay off in the new format.

Among the most interesting couples who have guested on *House Party* were Danny and Una Schmidt, whose modern "Enoch Arden" story touched the heart of the nation this past year. Dan and Una had been married fifty-seven days before he went to Korea with the Army. He was 20, his bride 17. Three months before Danny, Jr., was born, Una was notified by the Government that Dan was missing in action. Una told *House Party* audiences how she had written 150 letters to Danny, hoping to reach him in a Chinese prison—but receiving no answer. When prisoners were finally exchanged, there was still no word of Danny, and Una felt certain he was dead. A year and two months later, she married Alford Fine.

Finally, after thirty months of captivity, Dan was released. Una said her first thought, on hearing that he was coming home, was: *Now the baby will be able to see his real Dad.* After their reconciliation, when Linkletter offered them a trip to Los Angeles, where they had relatives, the young Schmidts felt they could make the trip into a second honeymoon—after nearly three years apart, they could get to know each other again. And, like all the other featured guests, they trusted Art Linkletter's integrity. They knew their plight would be presented in good taste.

And it was. "What decided you to go back together?" Linkletter asked Una quietly.

"Danny, Jr. needed more than just a father and mother," she answered. "He needed both of us together."

This was the type of story of sensitive family understanding for the needs of their child which Art, as a father, feels can set an example to the millions in his audiences. But, in addition to pointing out deserving and interesting people, Art also likes to train *House Party's* revealing electronic eye on deserving causes. That's why Art suggested to his staff that they examine the area of medical quacks and charlatans, to see what could be done about the problem.

The American Medical Association offered one of its specialists, Dr. Joseph de los Reyes, as a featured guest on *House Party*. He brought with him a machine with thirty-six dials, as a sample of fake therapeutic equipment. Even without the patient present, the gaudy machine was supposed to diagnose and treat every disease in the world. "There's only one thing wrong with it," Art remarked. "It doesn't work."

Dr. de los Reyes told Art and the millions in the *House Party* audience that a known \$100,000,000 a year has been wasted by unsuspecting patients on such "cures." The A.M.A. believes that five to ten times that amount is a more realistic figure. And that's computed in dollars only. The number of deaths and the amount of suffering caused by these fake cures can never be computed.

"We're all human," said Dr. de los Reyes. "If a disease is not curable, we grasp at any straw. We try quacks and are anxious to believe them. To combat this, we should use common sense. . . Remember, if it really could benefit mankind, it would not be some one man's patented product. A little common sense can save \$100,000,000. More important, it can break up the quack's traffic in human misery."

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would be manufacturing it—and distributing it free. When his foster father left him and his foster mother to fend for themselves while he went off to preach to his evangelistic followers, it was common sense—and the smattering of good will which he absorbed from his over-zealous foster parents—that kept Art from floundering. In Art's younger days, to get along was to have common sense—period.

So, today, when he hears that \$100,000,000 is senselessly squandered each year on quack machines, he finds this appalling loss beyond reason. Art therefore offered to do everything in his power to help educate the public about "quack cures." Dr. de los Reyes told Art that the A.M.A., the Los Angeles County and California Medical Associations were grateful to him for the way he helped present the problem, and they were delighted that Art had offered his TV audience—estimated at 12,000,000—to the medical profession so they could keep the people informed.

Above all others, Lois Linkletter knows how important the new *House Party* format has been to Art. "I've always been a sounding board for Art's ideas," she says, "But I've never seen him more enthusiastic than now. I can measure his enthusiasm by the disappointment he shows whenever he comes home to find I've missed the show! Because I know that Art is trying to help others, the show has grown

more exciting for me, too," Lois explains.

Art himself says, "We're not trying to preach. And our new feature is broader in scope than just a 'helping hand.' In part, we are trying to give recognition to people who deserve it, to give meaning—as in the case of Missionary Dorothy Middleton—to the suffering they have gone through in preserving their faith and in overcoming their problems."

Art Linkletter sees television as a medium that can offer more than just laughs. It can teach. But it doesn't have to stop entertaining to do so. One moment, the heart of the audience can go out to *House Party* guests like Dorothy Middleton and Danny and Una Schmidt—and, the next moment, after hearing an inspiring story of faith, they may be amused by Art's line, "Why, you look as natural up here as somebody waiting to win a refrigerator!"

Without being made uncomfortably aware of it, Art's audiences are being entertained and taught at the same time. Perhaps this isn't so novel for a man who started out in life to be an English teacher—or for a father who is successfully bringing up five children—but it may be a new slant on the hearty *House Party* Linkletter, his viewers and listeners have come to know. Yes, there is more to Art Linkletter than giving away refrigerators. He gives away his heart—and the heart keeps growing bigger all the time!

The Fabulous Crosbys

(Continued from page 60)

remember, I had one solo—'Rose O'Day.'

The smash record, "Play a Simple Melody," credited to "Gary Crosby and friend," and 16-year-old Gary's reception on his dad's radio show, later on, made it well apparent that show business was going to Gary's heart—and the public was taking him to theirs. His father would admit, "He turned in a pretty darned good performance," and Bing would also joke about cementing his own future: "It's not that I'm looking ahead to old age. I'll keep going for a while, but I hope Gary's successful—I could even be his agent." But Bing turned down all offers with a firm and fatherly "Gary's going to finish school first."

"You've got to be good for that—really good," Gary would worry, whenever anybody asked him if he planned making show business his life. Although he didn't say it, he knew "Bing's boy" would really have to be good. He took quite a razzing from his schoolmates at Bellarmine Prep—who'd give him the "O-oh, Gary!" routine and make like they were swooning all over the juke-box. And he took a pretty good ride from his Zeta Psi fraternity brothers at Stanford University, later on.

"That was a great outfit we had," he says fondly now. "I didn't dare open my mouth. We had some great jockeys there. Tad Devine took a beautiful ride, too—particularly after he worked in his dad's television show. Anytime I knew I was due to be on the radio (pre-recorded), I'd go up in the hills and park and listen in on my car radio. I wouldn't dare tune in around the Zeta Psi house. I knew I was really in trouble if I did." His fraternity brothers nicknamed him "the Golden Buddha" because—as he says—he'd "blimped up." But, watching him on television later on, Tad Devine says they're all agreed. "No more 'Buddha.'"

Bing's hope for Gary and all his boys was for them to always have "class, sportsmanship, good taste and humility," as he used to say. He wanted them to have a goal and do something on their own—"not as Bing Crosby's kids, but as themselves."

But nobody knew better than Gary's dad how tough the category would be, when Gary chose show business as his own goal. Typically, without making much ado about it, Bing went fishing—and turned over his summer radio time on CBS Radio and his whole production staff to Gary, to help him over the first hump. As for Gary, the call to show business was stronger than the awesome challenge of following his father on the big show...

That same year, the applause she received at a big benefit in Houston, Texas, helped give assurance to a pretty teenager who'd grown up convinced show business was too rough to try... and that you had to be too good—"extra good, if your name is Crosby."

