

Libbie Block · John D. MacDonald · Margaret Cousins

* GOOD HOUSEKEEPING

AUGUST 1952 · 35¢



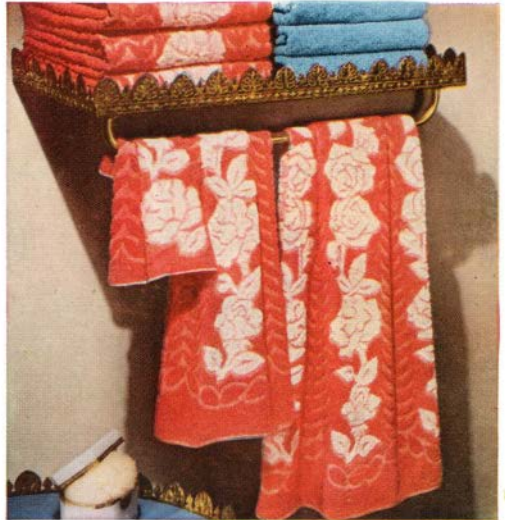
**Complete in this issue
Book of Decorating Secrets**

Cheer your bathroom with colorful Cannon Towels

Look so right...Cost so little—39¢ to 2⁹⁵



Brighten Your Bath with this brilliant quartet: Lightning Pink, Sun Gold, Rocket Blue, Lime Light! They'll give modern airs to the stodgiest bathroom. Remember: Cannon offers 18 magic colors—a wonderful pallet you can mix, match or blend to suit your mood.



Bring Summer Inside . . . and let it bloom in your bath. Here you see a lovely flower shade teamed with a blue like the bluest sky! And feel their finish. It's Cannon's own exclusive "Beauti-Fluff." Soft! Luxuriously thick! And s-o-o-o-o thirsty!



Like a Change? You can have one every week with different Cannon ensembles. Try it and see! Even a wardrobe of whopping big Cannon towels costs *little*. Because—for all their million-dollar looks—Cannons actually cost *less*—from 39c to \$2.95.



Cannon's in the Kitchen, Too! And the price for this rainbow of towels is in your penny bank! Good for drying? But yes! Dishes practically climb upon the shelf at the very *touch* of soft, absorbent Cannon dish towels!



Millions rely on this famous formula!

Ipana gives 'round-the-clock protection against "Tell-Tale Mouth"

KEEPS BREATH and TEETH CLEANER...REDUCES TOOTH DECAY!



Yes, using Ipana® regularly after eating removes major causes of mouth odor — keeps breath and teeth cleaner all day and evening.

This gives you really wonderful 'round-the-clock protection against "Tell-Tale Mouth."

And it reduces tooth decay one of the best ways known.

Ipana contains **all** the ingredients necessary for effective mouth hygiene, including two scientifically formulated **cleansing, purifying** ingredients.

Try it. Check the clean, keen-tasting **freshness** Ipana gives your whole mouth. Get this tooth paste that is **time-tested** and **proved** in use by millions!



LARGE SIZE
Only **47¢**

**'ROUND-THE-CLOCK PROTECTION
FOR YOUR WHOLE MOUTH!**



NEW! DOUBLE-DUTY Multifine Tooth Brush—Over 1400 fine nylon bristles, plus the *twist* in the handle. 1000 dentists helped design it.

Products of Bristol-Myers

**Fight inflation—
save in every way!**

Good Housekeeping

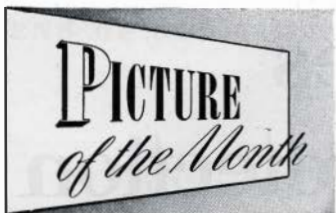
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We have just survived a shattering experience—rib-shattering, that is! We stood face to face with a roaring lion, and we roared right back, with laughter!

The lion's name is "Fearless Fagan". Perhaps you remember reading in Life Magazine and the nation's press of the dilemma that faced the young G.I. who was his master. For this was the true story of Floyd Humeston who was drafted into the Army and couldn't bear to leave his pet lion behind. Their subsequent trials and tribulations won America's heart. And now, M-G-M has brought their story to the screen in a riotous movie called "Fearless Fagan".



The story of "Fearless Fagan" is far more fascinating and funnier than fiction. Let's face it. The Army is not prepared to indoctrinate the likes of a full-grown jungle lion.

Floyd attempts to camouflage Fagan in a remote corner of the training camp, and all goes well, until a visiting Hollywood starlet stumbles on man and beast. A single scream, and Fagan goes "off limits". He heads in the direction of the WAC barracks. When the girls greet him with a certain stand-offishness, he takes to the woods and, then, out of pique, proceeds to turn Army maneuvers into mayhem. From there on, the problem is one of encirclement and recapture, and your only problem is holding your sides with laughter.

Popular young Carleton Carpenter is hilarious and tremendously likeable as Floyd, the lion-lovin' buck private, and Janet Leigh is very lovely as the V.I.P. from Hollywood. She proves herself as adept at comedy as she is in dramatic roles.

Of course, until Janet Leigh enters the plot, Fagan is all that Floyd has in his heart, but the transfer of affections from lion to lovely is one of the delightful surprises of the story.

Keenan Wynn is the most enraged top sergeant who ever faced a major crisis not covered by the rule books. And as for "Fearless Fagan", he is charming, poised, gracious—everything that a king of beasts and a Hollywood star should be.

M-G-M has given you a lion's share of entertainment in "Fearless Fagan".

M-G-M presents "FEARLESS FAGAN" starring JANET LEIGH, CARLETON CARPENTER, KEENAN WYNN and introducing FEARLESS FAGAN (HIMSELF). Screen play by Charles Lederer. Adaptation by Frederick Hazlitt Brennan. Based on a story by Sidney Franklin, Jr. and Eldon W. Griffiths. Directed by Stanley Donen. Produced by Edwin H. Knopf.

(Advertisement)

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She thought she'd never hear it...

It's wonderful how the correction of one little fault can sometimes change a girl's entire life. Take Laura, for example; past thirty, and not a prospect! "An old maid", people said. Indeed, Laura, herself, thought she would never hear the Wedding March

played for her. *But eventually she did* . . . married a wonderful guy, too. But only because she chanced to overhear a remark that brutally brought home what her trouble* had been . . . why she had been unable to hold a man.

... But she did



It could be you

Nothing repels a man like *halitosis (bad breath). And everyone—even you—can be guilty without knowing it. Why risk offending needlessly . . . why take chances with lesser methods when Listerine Antiseptic is such a wonderful, *extra-careful* precaution against it?

Stops Bad Breath for Hours

Simply rinse the mouth with Listerine Antiseptic . . . and *bad breath is stopped*. Instantly! Delightfully! And usually for hours on end! Never, never omit it before any date. You see, Listerine Antiseptic instantly kills millions of the very mouth germs that cause the most common type of bad breath . . . the kind that begins when germs start tiny food par-

titles* to fermenting in the mouth and on the teeth.

No Tooth Paste, No Chlorophyll Kills Odor Germs Like Listerine Antiseptic

Although tooth paste is a good method of oral hygiene, no tooth paste . . . no chlorophyll . . . kills odor-producing germs with anything like Listerine's germicidal efficiency.

So, when you want that *extra assurance* about your breath, trust to Listerine Antiseptic, the proven, germ-killing method that so many popular, fastidious people rely on. Make it a part of your passport to popularity. Use it night and morning and before every date. Lambert Pharmaceutical Co. Division of The Lambert Company, St. Louis 6, Mo.

LISTERINE ANTISEPTIC . . . stops bad breath for hours

KILLS BAD-BREATH GERMS BETTER THAN TOOTH PASTE . . . BETTER THAN CHLOROPHYLL

POLITICS AND BUSINESS

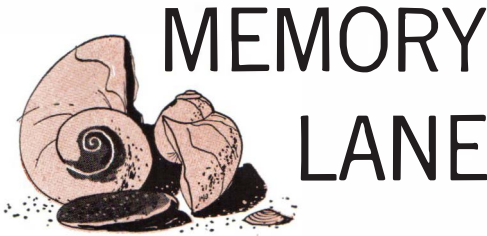
William Howard Taft

Nothing is more deceitful than the statements that what we need in politics is the business man. Politics are a business—at least they are a field in which experience tells for usefulness and effectiveness—and a man who has devoted his entire life to the successful establishment of a business is generally not the man who will be useful to the public in the administration of public business. The considerations that affect public business are not those that should ordinarily control private business. At the same time it is in the interest of the public to keep the public out of what should be and usually is private business.

RULE FOR BEGINNERS IN PAINTING

Leonardo da Vinci

We know clearly that sight is one of the swiftest actions in existence, perceiving in one moment countless forms. Nevertheless, it cannot comprehend more than one thing at a time. Suppose, for instance, you, reader, were to cast a single glance upon this entire written page and were to decide at once that it is full of different letters; but you will not be able to recognize in this space of time either what letters they are or what they purport to say. Therefore, you must take word by word, in order to gain knowledge from these letters. Again, if you want to reach the summit of a building, you must submit to climbing step by step, else it would be impossible for you to reach the top. And so I say to you, whom nature inclines to this art, if you would have a true knowledge of the form of things, begin with their details, and don't pass on to the second before the first is well fixed in your memory, else you will waste your time.



MEMORY LANE

Follow it each month and meet again
the best-known words of these and other times

SEA-FEVER

JOHN MASEFIELD

*I must go down to the seas again, to the lonely sea and the sky,
And all I ask is a tall ship and a star to steer her by,
And the wheel's kick and the wind's song and the white sail's shaking,
And a grey mist on the sea's face and a grey dawn breaking.*

*I must go down to the seas again, for the call of the running tide
Is a wild call and a clear call that may not be denied;
And all I ask is a windy day with the white clouds flying,
And the flung spray and the blown spume, and the sea-gulls crying.*

*I must go down to the seas again to the vagrant gypsy life,
To the gull's way and the whale's way where the wind's like a
whetted knife;
And all I ask is a merry yarn from a laughing fellow-rover,
And quiet sleep and a sweet dream when the long trick's over.*

From John Masefield's *Sea-Fever*, copyright 1912, 1940, by The Macmillan Company.
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RECOMPENSE

NIXON WATERMAN

*The gifts that to our breasts we fold
Are brightened by our losses.
The sweetest joys a heart can hold
Grow up between its crosses.
And on life's pathway many a mile
Is made more glad and cheery,
Because, for just a little while,
The way seemed dark and dreary.*

On the Subject of Taxes

Thomas Jefferson

To take from one, because it is thought his own industry and that of his fathers has acquired too much, in order to spare others, who, or whose fathers have not exercised equal industry and skill, is to violate arbitrarily the first principle of association, "the guarantee to everyone a free exercise of his industry and the fruits acquired by it."

From Childe Harold's Pilgrimage

George Gordon, Lord Byron

*I have not loved the World, nor the World me,—
But let us part fair foes; I do believe,
Though I have found them not, that there may be,—
Words which are things,—hopes which will not deceive,
And Virtues which are merciful, nor weave
Snares for the failing: I would also deem
O'er others' griefs that some sincerely grieve—
That two, or one, are almost what they seem,—
That Goodness is no name—and Happiness no dream.*

The Brief Time

Marcus Aurelius

Think often of how swiftly all things pass away and are no more—the works of Nature and the works of man. The substance of the Universe, matter, is like unto a river that flows on forever. All things are not only in a constant state of change, but they are the cause of constant and infinite change in other things. Upon a narrow ledge thou standest! Behind thee, the bottomless abyss of the Past! In front of thee, the Future that will swallow up all things that are now. Over what things, then, in this present life wilt thou, O foolish man, be disquieted or exalted—making thyself wretched; seeing that they can vex thee only for a time—a brief, brief time!

Their wedding came out of the book!



All her life, Marianne Delacorte lived among story-book brides — her father being publisher of many famous romance magazines.

So when Bryce Holland proposed, and wedding plans had to be made, lovely Marianne grew anxious. She knew her complexion would be radiant and soft, thanks to years of care with Woodbury Soap. But would her own wedding go as smoothly as all the story-book weddings?

No question about it! The editors of her father's magazines conspired to give Marianne and Bryce a wedding straight out of the book!

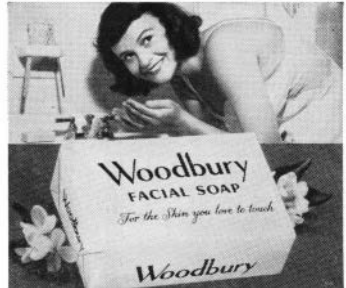
THE LOVELY WOODBURY BRIDE, Mrs. Bryce Lawrence Holland, was a story-book bride from her satin complexion to her satin pumps.



THE FASHION editors chose her gown of ecru taffeta. And Woodbury skin specialists assured her a beautiful complexion. They make Woodbury Soap with a softening oil found in beauty creams.



HER CAKE was made by the food editor, an expert cook! "But I'm my own expert on my complexion," says Marianne. "Nothing cleans my skin so thoroughly, so gently, as Woodbury Soap!"