Cathy Crosby's first "professional" appearance was on her Uncle Bing's radio show when she was ten years old. "I did 'Hair of Gold, Eyes of Blue,'" Cathy recalls now. "And scared? I was petrified! I was so scared my mouth and my knees were the only parts of me moving. When I'm nervous, I have a habit I can't control. My mouth 'twinces' and, no matter how I try to hold it still, I can't. It just keeps on twincing."

Cathy had never sung except at church and around the house. In her mother's opinion, "This is something you've got to want the hardest way"—and there were no kiddie singing lessons for Cathy. She had to learn a song for the show and her mother just hoped she'd remember it. They stayed over on one side of the stage, careful to keep out of the way, until the time neared for Cathy to go on. "I watched the lines—and I wanted to move us forward a little so I could give her a little shove," June Crosby remembers laughingly. She put her arm on her daughter's shoulder and said nervously, "Cathy—it's just about time." Whereupon, with some degree of dignity, Cathy removed her mother's hand, said, "Mother—I know," walked to the mike, said her lines and sang her song and walked away.

If he knew her mouth "twinned," her Uncle Bing's bland blue eyes didn't give it away. And, noting the way she handled

herself, he commented to her father's manager, "She belongs, all right."

Despite further appearances on her dad's *Pet Milk Show*, Cathy wasn't at all sure she belonged. Her father went on record with: "I'm not going to do anything about Cathy unless she shows a real desire." Personally, he wouldn't wish the business on anybody—otherwise. . . .

Then, a year ago last summer, Cathy decided: "More than anything else, I wanted to be in show business. We were in Houston, Texas, and Daddy and the band were appearing at a big benefit horse show there. One night," Cathy says, "Daddy called me out of the audience to sing. The way the stage was constructed, as I looked out, there were thousands of people in a circle around us. I sang 'The Man Upstairs.' And the way they received me, I was so *thrilled*. After that night, I came on stage on my own for every show, and I knew this was what I wanted to do."

Her father was sold, he says, "when she wrote me a letter from school and said, 'I want it.'" Harry Ackerman, of CBS, had talked to her before she left, told her they wanted her and the plans they had in mind for her. Gil Rodin, her father's manager for twenty years—he also manages Cathy today and produces Bob Crosby's CBS-TV show—wanted CBS to talk to her direct, "so she would realize they wanted her for herself."

Her father was convinced she was really serious about show business "when we took the show to Milwaukee—and she proved she could really take it. We did our show, flew out that night, made a parade the next day, rehearsed the show, did interviews for newspapers and television, did two shows a day and two extra shows for the General Mills people. We flew back in to Hollywood at 6:00 A.M., and were on camera for TV rehearsals for our show at 9:15. It was very hot and it was real tough duty, even for the Modernaires and me. Cathy's feet got so swollen she couldn't put her shoes on. 'Daddy, I never knew it was this hard,' she said once. But she never beefed any more."

While Joanie O'Brien was away from the TV show, Bob decided to have Gary and Cathy on, if this could be worked out. His producer ran into Gary one day at Decca and approached him on it. "I'd love it," said Gary, "but would Uncle Bob want me?" The producer said, "It was your Uncle Bob's idea." There was a problem of meeting the show's budget, in view of the money Gary gets for spectaculars and night-time TV shots, but Gary and his uncle worked out a family rate.

Realizing that, while doors may open faster and easier for their children, the road ahead is even tougher for the second generation of Crosbys—who will always inevitably be compared with the first—and that they face far tougher criticism than other newcomers breaking in, Bob and Bing keep a warm and fatherly eye on them.

Although it's true, as Gary says, that his dad "leaves it pretty much to me," now and then Bing throws in a family tip in his casual way.

His father makes no secret of his pride at the way Gary's really leveled on his career, and he was far more concerned about Gary's first personal-appearance tour than if it had been Bing's own.

"Gary's very keen about this," he told your reporter. "He's working very hard getting his weight down, and getting his musical arrangements made, and rehearsing. I'm finding it hard, right now, trying to convince him he shouldn't level too hard. When he gets there, doing five or six shows a day in that air-conditioned theater—I know from experience what this can do to your voice. Particularly a kid



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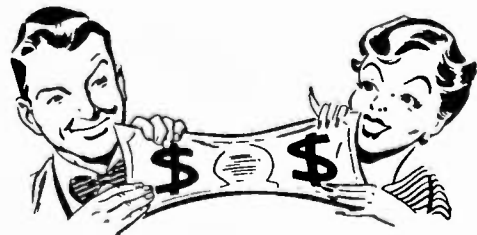
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who sings like he does—socking over those rhythm-and-blues specialities. I'm afraid he may have a loss of voice if he overdoes it."

As for Cathy, nobody was more upset than her Uncle Bing (for her family's sake) when a national magazine story identified her as his niece instead of as Bob Crosby's daughter. And Cathy's Irish grandmother was really indignant. She called CBS Television City and talked to Bob and his producer on the rehearsal stage. "Why do you stand for this?" she asked. Bob explained he had no control over the magazine. "Well—Bing would never have allowed it," she said. Bing was at Hayden Lake, Idaho, when the issue came out. "Bob doesn't need me—" he said. "Why didn't they say 'Bob Crosby's daughter'?" Why don't they give him his due? I think Bob should be furious." And he wrote his brother to the same effect.

On his own CBS television show, his Uncle Bob was determined to give Gary every break and all the valuable experience possible. "We've done that with Cathy, too," he says. "And we're going to have my niece, Caroline Miller, on our show soon—and we'll do it with her. . . ."

"I'd worked Gary's first TV show with him. They put him in an Hawaiian shirt, which wasn't too good on him then. On his next TV show, they gave him a pipe and hat a la Bing. I didn't think that was right, either. I told Bing we were going to do everything we could on my show to present him properly and give him every advantage. And we did. On the first show, we closed him away completely from the audience, until he got more at ease working in front of a camera. The second show, we had him do a number with Alan Copeland. Gradually, we moved him on out."

Gary had an interested audience on every appearance—in the family's Hayden Lake living room, where 12:30 P.M. found his father cemented smack down in front of the TV set, observing with a proud and analytical eye. And both Bob and his TV producer are all admiration for the professional way Gary works a show: "He's very ambitious, he's punctual, cooperative, and he has a real desire to make it on his own."

"Uncle Bob's helped me a lot." Gary says now appreciatively. "He's given me a lot of good advice about many things, and he's helped me become more at ease and more relaxed on TV. Having my own CBS Radio show last summer helped, too. I had a lot of good backing-up. A good band, good vocal troupe, a great producer and writer—the works. You learn something new in show business every day."

During the winter, Gary's been scheduled as vocalist on Edgar Bergen's CBS Radio show and also for some of the network's biggest TV shows, including the *Shower Of Stars*. But he's doubtful whether he could handle a television show of his own now. "I don't know about that—that would be taking a big chance," he says.

He wouldn't even watch his first big TV show with his own family. He watched it alone in the recreation room at home. Later, a little shaken by the experience of seeing himself on television for the first time, he told his best friend, Jack Haley, Jr., "If they ever do a remake of 'King Kong,' I've got that part cool."

He still doesn't think he can sing a ballad. "I've got a good picture of that," he says. But he has no hesitancy about really getting off the ground with rhythm-and-blues. As for his ambitions for the future: "I'd like to act and sing, do radio, television, movies—everything. There've been a couple of movies mentioned, including one with Sammy Davis, Jr.—

something about a kid who leaves a farm and joins up with a river boat. But there's nothing definite about it. There's no finished script yet. I'd like to start in small good parts and work on up. I wouldn't want to start out as the star."

All in all, Gary's getting pretty well inoculated for show business. All aspects of it. Even unto reading romantic items about himself in the gossip columns—and being reported three places at once: "I just got a big box of clippings from the clipping service. It's a laugh riot. Some of the girls I'm supposed to have taken out, I haven't even met."

Gary's the first of the younger Crosbys to experience that axiom of show business—the show must go on. He was rehearsing at CBS when he got the news that his brother, Phil, had been seriously injured in an automobile accident.

"That was pretty brutal," Gary says now, of Phil's near-miss. And so was doing the show. "I found out about it just an hour before I had to go on." That broadcast is a haze to him. Jack Haley, Sr., phoned Buddy Bregman, Gary's musical director (and Haley's son-in-law), who was to break it to him. "I walked in the office while Buddy was talking. . . ."

Gary rushed to the news room to confirm it, and got the radio report that his dad had chartered a plane at Hayden Lake and was flying to Phil in Raymond, Washington. Gary's next thought was to call home and soften the shock for "Georgie"—Georgia Hardwick, the Crosbys' housekeeper, who was the boys' nurse until they were grown. She had been Phil's nurse from the time he was five.

Across the nation, their shock was shared by all those who've followed the Crosby boys with so much affection from the time they were born. As for Bing—when Bing saw the scene of the accident, he shook for an hour. As he says now. "The good Lord really had his arms around Phil."

Phil's accident, though serious, wasn't fatal. But the Crosbys have had to say an earthly farewell to two of their own whose memories will always linger. "Pop" Crosby—beloved head of the whole fabulous clan is gone. And so is Bing's wife, the late Dixie Lee Crosby, though her wit and warmth will be ever-remembered.

Her niece Cathy glows, just talking about her now. "There will never be anybody else like Aunt Dixie. She had her own personality, her own kind of difference. It's sort of hard to explain—but everything about her was her very own."

There are some small despairs in Cathy's life, too, right now. Like any teenager, her moods and emotions go from tip-toe to way-down. "I stunk on the show yesterday," she'll say. "I know when I'm bad. I held my head down and I was so nervous—and my lips started moving back and forth. I was dying to get the number over with. I want to do a good job, and I know inside of me what I want to do, how I want to sing. Of course, I can't do the 'heart songs' yet. I'm not good enough for those. You have to be real good to sing those songs. . . ."

There are times when the challenge of singing up to the family name hangs heavy over her head and hopes: "People expect so much of you because you're a Crosby. Other kids resent you, too. I think it's partly jealousy. They think it's easier for you and that you have an opportunity other boys and girls don't have. It is an advantage and I'm grateful for every opportunity, but it's sort of a disadvantage, too, in a way. They expect you to be twice as good. Another newcomer can make a mistake and nobody notices it. And no matter what I do—the same with

Gary—I'll always be known as Bob Crosby's daughter and Gary will always be known as Bing Crosby's son. Of course, I'm the only girl-Crosby now in TV, and that helps. . . ."

On the other hand, there's the warm thrill of being recognized wherever you go: "People seem to have the same warm feeling for me they have towards Dad. I walk down the street and kids, from four years old on up, come up to me. They say, 'Hi, Cathy,' and they feel like they know me—and it's wonderful. . . ."

It's phenomenal how many feel they know Bob's Cathy in the few months she's been in show business. She's under contract to CBS, who are sponsoring her education and grooming her for stardom. And, out of the 2,000 fan letters that pour into her father's office in Television City weekly, some 700 of them are for her.

She's a starry-eyed movie fan, and nothing pleases her more than for fans to remark about her resemblance to Elizabeth Taylor: "She's my favorite. She's so perfect. I'm overwhelmed when people think I look like her." When she made the cover of a famous national news magazine, Cathy's reaction was, "I'd rather be on Photoplay." As she adds now, "That would be a dream come true. You can be a model or anything and be on the covers of other magazines. But, when you make the cover of Photoplay—you know you're a movie star. You've really made it in movies."

She's "making it" in TV now, as one of the cast of her dad's tremendously popular daytime television show. Concerning her future, Bob says. "As a father, I want her to be happy. If Cathy's going to do this, I'm going to do all in my power to help."

His is a vast audience and, when a friend remarked recently about how "happy and wholesome" the show is, he agreed. "It's wholesome all right. It's got to be wholesome for my mother and her girl friends—or I'll hear from them."

Their all-Irish mother, Kate—a handsome woman—takes a loving and spirited interest in her family's activities. And hers is a respected opinion with all of them. When a columnist quizzed Bob about whether or not his brother Bing was going to marry, as was rumored, he said he didn't know—"I haven't heard from anybody that he isn't, but I haven't heard from Mother that he is." And, as he adds seriously now, "Not one of the Crosbys ever made an important decision without talking to Mother first—and she's never once given us a wrong answer. I know Bing's often told her to pay no attention to anything she may read about him—including the exaggerated accounts of his death. 'If anything serious ever comes,' he said, 'you'll be the first to find out.'"

Both Bob and Bing are understandably proud of the progress their two offspring have made in show business thus far, and in their serious application to their careers.

Thinking towards the future, Bob says, "I don't think Cathy has it as tough as Gary and I—being compared with Bing. At least they'll never see her with a pipe—or expect her to sing like Bing. I don't think anybody is as adored throughout the world as Bing. It's like climbing Mt. Everest to ever even hope to approach his height."

On the other hand, the famous fellow who threw his baby brother's name in the ring, watches Bob's television show with large admiration. "I don't know how Bob does it," Bing has said admiringly. "Five days a week—live TV!"

Bing goes five nights weekly over CBS Radio with his commentary-and-song show. As a friend says, "Bing will be doing radio until they tear the transmitters down." But he's moving into night-time television, too, with two big shows sched-

uled this season, starting with Maxwell Anderson's "High Tor."

With Gary singing on Edgar Bergen's CBS Radio show and also appearing on such great TV programs as *Shower Of Stars*, Bing's present—and pleasant—concern is that his boy's working too hard. "It's certainly a revelation to me how hard this kid can work when he finds out that he's doing what he likes to do," his father says.

Any prospective sponsors who query a Crosby now—"Any more at home like you?"—can well count on an affirmative answer.

There's Caroline Miller, talented daughter of Bing's sister, Mary Rose Poole. A major in drama and speech from San Jose State College, Caroline, 21, is now being groomed for a future in motion pictures at Paramount. And she also sings. "I was a voice in 'The Girl Rush,'" she laughs. Her cousin Cathy says, "She phrases—I heard her practicing." And she'll be introduced to TV audiences on her Uncle Bob's show.