THE BEAUTY-CREAM ingredient in Woodbury is a softening oil, intended to help replace natural oils you wash away. Try big Beauty-Bath Size Woodbury, too; it softens your skin head-to-toe!

Woodbury Facial Soap . . . with the *Beauty-Cream* Ingredient
for "the skin you love to touch"

Consumers' Guaranty



Good Housekeeping has satisfied itself that all products and services advertised in this issue of the magazine are good products or services. If any product or any service is not as advertised herein, it will, upon request and verification of complaint, be replaced or the money paid therefor refunded.

Look for this Seal when you buy

Any person using Good Housekeeping as a title, trade-mark or trade name for any product or enterprise is doing so without the authority of this magazine.

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FEATURE DELUXE CHRISTMAS ASSORTMENT
21 luxurious cards



HOLIDAY HUMOR CHRISTMAS COMIC ASSORTMENT
Fascinating novelty cards

DO YOU NEED MONEY?

\$35.00 IS YOURS



DELUXE BEAUTY ALL-OCCASION ASSORTMENT
21 exquisite designs



BIBLE TEXT CHRISTMAS ASSORTMENT
Beautiful religious cards

for selling only 50 boxes of our 300 Christmas card line. And this can be done in a single day. Free samples. Other leading boxes on approval. Many surprise items. It costs you nothing to try. Mail coupon below today.



WHITE ROSES DECORATED EMBOSSED STATIONERY ENSEMBLE
Delicately scented, ribbon-tied



DELUXE CHRISTMAS GIFT WRAPPING ENSEMBLE
20 large sheets plus matching seals and gift notes



CHEERFUL CARD COMPANY, Dept. A-10, White Plains, New York

Mail This Coupon Today

CHEERFUL CARD CO.
Dept. A-10, White Plains, New York

Please rush samples and full details of your money-making plan.

Name _____

Address _____

City _____ State _____

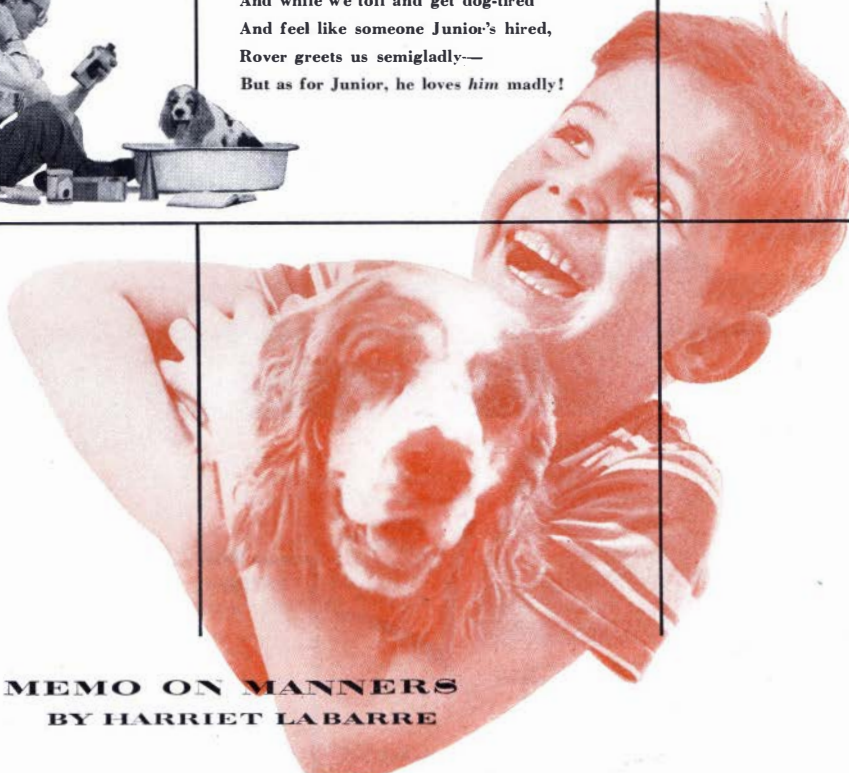
Whose Best Friend?



Just because Rover is Junior's pup,
What made us think Junior
Would bring him up?
Rover's ill with a doggy chill?
Let's call on elder brother Bill.
(Were Junior here, he'd lend a hand,
But he's playing sax with the sixth-grade band!)
Rover's supper? That's Mom's chore.
(Junior? Hiking with Troop Four!)
Sis trains Rover. (How *can* we disturb
Junior—he's conjugating a verb!)
It's late? It's raining? No use talking!
Dad's the one takes Rover walking.
(Cozy Junior! Bedded deep!
Junior needs his eight hours' sleep!)
And while we toil and get dog-tired
And feel like someone Junior's hired,
Rover greets us semigladly—
But as for Junior, he loves *him* madly!



Photographs by Zief



MEMO ON MANNERS
BY HARRIET LABARRE



That Ivory Look

**Young America has it...
You can have it in 7 days!**

*Sparkling models have it...
so can you!*

Any girl would love to have the clear, glowing skin that has helped to make Alice Kelley famous as a cover girl. Ask Alice how she keeps her complexion so beautiful, and she'll give you some good advice. "It's very simple. I give my skin the gentlest care I know . . . daily care with pure, mild Ivory Soap."



*Darling babies have it...
so can you!*



*You can have That Ivory Look ...
a week from today!*

99⁴⁴/₁₀₀% pure...it floats



Looking for loveliness? Take a cue from little Patty Ann. Pure, mild Ivory leaves her delicate skin so gloriously soft and smooth. And Ivory will do the nicest things for *your* complexion, too! You see, more doctors advise Ivory for baby's skin—and yours—than all other brands of soap put together.

Isn't it exciting to know that you can have a lovelier complexion as easily as this! Just change to regular care and use pure, mild Ivory. Then count the days, and you'll find it's true: *A week from today* you'll have a softer, smoother, younger-looking complexion . . . you'll have *That Ivory Look!*

More doctors advise Ivory than any other soap

Why this **NEW KELVINATOR** is **5 Ways Better!**



COOKS FASTER!

Kelvinator surface units are all *extra fast*. Also, the mammoth oven pre-heats to 350° in 5 minutes . . . broiler gets red hot in 10 seconds.



COOKS BETTER!

Heat is so even in this Kelvinator oven, you can bake 10 loaves of bread without shifting a pan. Oven is so big you can roast a 22-lb. turkey with all the fixings.



MORE ECONOMIC!

You get 7 precise, measured heats, instead of the usual 5; two separately controlled cooking areas on each surface unit fit different size utensils, save heat!

**HERE'S BIG RANGE PERFORMANCE
AT A SMALL RANGE PRICE...
AND IT'S ONLY 30 INCHES WIDE!**



CLEANS EASIER!

Improved, porcelain enamel finishes, oven with wide spaces between shelf guides . . . rounded corners . . . make Kelvinator as easy to clean as a china dish.



STYLED BETTER!

Rounded edges of the range top, built-in automatic timer and overall streamlined design mean more efficiency, more beauty, more satisfaction in your kitchen.



Model ER-352 Illustrated

Guaranteed by Good Housekeeping

● Here's the "Great Scot" oven, *biggest* cooking capacity you've ever seen . . . in a small-size range, and at a *low low price*. The new, space-saving Kelvinator, with its trim 30" width and mammoth oven is truly a sensational buy! See it at your Kelvinator Dealer's. Find his name in your Classified Phone Book.

● Automatic cooking! Built-in automatic clock-control starts, times, stops cooking operation automatically. Set it, forget it!

● Only 30 inches wide . . . fits in place of your old range! Ideal for small kitchens!

● Mammoth oven for large quantity food preparation!

● Extra-fast oven pre-heat with *Automatic* cutoff for speed and economy!

● 4 high-speed, 7-heat surface units!

● High-speed radiant broiler!

● Roomy storage drawer!

● Top light—built-in light illuminates entire range top!

THERE IS A BETTER ELECTRIC RANGE . . . IT'S

Kelvinator

Division of Nash-Kelvinator Corporation, Detroit 32, Michigan

*Who's
Who
Cooks*

This month it's author Herbert Asbury

Herbert Asbury, distinguished writer of nonfiction, and his wife, Edith Asbury, Assistant Woman's Page Editor of the *New York World-Telegram and The Sun*, live in a delightful Greenwich Village apartment, dine at home most evenings, and live, generally, like most couples—with one difference. It's Mrs. Asbury who says good-by in the morning and hurries off to the office. (Mr. Asbury works at home.) And it's Mr. Asbury who goes to market a few hours later, does the shopping, and at four o'clock goes into the kitchen to start dinner. For Mr. Asbury is in sole charge of all family meals. It seems that when he was a very small boy, his mother taught him to cook—and he has been cooking, and loving it, ever since. Unlike most men shoppers, he's an enthusiastic bargain hunter with a keen eye for specials and foods in season. And it's his proud boast that all his meals are well balanced. Specialties? Mr. Asbury says he has none. He borrows whatever appeals to him from all schools of cooking, and the Asburys' many dinner guests seem to like all his menus. We chose, more or less at random, the two meat recipes detailed below. Incidentally, between meals Mr. Asbury has published sixteen books, including *The Barbary Coast* and, most recently, *The Great Illusion*.

THE ASBURYS' FAVORITE FEAST

Roast Spareribs, Chinese Style

or
Roast Leg of Lamb with
Honey-Soy Sauce
Baked Sweet Potatoes
Tossed Green Salad

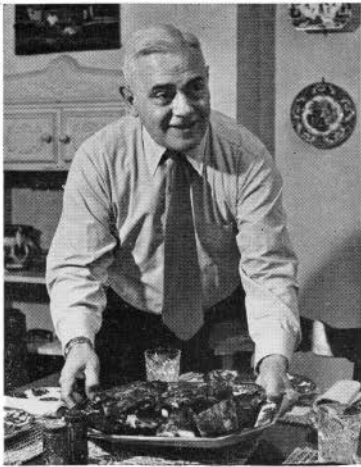
Whole-Wheat Bread Butter
Sliced Fresh or Frozen Peaches
Coffee Milk

ROAST SPARERIBS, CHINESE STYLE

I order from my meatman:

2 lb. spareribs (I try to get ribs with as much meat and as little fat as possible)

and ask him to crack ribs lengthwise in two places but not completely through. I trim as much fat as possible from spareribs and place them in shallow roasting pan. Then I mix together:



- 1/2 teasp. salt
- 5 teasp. granulated sugar
- 3 crushed cloves garlic
- 1 teasp. cinnamon
- 4 teasp. soy sauce
- 2 teasp. brown-bean sauce
- 2 teasp. black sauce (I buy this and brown-bean sauce in a Chinese grocery store near my home)

I spoon this dark-brown mixture over the spareribs and let them soak about 1 hr. Then I put spareribs in 425° F. oven and bake 1 to 1 1/2 hr., or until very tender, very crisp, and very dark. (The blacker they are, the better we like them.) Then, with kitchen shears, I cut ribs into size just right for finger eating, and heap pieces onto platter. Makes 4 servings.

LEG OF LAMB WITH HONEY-SOY SAUCE

I heat oven to 450° F. Meanwhile, I trim as much fat as possible from:

Leg of lamb (I like to buy one that weighs 6 to 7 lb.)

I place leg of lamb on rack in shallow roasting pan.

I sprinkle on and rub into lamb:

- 1 teasp. salt
- 1/2 teasp. pepper

With pastry brush, I smear whole leg with:

- 1/2 cup honey

Then I pour into bottom of pan:

About 1 qt. water, or just enough to make water 3/4" deep in pan

I put lamb in oven and roast at 450° F. 1/2 hr. Then I reduce oven heat to 350° F. and pour over lamb:

- 3 tablesp. soy sauce

Then I roast lamb 3 to 3 1/2 hr. longer (this is about 35 min. per lb.). While lamb roasts, I baste it about every half hour. At second basting, I pour over lamb:

- 3 more tablesp. soy sauce

When lamb is done, I remove it to platter and pour juice into bowl; let lamb stand a minute; then spoon off as much fat that comes to surface as possible. I either serve this flavorful juice as is over sliced lamb, or thicken some of it with cornstarch or flour. I never thicken all of it, because I like to save the clear leftover juice to serve the next day on pancakes or rice.

Herbert Aubrey

Why meal-making's easier with a **KELVINATOR** freezer!



1. LESS SHOPPING!

You can make one trip to locker plant or store, stock up for weeks. Foods stay safe for months in Kelvinator 5-wall cold.



2. JUST REACH IN!

Everything's handy in your Kelvinator. You make up menus at an instant's notice. Use Kelvinator's lid as an extra work surface.



3. LESS WORK!

No washing or peeling with today's packaged frozen foods. And it's so easy to freeze your own in Kelvinator's fast-freezing section.



4. WHOLE MEALS IN MINUTES!

From start to finish, with a Kelvinator, you can whip up full meals in as little as ten minutes! Save time—and save yourself—daily.