Larry Crosby's son, Jack, is very active in the technical end of the trade at Television City. There's another potential singing star in Bob Crosby's household. "My son, Chris, has a beautiful voice—but he doesn't want any part of show business. I can't even get him to sing around the house any more."

Bing has three sons unaccounted for as yet in show business. The Army is keeping the twins busy these days. Phil, fully recovered from his accident, is a private at Fort Lewis, Washington. Dennis is even further out of earshot of the greasepaint siren. He's now a GI in Germany.

And there's Linny, just turning 18, dark-eyed and very talented. The youngest in Bing's brood, and already somewhat experienced in show business, he specializes in rhythm-and-blues and frequently guests on his dad's radio show. "We taped three shows at Hayden last summer," he says. "I sang one duet with Dad, 'Rock Around the Clock.' It was a lot of fun. I don't know how much talent—but a lot of fun. . . ."

Lin's a senior at Loyola parochial high school in Los Angeles and presently boarding there and going home weekends—"due to a social summer," he explains. "You always get paid off for the good things. Just say I had a ball."

For Lin, show business, if ever, is still far away. "I'm at the social stage right now," he says. "Social—and educational. Dad wants me to go to college, and I've got four years of college ahead of me. I'm going to take up business administration—and then see what happens. I've got a lot of time." As to how his dad feels about his being in show business, Lin says he doesn't know. "Dad's just thinking towards that diploma now."

As to whether Lin really wants to be in show business, there is for him the same sobering thought of other Crosbys before him. The thought, the fear—of whether or not he's good enough.

"I like show business," he says. "And it's real great being on Dad's show. But I don't know whether I like it that much or not. I don't know if I've got any talent. I haven't convinced myself I have. Sure, I get up and sing a song. But I have a name too—and I wouldn't want to go into it just because of a name. . . ."

Familiar words, these. The doubt whether or not one is good enough to follow the fellow who pioneered it to Hollywood from that house of music on Sharp Street, back in Spokane. The fellow whose voice found a home in every family in the land, and who planted the family flag in show business for all the Crosbys who were born to sing.

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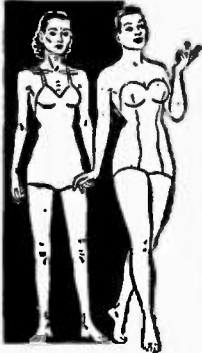
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Something Old, Something New

(Continued from page 48)

man and wife, and the move was being made for the purpose of increasing that happiness.

The Armses moved that day, into an apartment which no other living soul had ever called "home." Only the day before, the painters had done the walls of the four-room apartment, and many of the finishing touches had not been made.

This was the largest apartment Russ and Liza had ever lived in. Both of them remembered the first flat they occupied after the storybook courtship had resulted in their marriage. . . . "It was in the Village, too," Russ recalled. "It was small and dark. The two rooms we had would have fitted into the living room we have here, and it wasn't anything near as pleasant."

As Russell Arms spoke of the old apartment, Liza smiled ruefully, then looked around the new one and smiled happily. "It was sheer luck that led us to this place," she said. "We were looking for a place here in Manhattan so that it would be easier on Russ. You see, during the week, Russ has a lot of time between rehearsals of one sort or another, and where we lived before—out in Flushing, on Long Island—it wasn't possible for Russ to get home in that spare time between the rehearsals. He'd just have to waste the time around the city. So we decided we wanted some place closer, where he could come home and rest during those times.

"Well, we started looking around, and couldn't find anything that we liked. We looked, I remember, at an apartment in a building close by here but we didn't like it. Then we saw this building. It looked as though it was almost finished and ready to be occupied. So we stopped and asked about an apartment. We got the last available one in the building. Just like that. That was sheer luck, because we didn't have any idea we could get in here. . . . You know, luck has played an awfully important part in our lives. This is just one of a series of lucky breaks."

Both Russ and Liza feel that it was certainly luck which led them to find each other. It happened on Christmas Eve in 1948, when both of them were appearing on the same show. It was the NBC production of "The Nativity," held at the base of the giant, lighted Christmas tree in Rockefeller Plaza. There it was that Russ first saw Liza, fell in love with her and determined to marry her.

The courtship was not an easy one. Neither of them was working steadily at the moment, so they had to find ways and means of being with each other that didn't cost much money. The old saying goes that love will find a way and, in this case, love did just that—because, six and a half months after they first met, when Russ had started a radio program and things were going a little better, they were married on the lawn of a church in Greenwich Village. Since then, they have often worked together professionally and, at one time, had their own television program before Russ joined *Your Hit Parade*.

Luck had also entered into Russ's career. Before moving to New York from his native California, Russ had attended the famous Pasadena Playhouse and had had a contract with Warner Bros., appearing in such pictures as "The Man Who Came to Dinner" and "Wings for the Eagle." After that, he served in the Army and won a commission. Then came more picture work—until, in the fall of 1948, Russ moved to New York in the hope of going on the stage. . . . Russ had traveled all the way across the continent to be in

the right place at the right time to meet the right girl—who, coincidentally, also turned out to be a Californian.

And now, once again, luck had played a part in their lives, making it possible for them to move into this new apartment they both liked so much. A week after they moved in, Russ and Liza were far from settled. Pieces of furniture, modern in style, were still being delivered. There was still no telephone. The carpet men had put down the wrong color of carpet in the bedroom. But both felt that it would not be long before they were really at home.

The Armses had not yet decided on a number of things. There was the problem of where they would install the tanks for the tropical fish which they both love raising and caring for.

They had decided, of course, when they bought it, where the new furniture would go. But there was still the question of where they would hang the various pictures and framed memorabilia of their lives, reminders of Russ's movie career and Liza's days as an ingenue in such stage hits as "Inside U. S. A.," with Beatrice Lillie. And there was still the problem of where to put the large collection of music they have, music which they had sung professionally and which they keep as reference material.

These were things about the apartment which were still to be settled in the future, but their hopes were high that this same future held good things in store for them—both so far as the apartment was concerned and in their lives. . . . After all, they had taken this apartment so they could be together more often than when Russ commuted to work from across the East River. They wanted to continue that "togetherness" as much as possible, and the apartment made it easy in still another way. In the basement of the building is a garage where the Armses can keep their car, which has meant so much to them: "Lots of times," as Liza says happily, "after the show is over on Saturday night, we'll get into the car and get out of town for the weekend, just to get away from everything and be by ourselves. You see, Russ is off on Sundays and Mondays, and we like to consider those two days our very own." With the new arrangement, they can now get an earlier start for those precious weekends.

One of the most precious things Russ and Liza hope for, in the new apartment, is children. So far, they have none, but they both want very much to become parents, and that is something they hope the new home will bring, along with its other blessings.

Meanwhile, there is the future in their professional lives. As things stand now, Russ is more than happy with his work on *Your Hit Parade*. But the two can't help dreaming of the day when Russ will appear in a musical show on Broadway, as well as on television. And, when that great day comes, they both hope there will be a good part in that musical for Liza, too. That would be "togetherness" indeed!

For the immediate future, they are making the most of that new apartment and all that it means to them, the promise it holds for them. For that apartment holds the "something old and something new" of the famous wedding rhyme. The "old" is the love that Russell Arms has had for Liza Palmer and she has had for him, from the start. The "new" is a greater companionship than they have ever had before.

The Meaning of Love

(Continued from page 43)

didn't come first and foremost, would I? That's my full-time 'job' now. My career is secondary, as it always is to a girl. Pupi doesn't mind if I go on doing television and recordings, and anything else I want to do, so long as none of it keeps me away from him. I don't want to be away from him. This doesn't mean I am giving up my work—only the part of it that might get in the way of a happy family life. It makes sense, when you're as much in love as we are, doesn't it?

"We want a large family," she adds, aglow with the news that the first junior member will arrive early this summer. "We want to be together for the rest of our lives. We both believe that being together all the time, if that is possible, is the way to make a marriage last for a lifetime."

They met on CBS-TV's *The Morning Show* last year, where they were both regular featured performers. At first, there was mutual admiration for each other's work. Then they were attracted by more personal qualities.

"Pupi impressed me as the kindest, gentlest man I had ever met," Betty explains. "As I got to know him better, I learned how honest he is, how completely sincere. I adored his humorous approach to everything, humor that was always ready to bubble over and break the tension of rehearsals or of the difficult situations which come up occasionally on any program. Gradually, I began to admit to myself that he had every quality I had ever admired in a man."

As for Pupi, he had fallen head over heels in love with Betty long before he had any idea that she might reciprocate the feeling. "But I never thought I had a chance," he says frankly. "When I got up the courage to propose one evening—because I had to know how Betty felt about me—and she told me she loved me as I loved her, I thought I must be dreaming. I loved everything about her. Her big, dark eyes were the most beautiful I had ever seen. Thinking of them—how they shone and danced with delight, how tender and sweet they were when she was quiet and thoughtful—drove me almost crazy. I wanted her to look at me like that for the rest of my life."

"I love many, many other things about Betty," Pupi adds. "I love her way of always being a lady. Her intelligence, and the way she is simple and straightforward."

Working on the same show with Pupi, even before they knew they were attracted to each other, had been a happy experience for Betty, although they seldom actually appeared together. Betty was the singer, exchanging banter with Jack Paar on the program, and Pupi the comedian. "Pupi was sensational to be around," she recalls "because he was always so gay and such fun."

After a while, he began to visit at the little apartment Betty shared with her mother—who would always cook the things he liked best—and then they would sit around and talk and listen to records and watch TV, or go out to dance, or to a movie or the theater. It never seemed very important whether they went out for a big evening or stayed quietly at home, because they were beginning to feel a sense of "togetherness" wherever they were.

For Betty, who had started on radio at thirteen, singing with her sister, and had traveled with Rosemary and with Tony Pastor's band from the time she was fifteen until she was eighteen—after that,

doing professional work on radio and in television, and in clubs scattered all through the East and Midwest—being at home so much was a new experience. *The Morning Show* and, when she left that program, *The Robert Q. Lewis Show* provided a new kind of life.

"We got a chance really to know each other," she smiles, "to meet each other's friends and family, to understand each other's thoughts and moods. Most important of all, perhaps, to learn how each felt about the basic things that are so important. And to find that we both felt the same way about things that really matter."

They were married last September 7, in Our Lady's Chapel of St. Patrick's Cathedral in New York. The bride's dark beauty was set off by a dream of a dress in white organdy and she came in on the arm of her Uncle William, who gave her away. It was a small wedding, with only family members and a very few close friends present. A reception, for forty, was held later at the apartment of a friend, Al Rosenberg. "Robert Q. sent the most beautiful flowers I have ever seen," Betty says.

The wedding was at two in the afternoon and, three hours later, they were off to Havana, where they spent three days, then the Internacional Hotel in Varadero Beach, Cuba, where they had a glorious week, going on to Miami Beach, Florida, for another week.

Because Pupi planned to do some work in Florida this winter, at one of the leading resort hotels, Betty has made few commitments that would take her away even briefly from her husband. Possibly by the time you read this she will have done a dramatic musical on television from New York, a one-nighter for which she has been paged, and some guest spots on several other shows. There have been bids for Mr. and Mrs. Pupi Campo to appear together and they would like that very much, Pupi's schedule permitting. In addition there are her new recordings—"Ki Ki," made not long ago with Gordon Jenkins, and "Just to Belong to You." Naturally, she confesses, "I want to record with my husband, too."

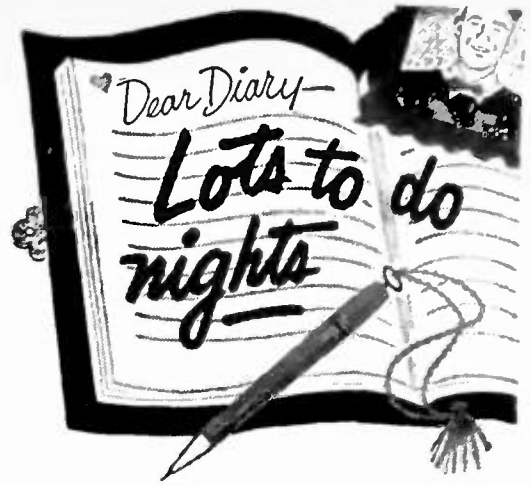
While they are dividing their time between New York and Florida—they hope to have a permanent home in southern Florida someday—they are living in Manhattan in the apartment Betty has had for some time. Betty's mother is now in Beverly Hills, California, with her youngest daughter, ten-year-old Gail Ann—and, of course, that's Rosemary's home now, too.

"What we look forward to" Betty says, "is when whatever home we live in will be littered with toys. Where, if you don't watch your step carefully, you'll trip over some blocks or a doll or a baseball bat. As a matter of fact, my little sister Gail Ann can hardly wait until summer to have another nephew, or a niece, she's so in love with Rosie's little boy!"

"We hope the home will be somewhere outside a city, set in grass and trees and flowers. But, as I said months ago—before I realized how much in love I was and how soon I was going to be a married woman—I want to live wherever my husband can work and be happy. That's the most important thing in my life now. Even my own career, for which I worked so hard and which used to seem so terribly important, is strictly secondary now."

"Isn't that the way every woman feels when she is really in love?" she asks. "Don't you think it makes sense?"

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Truly a "Honeymooner"

(Continued from page 69)

the brokerage business. And Joyce married him for any number of good reasons, for he's a good-looking, outgoing, generous kind of guy. Dick stands six inches taller than Joyce, he was born on Lincoln's Birthday, and they were married just last October—though there's positively no similarity between *The Honeymooners* and these newlyweds!

It's the same size-ten body which is both Trixie and Joyce, but that's all. Joyce is only about two-thirds the age of Trixie. She is twenty-six, an ash blonde with smoky-blue eyes. On straight dramatic shows, she's usually cast as the irresistible siren who must be shot in the last two minutes of the plot so the sweet ingenue can have the hero. That's how Joyce looks.