5. HEAT AND SERVE!

Cook enough in one day for two weeks. Then at meal-time, just heat and serve those delicious foods. Kelvinator gives leisure!



6. DESSERTS ALWAYS ON TAP!

You can freeze cakes, pies, cookies—an amazing variety of foods. Your life becomes easier, freer with a wonderful Kelvinator!



Here's why Kelvinator is the freezer for you!

Kelvinator freezers are better because:

- They are more sturdily-built of heavier-gauge metal for extra years of service.
- They are extra insulated . . . and moisture-proofed, as well as rust-proofed, inside and out, for lowest temperatures and economy.
- The refrigerant tubing is securely fastened to the liner for faster freezing . . . more stable temperatures.
- Your grocer and ice cream dealer know about Kelvinator's 25-years' experience building low-temperature cabinets. Ask them and they'll say . . . choose Kelvinator.

13 cu. ft. Kelvinator Illustrated 450 pounds capacity

THERE IS A BETTER FREEZER... IT'S

Kelvinator

Kelvinator, Division of Nash-Kelvinator Corporation, Detroit 32, Mich.

New Beauty Miracle!



Created by Procter & Gamble



NEW
Prell leaves hair
Radiantly Alive!

**... proved more radiant than
with cream or soap shampoos!**

New Prell's cleansing action is truly marvelous . . . tests prove that *ounce for ounce it leaves hair more radiant than any other leading shampoo!* See for yourself! Just one shampoo and you'll love the radiant difference at once, no matter what cream or soap shampoo you may have been using. New Prell leaves hair softer, too—and so easy to set and curl. After New Prell, hair sparkles with a breath-taking radiance that actually makes it look *younger* . . . even though it seemed dull or "lifeless" before. And that tube is so handy—won't spill, leak or break. Get New Prell today. It's the exciting new *shampoo miracle!*



Between You and Bankruptcy



Ben Rose

BY RICHARD L. FREY

It is true that you are *not* very likely to have a serious automobile accident. And the cost of automobile liability insurance is pretty big (an average of \$48 a year for the commonest policy, though in some areas it costs considerably more). Yet if you're among the millions of drivers who do not carry this insurance, you are being unfair to yourself, your family, and your fellow citizens.

The pleasure of driving without financial worry can be well worth the premium even if you never have an accident. And if your car is involved in an accident, your policy may stand between you and bankruptcy. That is why it can be among the most important of all your insurance policies.

The car-owner's responsibility. Whenever a car is involved in an accident, its owner may be held liable for damages. Even when an auto is standing stock-still, it can cost its owner plenty: Its door may be slammed on someone's hand; it can cause other cars to crash; it can explode.

Almost the only time an owner is *not* responsible for

damage done by his car is when he can *prove* the car was used without his knowledge or consent or negligence. But the *proving* is sometimes difficult and always costly.

In one case a Chicagoan kept his car in a garage near his home and never took it out except on weekends. Knowing this, one of the garage employees thought it would be safe to "borrow" the car on a Tuesday night. On his way to pick up his girl in the car, the employe struck a pedestrian. Panicked, he slipped out of the car and ran away, unnoticed by the gathering crowd, leaving the car as mute evidence of the cause of the damage. The injured pedestrian sued the car owner for \$75,000.

This car owner was lucky; he was finally able to establish his innocence. All it cost him was weeks of time in court, an incalculable burden of worry about the outcome, and more than a thousand dollars in legal expenses.

In another suit neither the car nor its owner had been near the scene of the accident, because actually there had been no accident. The whole (Continued on page 165)





Don't be dismayed if the "monthly" days come during a spell of sweltering weather. There's no need for you to endure all those summer discomforts—if you will change your method of monthly protection from the *external* sanitary pad to *internally* worn Tampax. . . . What will happen? You will escape odor and chafing and you will escape the warm perspiration-bulk of the sanitary pad.

Tampax does even more. It discards the whole belt-pin-pad harness because it is worn *internally*. There is nothing outside to twist or bulge or show ridges under light summer clothing. No need to remove while taking tub or shower or while swimming.

Invented by a doctor, Tampax is made of pure, highly absorbent cotton compressed into dainty applicators. Easy to insert and, when in place, *absolutely unfelt* by the wearer. Disposal naturally no trouble.

You get Tampax at drug and notion counters in Regular, Super and Junior absorbency-sizes. An average month's supply slips into your purse; the economy box holds 4 months' average supply. Tampax Incorporated, Palmer, Mass.



Accepted for Advertising by the Journal of the American Medical Association



TO CLUTTER OR NOT TO CLUTTER

William Pahlmann, who put together "Good Housekeeping's Book of Decorating Secrets," beginning on page 71 of this issue, is a six-foot-two New Yorker once removed from San Antonio, Texas. He lives in a small (sixteen-foot-wide) gray house in the East Fifties, and the life of his ménage revolves around the big teakwood coffee table shown below. Mr. Pahlmann believes that the way to decorate is to study yourself and express what you find in terms of your surroundings.



When it comes to accessories, he thinks you should have what you personally like and enjoy around you. The table as photographed expresses Mr. Pahlmann in one of his more austere moods: You can plainly see quite a lot of the tabletop. In his lighter moments it is apt to contain anything from a shillelagh to a piece of Venetian glass. In fact, an inventory of the contents of the tabletop on one occasion included the following items:

- 11 ash trays
- 3 mugs to hold cigarettes
- 4 boxes (bronze, copper, and tortoise shell)
- 3 ceramic trays
- 1 small silver mandolin
- 38 matchbooks
- 22 magazines
- 8 theatre programs
- 1 container of crystallized ginger
- 3 jars of hard candy
- 1 copper skillet full of salted peanuts
- 4 plants
- 1 African mask
- 1 fragment of Etruscan stone

- 2 cigarette lighters
- 1 Rolleiflex camera
- 1 vacuum jug full of hot coffee
- 1 bowl of Texas bluebonnets flown up from San Antonio
- 2 magazine baskets
- 6 fabric swatches
- 1 roll of architectural blueprints

Of course this inventory was taken on a really busy day in Mr. Pahlmann's life—which could be any day except Christmas. The point is, according to Mr. Pahlmann, that you can clutter up your table if you like clutter or feel in the mood. The only requirement is to have a table big enough.



AUTHOR'S CHOICE

Given a choice of her favorite creations, Libbie Block, whose story "Lonesome with You" appears on page 53, chooses the two above—her sons, Patrick and Fitz-David Duggan. In private life the wife of movie-executive Pat Duggan, author Block lives in a rambling house with a swimming pool in Beverly Hills but writes in a small bare office she has rented for the purpose. If she doesn't write enough to please her loyal fans and editors, it is because the lively protagonists shown above think up so many situations for her to cope with in real life that she can't get in front of a typewriter for long.

MR. & MRS. RADIO

You may not recognize these charming people at sight. But breathes there the American with soul so dead that he has not tuned in sometime over the years to Don McNeill's Breakfast Club (originating in the American



Broadcasting Company studios in Chicago) and started the day right? When Mr. and Mrs. McNeill expressed a wish to look over Good Housekeeping during a recent trip to New York, we felt as if we had received the Order of the Garter. It was like meeting up with kinfolk when they arrived for lunch. We had to hear all about the boys (they're practically grown now, but we can remember when they were little fellows) and Sam and Aunt Fanny. We proposed a "rug dance," which was



an integral part of The Breakfast Club program in the early days, to celebrate the occasion.

"My goodness," said Don. "How long can some people listen?"

It developed that both Mr. and Mrs. McNeill have been fans of GOOD HOUSEKEEPING about as long as we've been fans of The Breakfast Club, and the whole affair rapidly developed into a mutual-admiration society. The McNeills have just bought a new home in the Illinois countryside; they took a deep personal interest in dishwashers, washing machines, and various operating techniques of Good Housekeeping Institute. Mrs. McNeill thinks nothing of having thirty people over for Sunday supper and was enthralled with Good Housekeeping's battery of kitchens.

Mr. and Mrs. McNeill both hail from Wisconsin. Mrs. McNeill says she's a silent partner in The Breakfast Club and can't properly be called Mrs. Radio, but all loyal listeners feel as if they have been drinking their morning coffee with her for years.

BLUE RIBBON

Inspired by GOOD HOUSEKEEPING's manual on "How to Decorate a Table" last October, the Mexico Garden Club, of Mexico, Missouri, held a table-setting competition. The winner of the grand prize was Mrs. R. V. Van Wyngarden, representing the Mexico Woman's Club; here she is shown, behind her prize-winning table, receiving a chest of sterling silver. Looking on is Mrs. Orlando V. Worrell, president of the Mexico Garden Club. The competition was such a tremendous success that the Mexico Garden Club decided to repeat it, arming themselves with the "Book of Flower Arrangements" in our May issue.



"How fortunate we are to have your May issue on flower arrangements," writes Mrs. Worrell. "It's almost too good to be true!"

The money raised by the Mexico Garden Club from their competitions is being devoted to the landscaping of a tract of land near the Wabash Station; its beauty will be enjoyed by all Mexico as well as by strangers who pass through on the train.

READER'S CHOICE

If you could choose exactly the sort of story you wanted to read this afternoon, what sort of story would you select? A sketch, a love story, a mystery? An adventure, a sermon, a melancholy tale? A story of childhood, adolescence, youth, middle age, old age? Would you want it to be about somebody like you, or somebody you never knew? Would you want it to be laid in Istanbul or Peoria or Samarkand? Would you want it to end happily or triumphantly or grimly if that served realism? Would you choose a style like Somerset Maugham's or Edith Wharton's or John Galsworthy's or Ring Lardner's or O. Henry's? What's your story?

—The Editors



Hate to tackle crusty pans?



BRILLO
soap pads—
TWICE the SHINE
in half the time!

A square metal-fiber Brillo pad-with-soap whisks pans bright! Tests prove Brillo outshines all other types of cleansers tested. Gives aluminums twice the shine in half the time!

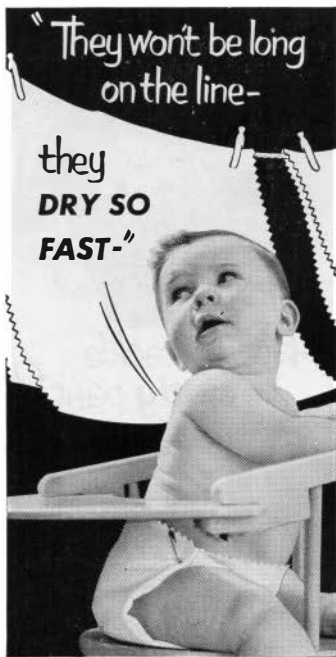
RED BOX—soap-filled pads
GREEN BOX—pads plus cake soap

THRIFTER—5 AND 12 PAD BOXES

New improved
Brillo lasts longer!



**-MORE
SHINES
IN EVERY PAD!**



Curity DIAPERS

Rinse and hang — their open weave "dries out" in no time! Better still they dry *smooth* and *soft*. They're wrinkle free and ravel resistant, too. Correct folding is made quick and easy with the exclusive woven-in FOLDLINES. Curity Diapers also . . .

Wash Easier — Their open weave gives quick-cleaning ease in Ivory Soap, Ivory Flakes or Dreft.

Absorb Fully — Their thirsty, surgical weave soaks up moisture like a sponge.

Wear Better — Curity Diapers are made of full-weight gauze for longer wear, easier care, lasting good shape.

You can get them at your favorite infant's store . . . and leading diaper laundries. See Curity gift diapers, too. ALSO MAKERS OF CURITY CHEESECLOTH



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PADS
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The Kendall Company, Woburn, Mass., Dept. G82

Enclosed is 25¢ (coins only) for full-size Curity Diaper and literature on Curity Nursery Products. (Only one diaper to a family.)

Name _____
Address _____
City _____ State _____
Good in Continental United States and Hawaii.