Actually, by nature, Joyce is reserved, serious—and moody. "I'm a pessimist," she admits. "I see a cloud in the sky and I worry about how fat it's got to get before it rains. I can even worry about going out in a raincoat and not getting it wet."

Stir Dick and Joyce well and the result is kind of a weather forecast: Cloudy with scattered sun—but Joyce considers this an improvement over her pre-marital days. She owns up to once being as skeptical about marriage as she is about an innocent little cloud in the sky. Joyce was in no hurry about marriage.

"Some girls get pressure at home," she observes. "But my mother always argued against early or very young marriages."

Prior to meeting Dick Charles, Joyce had been going steady with an older man—not ancient, just a decade or so older than Joyce. But suddenly she stopped going steady and discovered a whole new world around her—the Gleason gang, in particular. She learned, for one thing, that the bunch had been gathering after the show at the Cordial Bar and Grill.

So, on the night of April twenty-third, destiny brought Joyce—wearing a lemon-yellow suit and leopard stole—into the Cordial, where she joined a table of friends. Then Peggy Morrison, who is costume designer for Gleason Enterprises, came over to the table with two men. One of them was Peggy's husband. The other was destiny again—a new young man. And then the nice, new young man was sitting beside Joyce and saying to her, "No, Charles is my last name. My first name is Dick."

Then Joyce looked up and around and there was no one at the table but herself and Dick and Peggy and her husband. And they began talking again and, the next time Joyce looked up, there was no one at the table but herself and Dick. So they went on talking—and, the next time she looked up, the owner was standing by the door, key in hand, waiting for them to leave so he could lock up for the night.

Joyce had learned that Dick was from Rochester, New York. He had been a Navy pilot in World War II, a commercial airlines pilot for a year afterwards, studied at the University of Alabama to escape Yankee snow, served as business manager on a couple of newspapers and several years ago, had come down to New York to act. He had done some television shows and some commercials. He once participated in a razor commercial on the Gleason show, but Joyce didn't remember him. ("Well, his beard was familiar," she says, "but I couldn't place his face.")

Anyway, Dick established a secure beachhead that first Saturday. The fol-

lowing Monday evening, he began a siege that continued almost nightly until they were married. The courtship developed along classical lines—an eager male and a reluctant female. It was a case of hurry up and take your time. Dick figured that he proposed between thirty and forty times—his voice collapsed from nervous exhaustion at least twice.

Dick had been making an adjustment of his own at the time he met Joyce. He had decided that he was drifting in the acting business and he decided to get a solid kind of job. He was at work with an advertising firm. Joyce was impressed but kept saying no.

"We'd known each other such a short time," she comments. "Finally, I agreed that I wouldn't postpone our marriage more than six months."

At five and a half months, they compromised because a good friend was sailing for Europe and didn't want to miss the nuptials. On Saturday evening of October first, Joyce and Dick called their parents and notified them that they were "eloping". They had hoped to be married quietly by a justice of the peace, but an old friend who lived in Freeport, Long Island, suggested that they be married in his minister's library in the Baptist Church. This was logical—for Dick is a Presbyterian and Joyce is a Lutheran.

Then a dear friend leaked the news to the papers and, when Joyce and Dick got to the church, it looked as though CBS had sent out tickets—and so, by popular demand, the ceremony was performed in the church proper. The groom wore a dark suit and a smile of triumph. The bride wore a white lace dress—snug to the hips, where it flared out in white chiffon—and plastic gold pumps, and a five-orchid corsage.

Because Dick had to be at work the next morning, the wedding party drove back to Manhattan for a celebration in their honor and, at two in the morning, the newlyweds retired with two corned-beef sandwiches.

You have gathered, perhaps, that Joyce Randolph is not ordinary, usual, run of the mill. That's true. She is quite the exception and she is quite exceptional. She is kind of an Horatio Alger heroine-type. With little encouragement from her family and with no special schooling, Joyce began to make an acting career for herself when she was barely out of high school. But up to that time she kept her ambitions mostly to herself.

"My parents didn't approve of acting as a career," she says, "so I just never talked much about it."

Her family lives in Detroit and she has one brother, eighteen, at the University of Michigan. Joyce remembers her childhood as very nice and very normal, with no great problems, but she thinks that she must have been born with the desire to act. She was always in school shows and plays. She went to work with little-theater groups while she was in high school.

In high school, Joyce took a special course in retailing and, on graduation, as one of the better students, she landed a job with Saks Fifth Avenue in Detroit. She took the job with the idea of saving enough money so that she might try for an apprentice job at a theater. But her retailing career was cut short for, within ten months after she got out of high school, Joyce had her first legitimate role.

She had been doing amateur theater work for years, notably with the Wayne University Workshop. She got fine notices from local reviewers and as a teen-aged

kid had gained a reputation for her ability.

When, in 1944, the touring company of "Stage Door"—under the management of the late Frank McCoy—played Detroit, they got in touch with the Catholic Theater to audition young actors for minor roles. Although Joyce had never worked with the Catholic Theater, the director knew of her and phoned and suggested she audition. She did. She got the part of the Boston society girl and joined the cast for the remainder of the tour.

"It was like the local boy joining the circus and coming home a full-fledged lion tamer," she says. "At the end of the tour I came back to Detroit with an Equity card, a hundred and fifty dollars in savings, and friends in show business."

She paused long enough to say good-bye, and went on to New York. Two and a half weeks after she got to New York, she bumped into Frank McCoy again, this time at Forty-fifth and Broadway.

"How'd you like to go back to Detroit for the summer?" he asked. And she was signed on as an understudy to "Abie's Irish Rose" and spent two weeks in Buffalo, a couple in Pittsburgh, then settled down in Detroit for fourteen weeks more.

After that stint, she returned to New York and began seeking a theatrical career in earnest. At one time she took on a sales job during evening hours, so that she could make the usual round of casting offices during the day. She landed a small part in a short-lived production, "Goose for the Gander." She went on the road with "Good Night, Ladies." In 1947, she went to Hollywood—but not to star in pictures.

"I joined a workshop and did eight different plays," she says. "There was no pay, but again it was good training."

She got back to New York in 1948, when television was being watched on "giant" ten-inch screens. She just squeezed into the small tube and, as it grew, so did her work. Between 1950 and 1953, she was employed frequently in "whodunits." She was killed so often that a publicity man billed her as "the most beautiful corpse of the year." She had a singing part in a Louisville production of "No, No, Nanette" and for the first time met Audrey Meadows, who was also in the cast.

Joyce began to appear regularly on comedy shows in sketches with Cantor, Danny Thomas, Martin and Lewis and other famous clowns, but she got to meet Jackie Gleason indirectly through a commercial—the kind that takes your breath away.

Joe Cates, now producer of *The \$64,000 Question*, was producing Jackie's *Cavalcade Of Stars* on Du Mont, and one day Joe phoned Joyce.

"Do you want to do a commercial for us?" he asked.