RECOMMENDED THIS MONTH

ADULTS ONLY

Clash by Night

Stars: Barbara Stanwyck, Paul Douglas,
Robert Ryan, Marilyn Monroe
Producer: Harriet Parsons
Director: Fritz Lang
Studio: Wald-Krasna Productions, Inc.;
released by RKO

Diplomatic Courier

Stars: Tyrone Power, Patricia Neal,
Stephen McNally, Hildegard Neff
Producer: Casey Robinson
Director: Henry Hathaway
Studio: 20th Century-Fox

Park Row

Stars: Gene Evans, Mary Welch
Producer-Director: Samuel Fuller
Studio: Samuel Fuller Productions; re-
leased by United Artists

THE WHOLE FAMILY

Pat and Mike

Stars: Spencer Tracy, Katharine Hepburn
Producer: Lawrence Weingarten
Director: George Cukor
Studio: Metro-Goldwyn-Mayer

Lydia Bailey (Technicolor)

Stars: Dale Robertson, Anne Francis
Producer: Jules Schermer
Director: Jean Negulesco
Studio: 20th Century-Fox

Ivanhoe (Technicolor)

Stars: Robert Taylor, Elizabeth Taylor
Producer: Pandro S. Berman
Director: Richard Thorpe
Studio: Metro-Goldwyn-Mayer

The World in His Arms (Technicolor)

Stars: Gregory Peck, Ann Blyth, Anthony
Quinn
Producer: Aaron Rosenberg
Director: Raoul Walsh
Studio: Universal-International

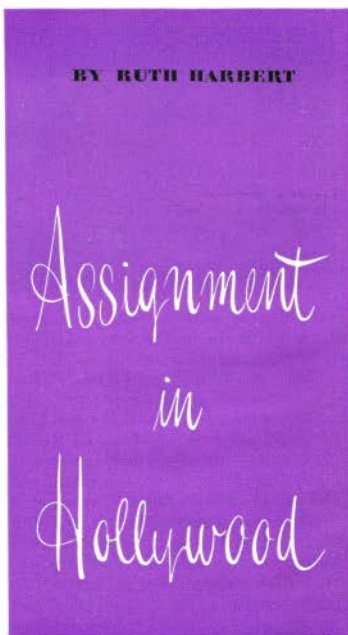
Magicians are in mortal fear of the camera. The hand may be quicker than the eye, but it cannot outwit a high-speed shutter. Such was the case on the set of *The Happy Time* when a camera exposed that classic trick of sawing a woman in half.

But magicians need not worry unduly. The motion-picture film only shows Linda Christian sliding into the magic box, the magician calmly sawing the box in two, and the two halves rolling apart. Out of one section projects a girl's head; out of the other, a girl's feet. The magician bows, and the film moves on without lifting the veil of magic.

However, what the magician overlooked was the still-camera photographer, who covers every Hollywood production. His job is to shoot each sequence of the film's story, plus any off-stage drama. In this instance, when the movie camera stopped, the still camera went on taking pictures—to record that two girls actually occupied the space of an apparent one. Linda Christian, head still visible, kicked open the top of one section of the box and exhibited two attractive legs (her own). Simultaneously the other section popped open. The projecting feet had a body attached to them—that of Rosita Richards, whose ankles and feet are all that *The Happy Time* audience will ever see of her.



If Will Rogers, Jr., who portrays his famous father in *The Story of Will Rogers*, carries through the plan he has made, he will set some sort of Hollywood record. This will be both his first and last role in motion pictures. Not

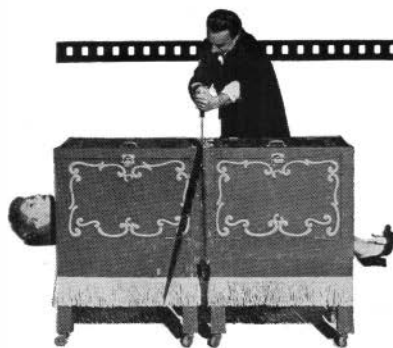


that he doesn't enjoy filmland; but he enjoys even more publishing his weekly newspaper in Beverly Hills, California.

When Director Michael Curtiz, for many years a close friend of the elder Will Rogers, was casting the film, he considered many top male stars for the part. And many were eager to do it, but none seemed able to convey the spirit that made Rogers so beloved during his life. Finally Curtiz persuaded young Will



The lady, Linda Christian, is sawed in two. Presto, two women instead of one!



For four weeks he spent every day with Ben Pitti, onetime circus wrangler and old friend of the Rogers' family. Ben is entirely satisfied with his progress and thinks, with Mr. Curtiz, that when people who loved Will Rogers see his son, they will hardly believe that it is not Will, Sr., himself, on the screen.



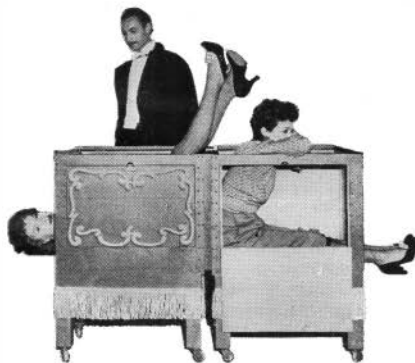
Occasionally an amusing incident that occurred during the filming of a picture is forgotten and not recalled until some later time. So it is with this tale of the little mongrel dog in *The Greatest Show on Earth*.

Perhaps you remember Squeaky, the sad-faced pup who was Jimmy Stewart's constant companion in the picture. Squeaky was not a trained Hollywood actor and had every right to look as forlorn as he did, for until he became the friend of Buttons the Clown, his home had been the city pound.

Squeaky loved the circus-film life, for no dog ever had it so good, particularly no graduate of a pound. Everyone petted him, and, oh, how they fed him! Never were there such bones for a dog to chew, to roll, and finally to bury. But the latter was almost Squeaky's undoing. Naturally he was not accustomed to the rapid movement of circus life, and one morning his howls of frustration brought the entire company on the run. It seems he had buried an especially toothsome bone under the Ringling Bros. and Barnum & Bailey pay wagon in Washington, and the next morning, in Philadelphia, all the digging in the world would not produce that bone! (Continued on page 187)

to try the part. Despite his lack of acting experience, he is so like his Dad that his simple characterization seems exactly right.

After Will, Jr., accepted the role, he undertook an intensive course in roping. Although he had been taught how to handle a rope by Will, Sr., he has not kept in practice; and because his Dad was a champion trick roper, it was necessary that young Will learn how again.

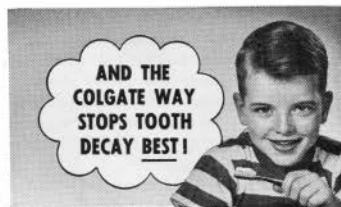


Brushing Teeth Right After Eating with
COLGATE DENTAL CREAM
STOPS
BAD BREATH
AND
STOPS DECAY
BEST!

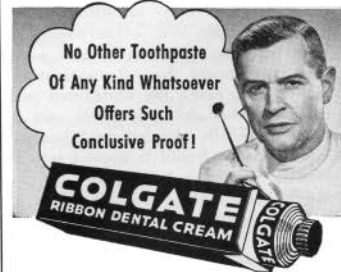
Colgate's Instantly Stops Bad Breath
In 7 Out of 10 Cases
That Originate in the Mouth!



It cleans your breath while it cleans your teeth! Brushing teeth right after eating with Colgate Dental Cream gives you a *clean, fresh mouth all day long!* Scientific tests prove in 7 out of 10 cases, Colgate's instantly stops bad breath that originates in the mouth. No other toothpaste has proved so completely it stops bad breath. No other cleans teeth more effectively, yet so safely!



Yes, the best way is the Colgate way! In fact, brushing teeth with Colgate Dental Cream right after eating is the most thoroughly proved and accepted home method of oral hygiene known today. The Colgate way stopped *more* decay for *more* people than ever before reported in dentifrice history! Yes, to help stop bad breath and tooth decay at the same time, the *best* way is the *Colgate* way!



PURE, WHITE, SAFE COLGATE'S
WILL NOT STAIN OR DISCOLOR!

Don't trifle with a severe abdominal pain. It may be "just a stomach-ache"—or it may be, among other things, the serious affliction described here

INTESTINAL OBSTRUCTION

BY MAXINE DAVIS

A stomach-ache is a common ailment. But any severe abdominal pain that persists for several hours should not be treated with home remedies. Instead the doctor should be consulted about it. If the condition is caused by an intestinal obstruction, prompt attention to it may be absolutely vital.

When a person has an intestinal obstruction, something is preventing the normal passage of material through his intestine in the usual process of digestion—like the kitchen sink when refuse clogs the drainpipe. But because the intestinal system is far more complicated than a copper pipe, the situation that develops can become serious and extremely dangerous.

In a case of severe intestinal obstruction, the fluids that other organs secrete into the intestine, as well as the food and liquid that the patient eats and drinks, make the obstructed intestine and the abdomen swell and become painfully distended. When still more food or liquid is poured into the already overloaded intestine, it (like the kitchen sink) overflows. Then the patient vomits and loses body fluids and salt. Dangerous poisons collect in the obstructed intestine. The pressure may become so great that blood can-

not flow through the intestine's veins. Ultimately gangrene may develop, or the intestine may rupture. The doctor wants a chance to halt this perilous train of events long before it reaches this point.

Intestinal obstruction is fairly common. It may require radical treatment or it may resolve itself, depending upon the cause and the kind of obstruction involved.

There are a number of causes of intestinal obstruction. Of them all, perhaps the commonest one is strangulated hernia; the next, adhesions; and the third, a benign or malignant growth in the intestine. An obstruction frequently occurs in children under three years of age because of a twist in the large bowel.

A hernia is a rupture in the wall of the abdomen through which a loop of intestine occasionally slips. A way to visualize this is to think of the abdominal wall as a balloon with a defective area that pouches out into a little sac; that small sac is like a rupture. The intestine tends to slip into the ruptured area and then, after a time, to slip back into its normal position. Sometimes, however, a loop of bowel gets caught in the rupture and does not slide back again as it should. That loop blocks the passage of blood, and the hernia is

said to be strangulated. A patient always knows when he has a strangulated hernia because he suffers acute pain at once.

In the situation just described, the intestine is affected by a stricture from outside. When adhesions are the cause of intestinal obstruction, the bowel itself becomes kinked. It is like a garden hose that gets so twisted the water will not flow through it. Adhesions are not always serious. Thousands of people have had adhesions without knowing they had them. Adhesions sometimes occur after an operation, but usually these correct themselves. Nevertheless, anyone who has ever had an abdominal operation and who later suffers a recurring cramplike pain, accompanied by nausea and vomiting, for as long as three hours, should seek medical attention without delay.

Even a person who has never undergone any surgery cannot write off the possibility of adhesions; certain inflammatory conditions can produce them. Some people are born with bands of tissue inside their intestines that can create the effect—and the trouble—that adhesions from any other source may produce. Any growth within the intestine will eventually develop into an obstruction. Such growths usually occur in adults. *(Continued on page 183)*

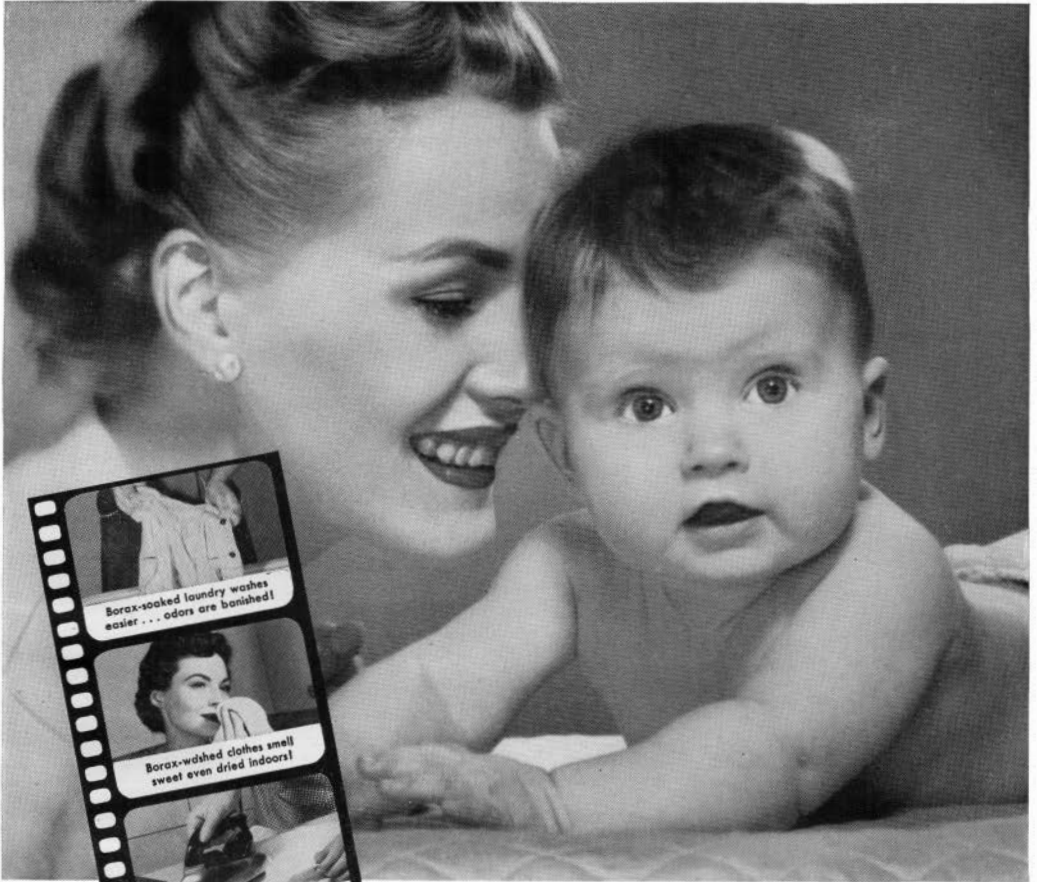
Keep all your laundry...

all your house... always

BORAX



SWEET



Make everything clean and sweet—with Borax! *Prove* it with the Borax “Sniff Test” today. Just soak a sour-smelling dishcloth in 2 quarts of water and 2 tablespoons of Borax. Then sniff. Notice how *sweet* it smells now? And Borax really cuts grease... makes soap work better.