"Sure."
"Well, bring short shoes," he said. She got there and discovered the shoes were incidental. She was to be a gal in a commercial who is unhappy about a man's breath and therefore refuses to kiss him. She played it for laughs and it was so successful that she was asked to come back and do it on film.

It followed that Joe Cates would keep her in mind, and so a few weeks later he phoned again—this time to ask Joyce to audition for a serious sketch Jackie had written. He suggested that she dress about fifteen years older. She did and found that her competition looked as if they had that much more experience on her. But Jackie chose Joyce for the sketch and very shortly asked for her again—this time for the part of Trixie, wife to Art Carney's Ed Norton.

That was four years ago and, although Joyce has had occasional time to work on

other TV shows and in summer theaters, she has had to pass up opportunities on Broadway. Joyce is almost completely dominated by television, actually never out of its sight: Everyone is familiar with the eye that CBS-TV uses for a "station break" and as a trademark. Well, on the side of Studio 50 there is a "CBS eye" that measures at least forty feet high. This "eye" is the vista from Joyce's apartment. It's like a conscience or a peeping Tom. It is smack up against her windows, practically a part of the decorating scheme.

Besides being convenient to CBS studios, Joyce's apartment is handsome and comfortable. The living room is long, with a medium-gray carpet. Joyce herself lacquered most of the furniture black and white. There is a large desk against one wall where Dick (now taking special courses in finance) does his studying and typing with a brand new portable, a wedding gift from Joyce. There is a handsome, ninety-pound slab of marble that constitutes a coffee table. The sofa runs thirteen feet and behind it is an open black cabinet that pyramids two-thirds of the way up the wall. Joyce has lined this with a fabric matching some of the sofa pillows. In two of the open shelves are rather exotic, white Chinese figures. The walls are pearl gray and this color continues into the dining and kitchen area.

"I do all my cooking in the rotisserie," Joyce says. "I can make chops, steaks and chicken—period. I'm not much of a cook. In fact, I've been frightened about inviting anyone in for dinner."

Dick isn't much help. He can't cook or bake. He doesn't chop vegetables or make a salad dressing, but he's very good at defrosting frozen vegetables! Along with this specialty, he majors in dish-washing. But he did paint a couple of closets in the bedroom.

The bedroom is on the feminine side, with pink walls and a pink and white vanity that is another homemade job. Joyce ingeniously cut down the legs on an old desk and refinished it in pink and white. She has made herself a grand combination of a dresser and vanity. She is loaded with perfume. Dick says, "I think Joyce buys perfume the way she buys soft drinks—by the carton."

Joyce likes clothes as much as she likes perfume. Being an actress, she has an excuse to keep up a fairly generous-sized wardrobe. She prefers dramatic colors, simply cut, and her favorite outfits are in turquoise or emerald or purple. She is a thrifty shopper.

"I learned to shop for bargains," she says, "and the funny thing now is that, though I can afford to buy myself an \$89.95 dress, I still get more satisfaction out of hunting till I find what I want at \$18.95."

Her closets are filled, especially since Dick moved in. She generously gave him one full closet and two big and two little drawers. Actually, they have had very little adjustment to make—they enjoy the same friends, have similar tastes in books, movies and food. Sunday mornings they even work the same crossword puzzle if bed. They agree on the future.

"Most people talk about moving into the country," Joyce says, "but we love the island of Manhattan. I could live right in the city for the rest of my life. Of course, if there were children, you would have to consider what would be best for them."

Dick grins and says, "Jackie told us that we can't start that for a couple of years—not until the contract is up, anyway."

Gleason was kidding, of course. But Joyce and Dick aren't, as they play their gay but serious real-life roles as *honey-mooners*.

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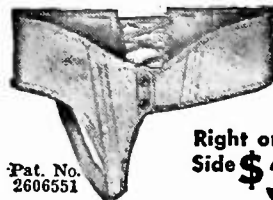
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While We Are Young

(Continued from page 41)

has made him the head of a household which includes—at latest count—an eight-year-old daughter, a white French poodle, a Siamese cat, a monkey, a parakeet, a pigeon, and one big bowl of goldfish.

As for how it all came about—that's an amazing story which could only have happened in the twentieth century, and it could only have happened to Biff McGuire. It begins, quietly enough, in a house on the outskirts of New Haven, Connecticut. Biff's father, William J. McGuire, is a contractor. His mother, Mildred McGuire, runs the Corner House—a home for underprivileged children and the aged. As for Biff's brothers and sister, one is in government service, one teaches school, and one "was written up in all the newspapers." (The newsworthy event happened during the Korean War, when James McGuire found a two-days-old baby in a rice field. The Marine Corps gave him permission to keep the child, but suggested that he also find himself a bride. James obliged as soon as he returned to the states.)

As for Biff, the eldest—born October 25, 1926—all he wanted was to be a farmer. "Every summer, during vacation," he recalls, "I would work on a farm. I'd help bring in the crops, trim pear trees, cut off dead limbs." And then he smiles nostalgically. "I used to like walking along behind a team of horses and talking to all the farmers."

In 1944, when he went to college, it was to Massachusetts State, where he could study agriculture. In his sophomore year, however, the twentieth century caught Biff up in its wake. He quit school to enlist in the Engineer Corps. At war's end, he was in Germany without enough points to be shipped home, so he took advantage of the Army's plan to attend an overseas school. It was at Shrivensham University in England that Biff discovered he enjoyed acting and started to study dramatics seriously.

That's how it happened that a young man from Connecticut, who only wanted to be a farmer, suddenly found himself acting on the London stage, touring Europe with a theatrical troupe, and marrying a beautiful Broadway actress in Düsseldorf, Germany. The play in London was Saroyan's "The Time of Your Life." The European tour, under Special Services, was in "Here Comes Mr. Jordan." And the beautiful Broadway actress was GiGi Gilpin, who appeared in the same production as a CAT (Civilian Actress Technician). By the time Biff had enough points to come home, he and GiGi had decided to make the trip together.

To most soldiers, the trip home meant a return to the life they had known before the war. To Biff, however, it meant returning to a life he had never even dreamed of—and setting up a home in New York, the biggest city in the world. The sensitive young man who liked nature and the simple life had a family to support, and he meant to do it by acting—the craziest, most competitive business in the world. It was like throwing Daniel into the lion's den, and yet . . .

While GiGi retired from acting to have a child, Biff's career—as he says—"sort of snowballed along." Discovering that he could sing and dance as well as act, he appeared in the Broadway productions of "Dance Me a Song," "Make Mine Manhattan," and "South Pacific." He replaced Barry Nelson in "The Moon Is Blue," receiving his first star billing on St. Patrick's Day, 1953. After a six months' run on

Broadway, he appeared in the Chicago production, then went to London, where he co-starred with Diana Lynn. It was here, where he had first made his professional debut, that his performance earned him the coveted Plays and Players Award. Back in the United States, he appeared in the national company of "King of Hearts," in a New York City Center revival of "The Time of Your Life," and in more than one hundred and fifty TV dramatic shows.

Biff is not only a regular in *The Secret Storm*, but has been appearing nightly in "A View From the Bridge," the Arthur Miller hit which brought Van Heflin back to Broadway. On his Sunday nights off, he usually can be seen in a dramatic show for television. And his first movie, "The Phenix City Story," is now on view.

It's a schedule which could throw an old pro, but Biff seems to be taking it in his good-natured stride. Yet . . . seeing him, talking to him, one can't help wondering: How does he do it? Onstage, he can be dynamic, poetic—anything the part calls for. But, offstage, he seems more the easygoing gentleman farmer than the temperamental dramatic actor. He'll sit you down, as though he has all the time in the world, offer you an apple, and start munching one himself. You'll find yourself doing most of the talking, for Biff is a quiet man and, when he does speak, it's strictly to the point. His voice is so low, you can scarcely hear it. And what's this, you wonder—shyness in an actor? But then, because you find yourself expanding and warming to the conversation, you suddenly realize that it isn't shyness, at all. It's gentleness. Here is a man so simple, so natural, that he sees you as—not just another busy human being—but a part of nature, too. If he speaks softly, gently, and offers you an apple—how else is he to make one of God's creatures feel at home?

The notion may be startling, particularly in the twentieth century, but the reason for Biff's success is not just looks, not just talent—it's spiritual. He has the grace of quiet, a serenity "within" which can bring even the outside world into harmony. Above all, he has the strength of simplicity.

"Show business," they say, "is no business." It's crazy, it's nerve-wracking, it's tough. But Biff doesn't know what *they* are talking about. "I love acting," he says and, somehow, that takes care of the whole problem for him. In his dressing room at the Morosco Theater, while waiting to go on in the Arthur Miller play, he usually studies the script for next day's episode of *The Secret Storm* or for next Sunday night's dramatic show on TV. He can take on any number of assignments because, as he explains: "I enjoy doing them. There are no blocks, so I'm a fast study."

Living in New York also represents no problems, because he loves the place. Unlike so many city folk who have fled to the

suburbs in a mad quest for the simple life, Biff manages to live it right in the heart of Manhattan.

"I have woods in Central Park," he points out. Every day the weather's fine, he and his eight-year-old daughter, Gigi (Biff actually spells her name with two small "g's," to distinguish her from her mother), go walking there. "There's so much here—libraries and museums. It's a wonderful opportunity for the child. As for fresh air, you can get that anywhere. In the country, many children spend much of their time indoors, anyway."

When Biff walks down the busy streets of Manhattan, strangers stop him—as friendly as neighbors back home in Connecticut. Only now they don't ask about Biff's family, they ask about *The Secret Storm*. They want to know: "Why did you do that today?" Or: "What's going to happen next week?"

Biff even manages to have the animals that mean so much to him—thanks to a spacious six-room apartment. It's a regular Noah's Ark, but the population is constantly changing. That's because Gigi attends the Ethical Culture School, where children are permitted to borrow pets on a "lending-library" basis. She keeps bringing home owls, rabbits, snakes.

"I'm waiting for the doorbell to ring," Biff says, "and have my daughter walk in with an elephant one day."

At one time or another—and sometimes, all at once—the McGuires have lived with turtles, polliwogs, white mice, a marmoset, a monkey, a parakeet, a pigeon which fell out of a nest, and goldfish. Two permanent members of the household, however, are Ballerina, a white French poodle who recently had three puppies, and Teek-ki, a Siamese cat.

Luckily, the two young ladies in Biff's household—GiGi and Gigi—share his enthusiasm for pets and help take care of them. Little Gigi, in fact, is torn between wanting to be a veterinarian or a ballerina when she grows up. But then, if she grows up to be anything like mother GiGi, she'll probably manage both. Mrs. McGuire—in addition to being a wife, mother, and part-time caretaker of the zoo—is still part of the theater. She coaches actors, concentrating on those who are preparing for roles in television.

"She has a wonderful feeling for actors," Biff explains proudly. "She can help them get to the heart of a situation."

Then, as he tells how much GiGi has helped him, it becomes obvious that this is one of the happiest marriages in show business. When you ask him about it, he tells you—as simply as ever—"I'm in love. And she's in love with me."

Love, it seems, is not only the secret for a successful marriage, but for a successful life, as well. For Biff, it's the answer to everything. He loves acting, he loves the city he lives in, he loves his home. It keeps him happy, and it keeps him free of the disease of ambition. An excellent cartoonist, he doesn't sell his drawings—he just sends them to his friends as gifts. "To cheer them up," he says. And, though he speaks of getting a bigger apartment one day, it's only so he can have more room for his pets.

"Some day, I'd like to get a little farm," he admits, "but I won't give up acting."

One can't imagine him ever giving it up—not only because he loves it, but because he has no need to retire. Unlike so many who have to wait till their sixties to take it easy and live the simple life, Biff is doing it right now, while he's still young—and very much in love.

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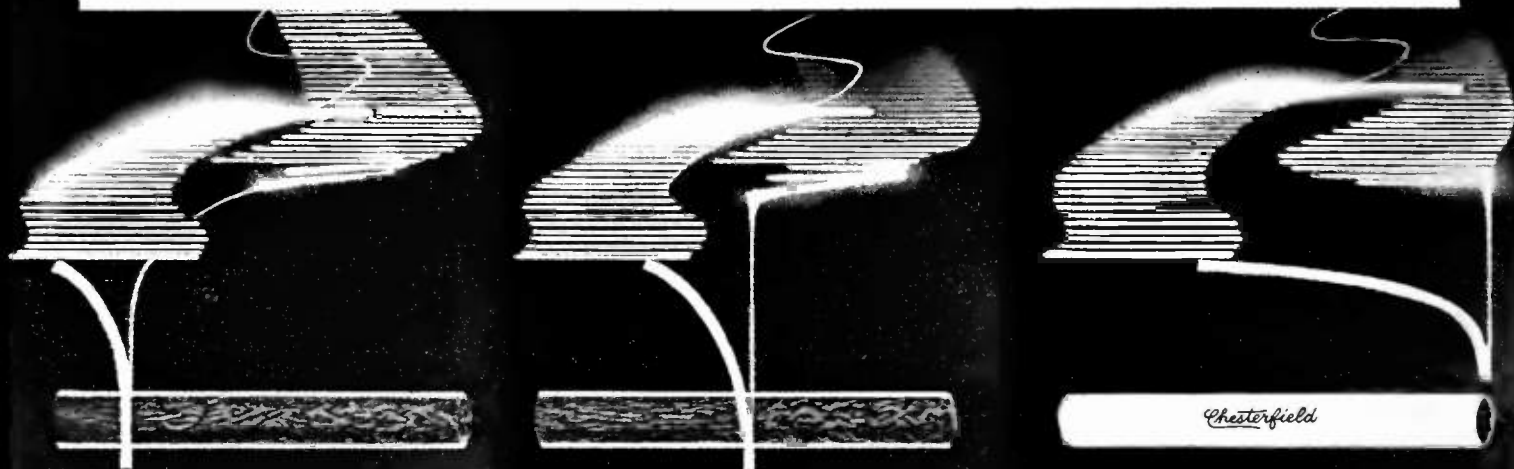
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