Borax in the diaper pail and wash cuts urine and soap residues, reduces danger of diaper rash. Directions on the package show you *lots* of ways to make your cleaning jobs speedier, easier... to keep your whole household Borax Sweet!

No wonder **20 Mule Team Borax** is a “must” for millions of homemakers!

Puss in the corner

We all know at least one gal who can be counted on to find her own corner to brood in. If you pass her without saying hello (because you're running to catch a train), then you've been rude to her. If the gang is enjoying a joke, she thinks that they are probably making fun of her. If there's one of those everybody-come-to-my-house parties and she hasn't been formally invited, she decides that she's been left out on purpose.

Now, our oversensitive friend is a lass with real possibilities. But it's difficult to be friendly with a person who's ready to view any human contact as an implied slight. You reach the point where it's easier to avoid her than to bother explaining.

People pretty generally react toward a girl according to the way she feels about herself. All Puss needs is to decide there's no *reason* for people to want to hurt her—and she'll be out of that corner in no time!

Otto Maya



One
of these women
has discovered
a wonderful
complexion
secret...



She's washing her face . . . Like many women, she's simply washing with soap and water in the ordinary way—carelessly. If that's what you're doing —*stop!* You could be doing so much better.



She's getting a lovelier complexion . . . By washing properly with Palmolive Soap, she's giving herself gentle beauty care proved by 36 skin specialists to bring softer, smoother, younger looking skin.

Palmolive Brings Out Beauty While It Cleans Your Skin!



Yes, Palmolive's Beauty Plan Is Far Better For Your Skin Than "Just Average Care" With Any Leading Toilet Soap!

Are you one of those women who could be getting far lovelier skin with just a mere change in *the way you wash your face?*

The very first time you change from careless cleansing to the Palmolive Beauty Plan you'll actually see Palmolive begin to bring out beauty while it cleans your skin. Within 14 days you'll have a complexion that's softer, smoother, younger looking. 36 leading skin specialists in 1285 tests proved that the Palmolive Beauty Plan brings most women lovelier complexions.

Next time you wash your face, try this way: Gently massage Palmolive's mild, pure lather onto your skin for 60 seconds. Do this 3 times a day. Palmolive's rich, fragrant lather gives you everything you need for gentle beauty care.

**DOCTORS PROVE
PALMOLIVE'S BEAUTY RESULTS!**

So Mild . . . So Pure . . . So Right For All of You



Palmolive Soap Makes Every Bath a Beauty Bath

NABISCO

BAKES BETTER COOKIES!



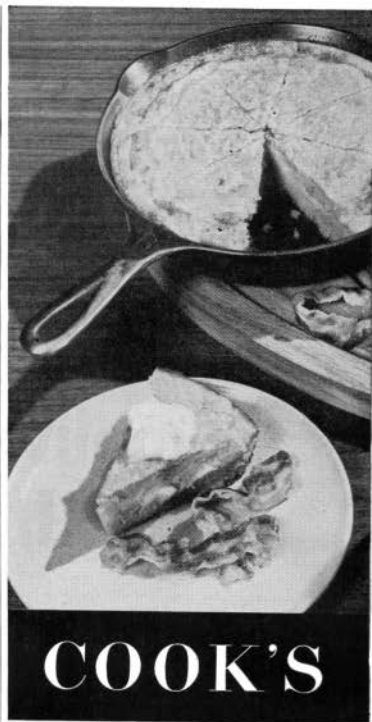
"Can't get enough
NABISCO
PEANUT CREAM
PATTIES!"



NATIONAL
BISCUIT COMPANY



this seal on the outside means
better flavor on the inside



COOK'S

SKILLET CORN BREAD

Almost everyone has a favorite kind of corn bread—the thin johnnycakes of Rhode Island; the moist corn sticks of the Midwest; the fluffy, sweet Northern variety; or the sugarless, sturdy Southern version. But here's a variation that we think will appeal to all corn-bread lovers. It's made in a skillet and has an unexpected, built-in layer of custard.

THE BREAD ITSELF

- 2 tablesp. butter or margarine
- 1 ½ cups yellow corn meal
- ½ cup sifted enriched all-purpose flour
- 1 teasp. baking soda
- 3 to 4 tablesp. granulated sugar
- 1 ¼ teasp. salt
- 1 cup milk
- 2 eggs, unbeaten
- 1 cup buttermilk or sour milk
- 1 cup milk

First heat oven to 400° F. Then put butter in 9" skillet with metal handle (or wrap handle in aluminum foil, or use 9" x 9" x 2" pan). Heat in 400° F. oven.

Meanwhile, into bowl, sift together corn meal and next 4 ingredients. Stir in 1 cup milk and eggs. Stir in buttermilk; pour into skillet.

Now follow carefully: Pour 1 cup milk over top of corn mixture; do not stir in. Bake 35 min. This is corn bread with a custard layer. Makes 6 servings.



HEAVEN

TO SERVE IT

Serve corn bread hot from skillet, cut into wedges, with lump of butter on each serving. Eat with fork.

TIME FOR BRUNCH

- Fresh-Fruit Cup
(orange sections, green grapes, and banana slices)
- Corn Bread with Butter and Tahle Syrup
- Crisp Bacon
- Coffee

SUNDAY DINNER

- Fricassee of Chicken
- Buttered Peas
- Skillet Corn Bread
- Currant Jelly
(no need for bread-and-butter plates)
- Sliced Lettuce with Curry French Dressing
- Honeydew Melon
- Alamode Tea or Coffee (hot or iced)

MORNING COFFEE PARTY (Served under the apple tree)

- Pitcher of Orange Juice
- Skillet Corn Bread with Homemade Jelly
- Hot Coffee (regular or decaffeinated)

Deviled Hot Dogs



New flavor trick for an old favorite

The barbecue sauce is made with FRENCH'S

Here's a tasty budget-balancer for year 'round menus. Plump juicy franks served with French's Barbecue Sauce, French's Mustard is a rich blend of the finest spices, mustard seed and vinegar money can buy. Its flavor doesn't fade out in cooking!

Also made in Canada



DEVILED HOT DOGS with FRENCHWISE BARBECUE SAUCE

Slash tops of frankfurters, brown in skillet. Baste and serve with Frenchwise Sauce.

- | | |
|---|--|
| 1 medium onion minced
(or, 1 tblsp. French's Onion Flakes) | 2 tblsp. butter or margarine |
| 1 small green pepper
minced (or 1 tblsp. French's Pepper Flakes) | 2 tblsp. brown sugar |
| 3/4 cup ketchup | 2 tblsp. French's Prepared Mustard |
| | 1 tablespoon French's Worcestershire Sauce |
| | 1 tsp. salt |
- Combine ingredients, simmer 15 min. Serves 8.

NEW RECIRE BOOKLET! GET YOUR COPY!

The R. T. French Co.
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Enclosed is 10¢ in coin. Please send me "Seasoning Makes the Difference!"—your new 32-page, color illustrated booklet.

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Ann Pillsbury's amazing discovery...

Ice Cream Parfait Pie

300 DIFFERENT PIES FROM
ONE SIMPLE RECIPE

**MADE WITH JELL-O, FRUIT, ICE CREAM
AND PILLSBURY'S BEST FLOUR**

New, completely new sensation in flavor and texture. The secret lies in combining ice cream, Jell-O and fresh fruit.

New texture! Lighter than cream pie, smoother than chiffon pie.

New taste! Exotic new cream and fruit flavor.

New ease! No cooking of filling, only minutes to mix. Just one simple measurement.

New assurance! It's foolproof—perfect results every time.

New variety! Make pies of many, many flavors by variation of this one recipe idea. *Recipes for many kinds of Parfait Pies in every bag of Pillsbury's Best.*



Ann Pillsbury's PEACH ICE CREAM PARFAIT PIE

This recipe was developed by Ann Pillsbury for Jell-O and Pillsbury's Best. They are required for perfect results.

Make many wonderful pies from this one basic recipe—strawberry, lime-pineapple, lemon, orange-coconut and many others.

FILLING

FILLS 9-inch pie shell.

- Prepare** 9-inch pie shell as directed at right.
- Heat** 1½ cups water to boiling in 2-quart saucepan. Remove from heat.
- Add** 1 package **Lemon or Orange Jell-O**; stir until dissolved.
- Add** 1 pint **vanilla ice cream**, cut into pieces, to hot liquid; stir immediately until melted.
- Blend in** ½ teaspoon **almond extract**
- Chill** until mixture is thickened but not set, 25 to 35 minutes.
- Fold in** 1½ cups sliced fresh **peaches**, sweetened if desired, into cooled, baked pie shell. Chill until firm, 25 to 30 minutes. Top with whipped cream and additional peaches, if desired.
- Turn**

FLAKY CRUST

BAKE at 425°F. for 10 to 12 minutes. **MAKES** 9-inch pie shell.

Sift together 1 cup sifted **Pillsbury's Best Enriched Flour***

½ teaspoon salt

Cut in ¼ cup **Homogenized Spry** until particles are the size of small peas.

Sprinkle 2 to 3 tablespoons cold **milk** over mixture, tossing lightly with fork until dough is moist enough to hold together. Form into a ball.

Roll out on floured pastry cloth or board to an 11-inch circle. Fit pastry loosely into 9-inch piepan. Fold edge to form a standing rim; flute. Prick crust with fork.

Bake in hot oven (425° F.) 10 to 12 minutes. Cool.

**If you use Pillsbury's Best Enriched Self-Rising Flour, omit salt.*

GUARANTEE—Results guaranteed only with Pillsbury's Best and Jell-O

If you do not agree that Ann Pillsbury's Ice Cream Parfait Pie is the most delicious, unusual, quick and easy pie you ever made, send the weight mark from your sack of Pillsbury's Best Flour and a letter stating why, to Ann Pillsbury, Pillsbury Building, Minneapolis, Minnesota for full refund of the price of your ingredients.

JELL-O

Jell-O is a registered trade-mark of General Foods Corporation



More Parfait Pie Recipes now in every bag of

Pillsbury's BEST

The GRAND NATIONAL Flour

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We take a look at chlorophyll

A visitor from Mars, judging by the excitement over chlorophyll he encounters on Earth, might be excused for thinking that this green wonder is a new discovery. Actually it has been known for many years as a substance basic to plant life, one that may help to solve some of the fundamental mysteries of life itself. For more than thirty years scientists have been interested in its medical uses, and have established that, on contact, it has promising deodorant and wound-healing properties.

The present excitement is over its deodorant powers. It has been introduced into shampoo, perspiration-deodorant, tooth-paste, mouthwash, breath-tablet, and many other products. Some of these have been submitted to us for investigation, and at once we were confronted with these questions: How much chlorophyll is in this product? Is there enough to do the job claimed for it? Will the green color be a disadvantage if the product is used as directed?

A shampoo, for example, with enough chlorophyll to remove, say, the odor left on the hair by a poorly neutralized permanent-wave lotion would in time give a green cast to white or blond hair. An underarm deodorant with enough chlorophyll to annul the odor of perspiration would stain skin and clothes. For this reason the shampoo and deodorant we studied in the laboratory and in practical use contained only a tiny fraction of the green magic and depended for deodorizing action on another effective ingredient. Since "Contains chlorophyll" appeared on the labels, they were not acceptable to Good Housekeeping; we feel that mention on the label is justified only if an ingredient is present in sufficient quantity to be truly active.

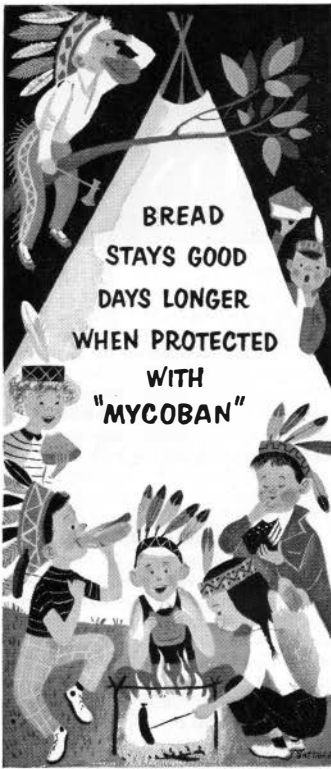
In a dentifrice the green color is of no concern except to those who do not like it on a toothbrush. But we have been curious to know whether the deodorant and breath-freshening claims made for some of the chlorophyll tooth pastes could be substantiated. With this in mind we have done a certain amount of breath checking on test groups using various products. As you know, the habit of brushing the teeth with a good dentifrice after eating is, in itself, an excellent method of controlling mouth odor. So far we have been unable to determine whether the results we obtained should be credited to a good tooth-paste formula or to the chlorophyll.

In the study of a lozenge to be taken internally, still another question arose: How closely does the chlorophyll come into contact with the source of the disagreeable odor? Take one or two daily, the leaflet with the lozenge directs, and you will be free from perspiration odor. For a week fifty women took these tablets for us, meanwhile using no underarm deodorant. The pills did not work—a result that was no surprise, since normal perspiration develops unpleasant odor only after it is outside the body.

We do not want to give the impression that we know all about chlorophyll products. We don't; our studies have been limited. We certainly do not want to belittle it. But so far, because of label statements or advertising claims checked in our laboratory and in practical-use tests, *we have not been able to accept a single cosmetic making specific or implied claims for chlorophyll beyond its use as a coloring material.* Possibly, as investigation proceeds, we may be able to recommend some of these products to you. Then you may be sure that each of them contains enough chlorophyll to be truly an active ingredient, will do what it claims, and will be practical and pleasant to use.



We give this Seal to no one—the product that has it, earns it



The word "MYCOBAN" on bread labels means **EXTRA VALUE at NO EXTRA COST**

"Mycoban" is Du Pont's trade name for sodium or calcium propionate. While Du Pont manufactures this substance, it also occurs naturally in butter, cheese and other foods. Added to bread and other baked goods by your baker, "Mycoban" provides baked-in resistance to mold spores always in the air. So look for bakery foods labeled "sodium (or calcium) propionate added to retard spoilage." It's your assurance that baked goods will stay good days longer, and, at no extra cost to you!



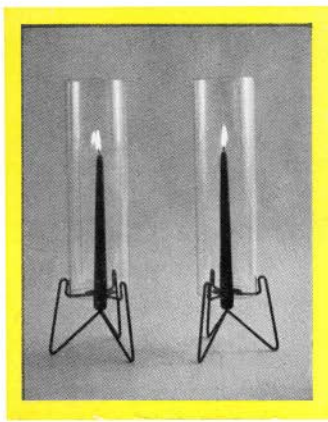
MYCOBAN
Reg. U.S. Pat. & Tm.
MOLD INHIBITOR



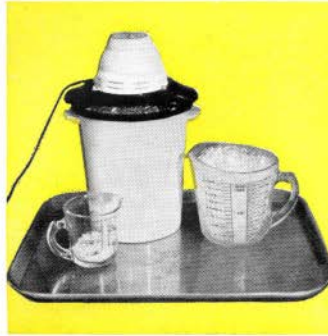
U.S. Pat. 2,100,000

BETTER THINGS FOR BETTER LIVING... through Chemistry

See Good Housekeeping's



Hurricane lamps. This pair of graceful modern hurricane lamps will candle-light your supper parties on the porch, terrace, or indoors. The sleek and stately crystal chimneys stand eighteen inches high in their jet bases. Made by Dunbar Glass Corp., Dunbar, West Virginia.

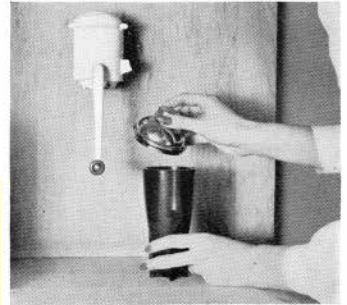


GALLERY OF

Gadgets

*Good Housekeeping's
of odds and ends,*

BY LEE CHAPMAN

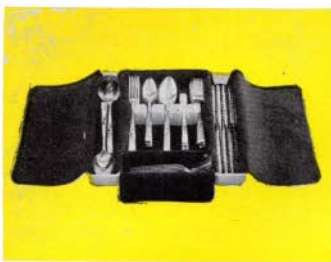


Crush ice conveniently. The Dazey Cocktail Hour set is first and foremost a handy ice crusher. (A simple adjustment provides for coarse, medium, or fine crushed ice.) But it's a shaker, too, for icy fruit or soda concoctions. Made by Dazey Corp., St. Louis, Missouri.

Ice cream, your way. If you use the Handyfreeze one-quart freezer, you can make ice cream with that old-fashioned homemade flavor of summer fruits. Electricity turns the unit's dasher. You'll need four or five trays of ice cubes to make and "mellow" the ice cream. Made by Chicago Electric Mfg. Co., West 65th Street, Chicago 38, Illinois.

Scheduled for good times. We foresee many a picnic and back-yard party for this Scotch Kooler that's insulated with Fiberglas to keep foods hot or cold. The plastic tray holds sandwiches. Made by Hamilton Metal Products Co., 855 Sixth Avenue, New York, New York.





*monthly roundup
old and new*

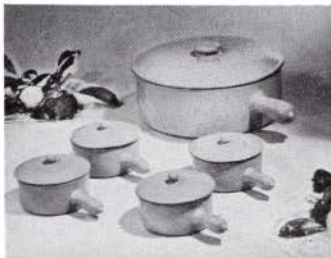


Pansy show-offs. Those velvety pansies that look so saucy in the garden are difficult to arrange in an ordinary vase. But the Pansy Pot is designed to show off pansies, other short, weak-stemmed flowers. The horizontal slots support the flowers. Made by Carmel Work Center, P.O. Box T-1, Carmel, California.



Complete corn service. Serv-Rite Corn Servers consist of eight skewers for holding corn and four individual plastic butter baths to roll the corn in. Enjoy your corn without fuss or muss. Made by Royal-Pacific Co., 3425 Union Pacific Avenue, Los Angeles, California.

Say good-by to tarnish. The Flatware Caddy plastic tray, with its tailored-to-fit liner of Pacific Silver Cloth, prevents tarnish of table silver. Tray divider and three side compartments keep silver in precise order. Made by Vogue Products Co., 18300 Wildemere, Detroit, Michigan.



Quintuplet casseroles. A set of quintuplets any cook can adopt—five ovenware casseroles matched in color and design. The large (three-quart) size and the four individual dishes are perfect for serving piping-hot food right from the oven. Colors are brown, green, white, and sand. Order from Ben S. Loeb Inc., 290 Fifth Avenue, New York, New York.

It's new and quite special. This gleaming white pan makes the handling of hot ears of corn so easy. You just lift them out of the boiling water on the perforated tray. And the pan's equally helpful for cooking other awkward-to-handle vegetables such as asparagus, whole carrots, and broccoli. Made by Vollrath Co., Sheboygan, Wisconsin.



SAVE UP TO 1/2
on Lovely, Twist
BROADLOOM RUGS



Lovely Embossed Effects in Grey, Green, Rose

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Precautions for Summer

Does hot weather present special hazards to the health of a baby?

Yes. Summer brings with it the possibilities of gastric or intestinal upsets; exposure to sun and sunburn; development of various skin rashes; and, because of constant contacts with other children, exposure to communicable diseases and infection.

What should parents do to help a baby avoid intestinal upsets?

Find and follow the correct diet for the individual baby; exercise great care in preparing his food; be sure the water supply is pure, or boil all water the baby (as well as the rest of the family) drinks; exercise great cleanliness when caring for the baby; and avoid, if possible, exposing him to infections.

How can one be sure a water supply is pure?

Your doctor or your local board of health will gladly answer your inquiries about the local water supply. If you plan to be away from home for a vacation, write to the board of health in the nearest city or in the county in which your holiday spot is located. When in doubt, always boil drinking water five to ten minutes and store it in previously boiled containers. If you are making a short trip of only a day or so, you may take along jars of boiled water for the baby's use.

What should be done about milk for the baby when he is taken on vacation?

A breast-fed baby has an advantage, because his mother can assure him of the same milk just as long as she herself does not become overtired or ill. For a bottle-fed baby, you may choose pasteurized milk or canned evaporated or dry milk. Do not use raw milk, because of the danger that it might transmit disease. (This caution applies to all the members of the family.) If you find that you will not be able to buy the proper milk for the baby's usual formula, discuss the matter with your doctor, and for at least a week ahead of time, put the baby on whatever "traveling" formula the doctor advises to accustom him to the change.

Should one take along a supply of the usual supplementary foods?

It is easy to take a few days' supply. However, prepared baby foods are now available in almost every small city in the United States. You can buy cereals, soups, strained meats, fruits, fruit juices, vegetable mixtures, vegetable-and-meat combinations, and desserts that are prepared for a baby. (Continued on page 167)

The Baby Center

DR. JOSEPHINE H. KENYON,
DIRECTOR

Bringing Up Baby

HINTS COLLECTED BY

Mrs. Dan Gerber
(MOTHER OF 5)

Memory Lane. Today's simple pictures can be a priceless record



in the years ahead . . . 'specially baby pictures! Reassuring point: Even a tiny baby can have indoor flash

Mrs. Dan Gerber shots—the brief brightness won't harm his eyes. Just follow the precautions usually given with film or bulbs.

Thanks to a young Pittsburgh mother for this saving hint: To make a quick laundry bag for small-fry things, take an old pillow-case, shorten it at the closed end. At the open end, sew gay ribbons to go with the nursery color scheme.



Meaty Facts. Sometimes "old wives' tales" turn out to be scientifically true—like the one about meat being a stick-to-the-ribs food. Up-to-date "new wives" benefit from the wonderful things offered by Gerber's Meats for babies—so they're delighted but *not* surprised that even the youngest ones get a good, *satisfied* feeling from meat. Another interesting sidelight: Many doctors consider meat one of the best kinds of food for stimulating appetite.



Free! Lots of meaty recipes in Gerber's "Recipes for Toddlers" booklet; lots of other good-eating information, too. Just write me, Mrs. Dan Gerber, Dept. 48-2, Fremont, Michigan. In Canada, Gerber-Ogilvie Baby Foods Ltd., Niagara Falls, Canada.



She says "M-m-m" . . .
SHE MEANS "MEAT"



Even tiny tykes take to meat with real enthusiasm! There are good honest reasons—especially when the meat is one of Gerber's Strained or Junior Meats. Your own fast-growing little one will enjoy the savory flavor and even consistency.

Gerber's Meats for babies start with specially selected Armour cuts. Carefully trimmed, expertly processed, they're low in coarse sinew and fat content. Almost as easy to digest as milk—yet they retain important complete proteins (and B-vitamins and minerals) so vital to growth.

The strained meats have a purée-like texture, the junior meats have uniformly divided particles ideal for that teething toddler.

Economical, too! Gerber's ready-to-serve meats cost you only one-half as much as those cooked and strained at home . . . save endless time as well.

Gerber's Strained Meats
Beef • Veal
Lamb • Liver
Pork • Beef Heart

Gerber's Junior Meats
Beef • Veal
Pork • Liver

Babies are our business... our *only* business!



Gerber's
BABY FOODS

10 MEATS • 40 STRAINED AND JUNIOR FOODS • 4 CEREALS



Dental Research Indicates You Can Help

Prevent Tooth Decay With **COLGATE** Ammoniated Tooth Powder



REPLACEMENT OR REFUND OF MONEY
Guaranteed by
Good Housekeeping
IF NOT AS ADVERTISED THEREIN

**Yes, Colgate's Great Dentifrice
Gives Extra Protection As It Cleans
Your Teeth—and Breath!**

- 1** REMOVES ACID FILM usually associated with tooth decay! Laboratory tests indicate that Colgate Ammoniated Tooth Powder may help you avoid pain, worry and expense of needless tooth decay, when used regularly as directed.
- 2** TEETH LOOK CLEANER, feel cleaner immediately. That's because Colgate's foamy cleaning action removes dulling film so well teeth get naturally, sparkling clean.
- 3** CLEANS BREATH, TOO . . . Removes tiny food particles that cause much bad breath. Has a minty, mouth-refreshing flavor that even children love!

Get Colgate Ammoniated Tooth Powder today for the whole family. Available at any toilet goods counter.

4oz. 47¢ 2oz. 27¢

With A Flavor The Whole Family Will Enjoy

the Question

What is raw sugar? Does it have a higher food value than brown sugar?
Mrs. H. W.

Raw sugar is unrefined sugar, crystallized from the concentrated syrup obtained by boiling and processing sugar cane. Raw sugar, as such, is not designed for human consumption. The impurities must be removed to yield the popular white and brown sugars of commerce. Raw sugar has a strong, heavy, rather bitter taste that greatly reduces its sweetening value. Since the salts and impurities that produce this undesirable flavor have no significant food value, their removal is beneficial and accounts for the pleasing contribution refined granulated sugar makes to so many foods in our diet. This is in contrast to the "refinement," or milling, of white flour, in which valuable constituents of the whole wheat are removed, making necessary the subsequent enrichment of the milled flour with vitamins and minerals.

The brown sugars—light, medium, and dark—not only are greatly superior in flavor and sweetness to raw sugar, but also contain two to three times as much iron and other mineral matter. And yet neither brown sugar nor raw sugar is considered an important source of iron and other minerals in our diet. Both are also low in vitamins.

Therefore, if one disregards the purely psychological value raw sugar may have for some users, it is clear that the brown sugars are superior to it nutritionally and flavorwise, as well as usually being much more economical.

Why does garlic odor persist so long on the breath?
Mrs. L. D.

Garlic may taint the breath for several hours because the odoriferous component is absorbed by the system, enters the blood stream by way of the liver, and finally reaches the lungs and is exhaled. Garlic breath odor therefore involves a systemic or body action that cannot be controlled like odors that can be easily dissipated by simply brushing the teeth or rinsing the mouth. This is why garlic breath is one kind of odor that seldom, if ever, responds completely to mouth treatment.

Although I am in normal health, would I be wise to restrict my salt intake to avoid future arterial or cardiac diseases?
Mrs. T. C.

No, not unless your present use of salt is definitely immoderate. Although the restriction of salt and other food sources of sodium has proved extremely effective in the management of certain types of hypertension and cardiac dif-

Bax

by Good Housekeeping Bureau

ALBERT A. SCHALL, B.S., M.S., DIRECTOR

faculty, there are no data to indicate that such restriction in a normal healthy individual will prevent the development of these diseases. However, excessive use of salt, is never advisable. Not only does it result in undue retention of fluid in the tissues, but it masks the natural flavors of foods. Too many of us, unfortunately, get into the habit of oversalting.

Does the color of one's eyes, skin, and hair have any bearing on one's susceptibility to sunburn? Mrs. E. A.

Recent studies have indicated that the eye coloring is the important determining factor. Brown-eyed people, regardless of the color of their hair, are less likely to burn than others. Many tan easily after an initial slight burn; an even greater percentage tan without any visible burning. On the other hand, blue-eyed or light-eyed people show a far greater tendency to burn, and although many in this group tan after burning, very few tan without first experiencing some burn. The blue-eyed and light-eyed group must therefore be more cautious in exposing themselves to the sun.

Has any further research been done on the effectiveness of the gelatine treatment in combating weak and splitting fingernails? Miss T. A.

Yes. We have conducted a limited study here at Good Housekeeping. Of a group of twenty women, a substantial percentage showed definite improvement after taking one envelope (¼ ounce) of plain, unflavored gelatine once daily for thirty days—in hot bouillon, tomato juice, orange juice, water, or milk. Only a few showed no improvement after several months. When the gelatine was withdrawn from those who had benefited, the majority experienced a recurrence of weak and splitting nails. When the gelatine was restored, improvement again took place. The body mechanism involved is not yet clear, and further and more extensive work must be done. But the initial results on small groups are definitely encouraging, and the treatment—involving only the addition of gelatine, a wholesome protein food, to the regular diet—is certainly worth a trial by anyone troubled with this annoying condition.

Questions must be accompanied by a stamped envelope. Prescriptions advice cannot be given, nor can food or drug samples be analyzed. Address questions to Good Housekeeping Bureau, 57th St. at 8th Ave., New York 19, N. Y.

A voice out of the past... Some messages never grow old—because the truths they express are enduring. One such message is reprinted here. It appeared 30 years ago this month as the first of the Metropolitan's health advertisements.

The Land of Unborn Babies

IN Maeterlinck's play—

"The Blue Bird," you see the exquisite Land—all misty blue—where countless babies are waiting their time to be born.

As each one's hour comes, Father Time swings wide the big gate. Out flies the stork with a tiny bundle addressed to Earth.

The baby cries lustily at leaving its nest of soft, fleecy clouds—not knowing what kind of an earthly "nest" it will be dropped into.

Every baby cannot be born into a luxurious home—cannot find awaiting it a dainty, hygienic nursery, rivalling in beauty the misty cloud-land.

But it is every child's rightful heritage to be born into a clean, healthful home where the Blue Bird of Happiness dwells.

As each child is so born—

the community, the nation, and the home are richer. For just as the safety of a building depends upon its foundation of rock or concrete so does the safety of the race depend upon its foundation—the baby.

And just as there is no use in repairing a building above, if its foundation is weak, there is no use in hoping to build a strong civilization except through healthy, happy babies.

Thousands of babies—

die needlessly every year. Thousands of rickety little feet falter along Life's Highway. Thousands of imperfect baby-eyes strain to get a clear vision of the wonders that surround them. Thousands of defective ears cannot hear even a mother's lullaby.

Babies of 1952 have a far better chance of growing up to be sturdy and healthy than did boys and girls who were born in 1922, the year in which "The Land of Unborn Babies" appeared.

In fact, the great gains that have been made in protecting child health—through diet, immunizations, and knowledge of infant growth and development—represent

one of medicine's greatest triumphs. Today, the infant mortality rate is, by all odds, the lowest in history. Equally heartening has been the drop in maternal mortality rates. At present the chances of an expectant mother surviving childbirth are better than 999 out of 1000! In these figures there is truly a story of human and social progress.

And thousands of physically unfit men and women occupy back seats in life, are counted failures—all because of the thousands and thousands of babies who have been denied the birthright of a sanitary and protective home.

The call is being heard—

by the schools and colleges that are establishing classes in homemaking and motherhood; by public nurses and other noble women who are visiting the homes of those who need help and instruction; by the hospitals that are holding Baby Clinics.

By towns and cities that are holding Baby Weeks and health exhibits; by magazines and newspapers that are publishing articles on pre-natal care.

By Congress that has passed the Mothers and Babies Act, under which health boards in every State will be called upon to give information to expectant mothers.

All this is merely a beginning—

The ground has hardly been broken for the Nation's only safe foundation—healthy babies—each of whom must have its rightful heritage—An Even Chance—a healthy body.

The call will not be answered until every mother, every father and every community helps to make better homes in which to welcome visitors from the Land of Unborn Babies.



COPYRIGHT 1922—METROPOLITAN LIFE INSURANCE COMPANY

Metropolitan Life Insurance Company
(A MUTUAL COMPANY)

1 MADISON AVENUE, NEW YORK 10, N. Y.





Here's how **CLOROX** helps protect your family's health!

Clorox provides added health protection in routine cleaning by making kitchen and bathroom germ centers sanitary. It's the most efficient germ-killer of its kind! In addition, Clorox removes stains and deodorizes.

Yes, harmful germs often exist on clean-looking drainboards, sinks, wash basins, tubs, toilet bowls and floors. To give your family extra protection against these infectious germs include Clorox in routine cleaning.

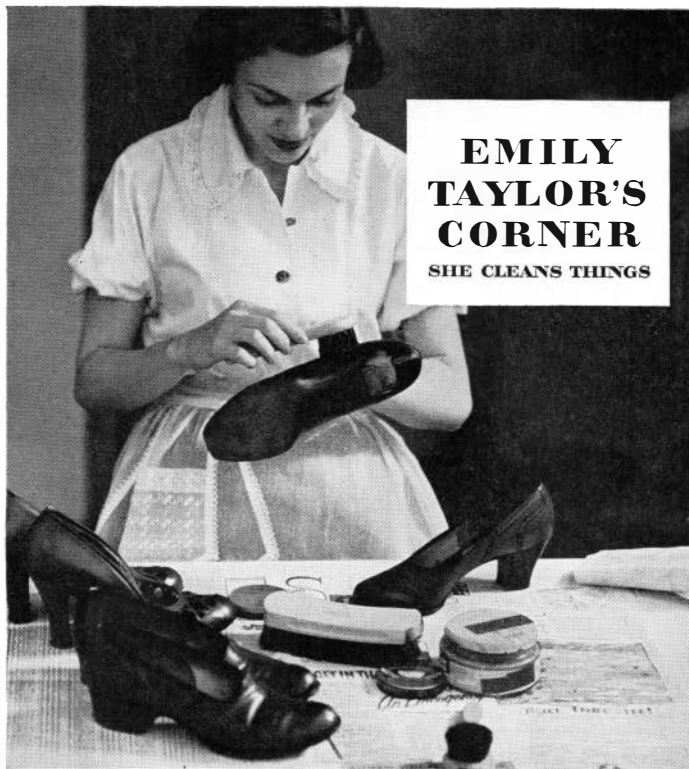
And CLOROX safeguards health in laundry, too!



In addition to making your white and color-fast cottons and linens snowy-white and color-bright, Clorox makes them sanitary, too! Clorox also conserves your linens because it's extra gentle, free from caustic...made by an exclusive, patented formula! Directions on label.



When it's CLOROX-clean...
it's SAFER for Family Health!



EMILY TAYLOR'S CORNER

SHE CLEANS THINGS

James Abbé, Jr.

The Mildew Menace

Perhaps you're wondering why, in the middle of August when no one is looking for extra jobs, I'm hard at work cleaning and polishing shoes. The answer is that I'd rather spend my time this way once in a while than suddenly discover mildew. Mildew is a fungus growth that thrives wherever there's heat and dampness. Mildew goes to work fast in dark closets where there is little ventilation and no chance for the air to cool. So I keep a close watch on:

Shoes. Mildew loves leather shoes and can wreak real havoc on them. About once a month during the summer I take the family's shoes out of the closets and put them in the sun to air. If there's the slightest sign of furry gray mildew, I brush or wash off the spots and then polish the shoes with a paste wax, the kind I use on floors and furniture. When this wax is well buffed, it provides a protective coating against mildew.

Clothing. Garment bags with good tight closures are almost indispensable for protecting clothing from both mildew and moths. In the spring I send our suits, coats, and other heavy clothing to the dry cleaner. Then I place them in garment bags. This method has never failed

to keep my clothing safe. Once when I did not protect a wool suit, only the dry cleaner was able to get rid of the mildew.

Clothes hamper. Before I had my automatic washer, I was constantly preaching to my family about the danger of cramming wet towels and damp washcloths into the hamper. Now I do the washing so often that mildew doesn't have a chance to develop.

The clothesbasket. My grandmother used to tell me that on dog days I should not dampen more clothes than I could iron the same day. But I go farther than that. I iron most of our summer clothes without dampening them at all—my steam iron makes that possible. Accidents can happen to anyone, though. So if you ever find dark-green or black mildew spots on sprinkled clothes, rewash them as soon as possible. If washing doesn't remove the spots, use a bleach: a chlorine type of bleach for white and colorfast cottons and linens; one of the new powdered bleaches for nylon, silk, rayon, and other fine fabrics.

Emily Taylor

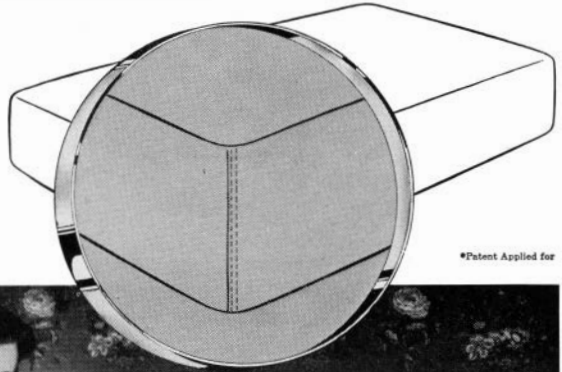
New! Improved! No Other Fitted Sheet Like It!

LADY PEPPERELL SNUG FIT SHEET

**NOW REVERSIBLE! OVER 1/3 STRONGER
AT CORNERS FOR EXTRA SERVICE, EXTRA WEAR**

New seam construction* makes SNUG FIT the finest fitted sheet ever! Yes, new seaming makes SNUG FIT far, far stronger at the corners than ordinary fitted sheets. Laboratory tests prove it!

This seaming is so neat that SNUG FIT is reversible! Seams lie perfectly flat so corners are neater. Can't come back from the laundry wrong side out, can be put on the bed either side out—saves laundry costs. This new fitted sheet is far easier to launder. It's not just "pre-shrunk"—it's Sanforized! You just can't buy a finer, *thrifter* fitted sheet!



Still the sweetest sleeping ever! Yes, new Reversible SNUG FIT not only has all the advantages of this brand-new seam construction but it has all the virtues of Pepperell's original fitted sheet as well! Pre-shaped corners hug your mattress top and bottom for greater comfort, easier bedmaking, no ironing. Stays *bedtime smooth* all through the night! In white or colors in fine combed percale or muslin—all Sanforized.



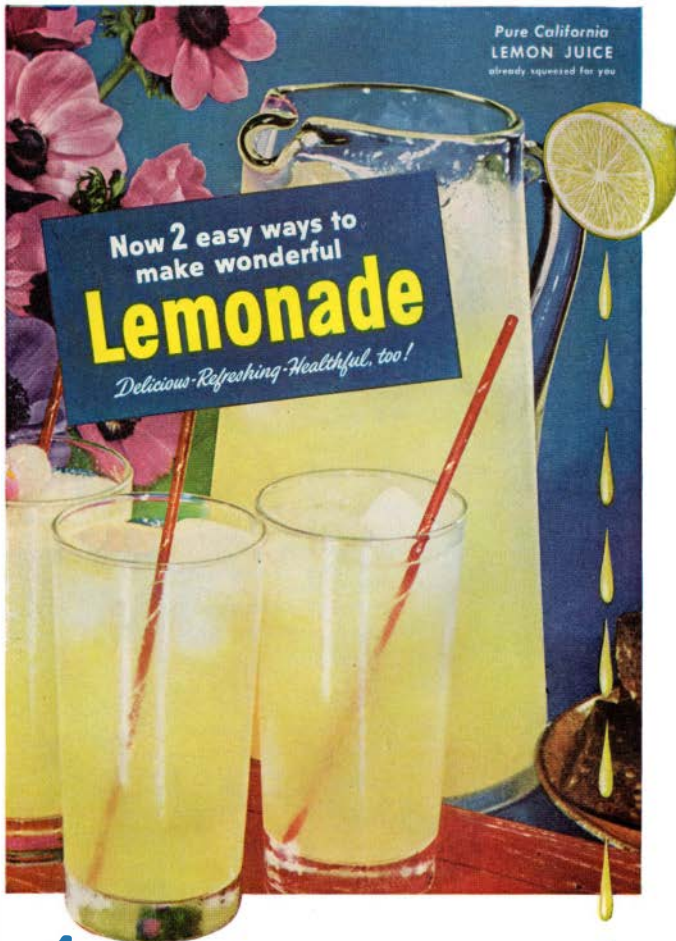
Newest wrinkle in sheets is—no wrinkles at all!

Lady PEPPERELL REVERSIBLE Snug Fit SHEETS

MUSLIN • PERCALE • • • WHITE • COLORS

© PEPPERELL MANUFACTURING COMPANY, 1962

BIG NEWS FOR THIRSTY FAMILIES

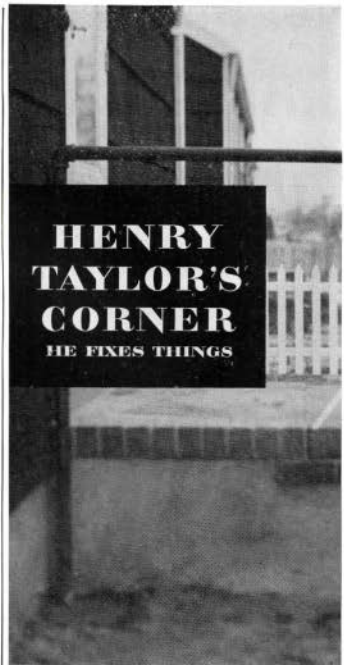


1 USE THE NEW CONCENTRATE FOR LEMONADE. Just open a can and mix the ready-squeezed, sweetened "makings" with water and ice. In seconds you have delicious lemonade with the flavor of freshly-picked California lemons. Nutrition experts recommend this healthful, cooling drink... and thirsty children, grown-ups and guests love it. So why not keep a pitcherful in your refrigerator or let your youngsters mix it themselves? One can makes a full quart. Enjoy Concentrate for Lemonade in punches, mixed drinks and iced tea, too. It's so convenient and costs so little! Look for Concentrate for Lemonade today in your grocer's freezer or on his shelves.

2 USE PURE CALIFORNIA LEMON JUICE... either canned or fresh-frozen... to blend your own lemonade. Combine with proportions of sugar, water and ice to suit your individual taste. No fuss, no bother, no squeezing... but what genuine refreshment! You'll also find ready-squeezed California Lemon Juice tasty, handy and economical when any drink, food or recipe calls for lemon juice. You'll especially like its tangy, tree-fresh goodness in salad dressings. You have your choice of many brands. Buy several cans. Use some every day... because canned or fresh-frozen pure California Lemon Juice is an abundant source of Vitamin C.

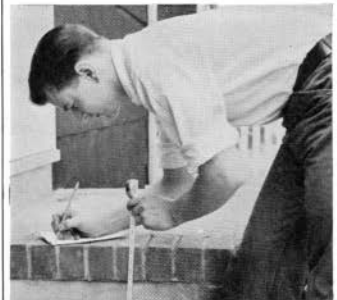


LEMON PRODUCTS ADVISORY BOARD
Los Angeles, California



How To Make

For safety and convenience every porch and stoop should have a sturdy railing. I recently made such a railing from ordinary pipe. You can do this job too by following the same procedure.



CAUTION: Before starting any work, dig into the ground right next to the stoop to be sure you can set the railing posts into the ground to a 10" depth. If you find an obstruction, you must drill through it (using a star drill) or else not use this type of railing.

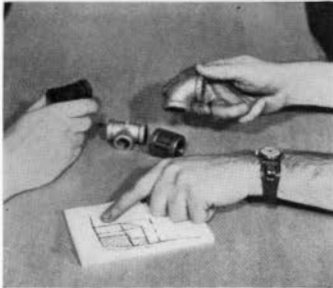
1. Make a sketch of the sides of the porch and steps where the railing will go; then draw in the railing. Mark all the porch and step dimensions. The railing should be of simple design and be



Walter Ian Fischman

a Pipe Railing

adequately supported, with the handrail about 33" above the level of the porch and steps. From your sketch determine the total amount of straight pipe you will need. Remember that the railing posts will extend 10" below ground level. Use 1 1/4"-diameter pipe. It is obtainable at a plumbing-supply outlet



2. Pipe fittings will be needed to put the railing together. You will use one at each corner and one at every point where one section of pipe is joined to another. If you show a plumbing-supply dealer your sketch of the railing and tell him what size pipe you're using, he can furnish you with the correct pipe fittings. (Continued on page 126)

SWISS STEAK

with a delicious
AMERICAN ACCENT!



RECIPE

SWISS STEAK—Hunt Style

Mother, your family's gonna love you for fixing this mouth-watering dish!...

The tantalizing flavor accent comes from the spicy, all-tomato goodness of Hunt's Tomato Sauce. The cooking sauce that's *kettle-simmered* for richness.

So many folks prefer Hunt's that it's America's largest-selling brand of tomato sauce! Do get some at your grocer's and try this delicious recipe...

1 medium-sized onion, sliced 3 tbsp. fat
3 tbsp. chopped green pepper

In a heavy skillet, cook onion and green

pepper in the fat until tender. Then take:

1 1/2 lbs. beef (round, chuck, rump)

Pound flour into the beef with the edge of a heavy plate. Brown meat on both sides in the fat. Then add:

1 can Hunt's Tomato Sauce
1 tsp. Worcestershire sauce 1 cup water
1 1/2 tsp. salt 1/4 tsp. pepper

Cover and simmer 1 1/2 hours or till tender. Then!...

Serve 4 people delicious helpings of Swiss Steak that'll do you proud! It's perfect with nice fluffy rice.

Keep several cans of Hunt's on hand. For stews, soups, roasts, casseroles. Costs but a few cents a can.



For breakfast or dessert—
HUNT'S HEAVENLY PEACHES

Hunt-for the best

Hunt Foods, Inc., Fullerton, Calif.

Yes, Camay takes your skin "out of the shadows"

AND INTO THE LIGHT OF NEW LOVELINESS!



Like this Camay bride, you'll win
a fresher, brighter skin with your First Cake of Camay!

NO GIRL can expect eyes and hearts to turn her way—or hope for a ring for her third finger, left hand—if she lets dullness overshadow the natural beauty of her skin!

Are shadows keeping your beauty hidden from view? That needn't be! Camay can take your skin "out of the shadows" and into the light of romantic new loveliness. Change to regular care—use Camay and Camay alone—and your complexion will have a new freshness—a clearer look with your very *first cake* of Camay.

For complexion *or* bath, there's no finer beauty soap than Camay. How mild—how gentle Camay is! And Camay gives you such an abundance of rich, creamy, luxurious lather! What joy to see your skin come "out of the shadows" and into the light of romantic new loveliness with Camay, The Soap of Beautiful Women.

Head to toes—your beauty grows!



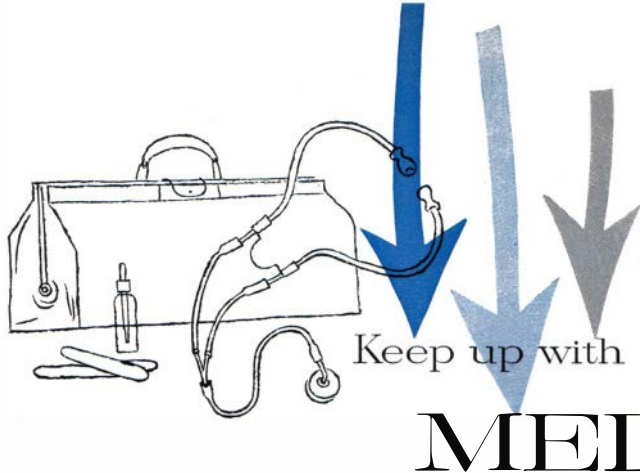
The daily Camay Beauty Bath wakes your sleeping beauty, head to toes! It brings your arms—your legs—your shoulders—that "beautifully cared-for" look. It touches you with Camay's flattering fragrance. Camay in the Beauty-Bath Size offers more lather—more economy!

MRS. LOUIS AUER, lovely Camay bride, says: "Camay's a lamb of a beauty soap! After I changed to regular care and Camay, a clearer complexion was mine surprisingly soon!"



Camay

the Soap of Beautiful Women



Keep up with

MEDICINE

Each month Good Housekeeping records practical progress made in medical science. If you want to know more about any item below, consult your physician

A British ophthalmic surgeon has designed a plastic lens for the eye, to replace a natural lens removed because of a cataract that made it opaque. The artificial lens has been tried in twenty-five cases; in the last twenty-three it is said to be satisfactory. In one case two years have passed since the artificial lens was first inserted.

Investigators now report that a radioactive-gold solution has been found capable of stopping the growth of cancers of the chest wall and some forms of cancer of the bladder.

During a test of a quinine derivative, primaquine, as a cure for malaria, physicians noted that a malaria patient's arthritis was much improved after the primaquine treatment. A group of University of Chicago investigators now reports that of thirty-five patients with arthritis who were treated with primaquine, twenty improved greatly but relapsed within a few weeks if the drug was discontinued. Now studies are being made with other quinine derivatives to discover how these effects on arthritis are obtained.

A psychiatrist says television doesn't cause disciplinary problems in children; the real trouble is a parent-child conflict that is merely accentuated by the presence of a television set. Children who spend too much time looking at television are usually emotionally deprived. They look at television less when parents provide other emotional outlets.

At least 150 new antibiotics are now undergoing active experimentation. Viomycin is especially active against certain forms of the tubercle bacillus. In Japan

luteomycin has been isolated from fungus in the soil. The Rutgers research center reports a new antibiotic called rhodomycin. Actinomycin and streptothricin derive from other fungus growths.

ACTH and cortisone have brought about dramatic improvement in nine cases of idiopathic thrombocytopenic purpura. In this condition the victim's blood platelets decrease greatly. He bruises easily; his nose bleeds on slight provocation; his gums bleed profusely when a tooth is pulled; big and little purple spots come out all over his body; and his legs are usually completely discolored from the knees down as the result of multiple bleedings into the skin. Treatment with ACTH or cortisone resulted in a rise in the platelet count from 25,000 or 50,000 to 400,000 or 1,000,000 per cubic millimeter of blood. The normal count averages about 250,000 per cubic millimeter.

To detect diabetes, doctors use a glucose-tolerance test. They give the patient 100 grams (about a quarter of a pound) of glucose; then they test the amount of sugar in his blood every thirty minutes for three hours. A new procedure follows this test with another, in which a dose of ACTH is given the patient one hour before the glucose is given. If the person tested is a potential diabetic—one likely to have the disease—his blood sugar will rise, and will fail to return to normal in three hours.

In one experiment antihistamines were prescribed for duodenal ulcers that did not respond to the Sippy antacid treatment. Out of five so treated for ten weeks, three were inactivated or healed, and the stomach's acid secretion (while fasting) decreased 87 per cent.

Rene Leriche, eminent French neurosurgeon, has treated people paralyzed after brain hemorrhage (apoplexy or a "stroke") by improving circulation in the brain through blocking the stellate ganglion, a nerve center that controls dilation and constriction of blood vessels in the brain. The procedure was first tried and described in 1936. Since that time reports of more than 400 cases, handled by various surgeons, have been published. In well over half the cases the technique seemed to help in overcoming confusion, loss of speech, pain, and sometimes loss of motion of the limbs. One case was that of a 42-year-old doctor, with blood pressure of over 200, who had a stroke. Eighteen months later he walked only with difficulty, using a cane. But after thirty-nine injections of procaine into his stellate ganglion, he ultimately became able to walk unassisted. Another case was that of a man who could not hold a pencil after a stroke; after sixteen injections of procaine, he recovered. In other cases cutting of the sympathetic nervous system has been more permanently helpful. In the United States 500,000 persons a year have strokes.

Pointing out that phenobarbital, Dilantin, Tridione, Mebaral, and Phenurone are drugs that reduce the number and severity of epileptic attacks, an eminent neuropsychiatrist of Duke University says, "When the disease is kept under control by the use of drugs, there is nothing the epileptic cannot do." Elimination of excess sugar from the diet also helps to lessen attacks. One half of the 1,500,000 epileptics in the United States are under 20 years old. They make exceptionally fine bookkeepers, secretaries, or clerks.

**Small House
of the Month**

**The
Building
Forum**



Drawings by William Sims

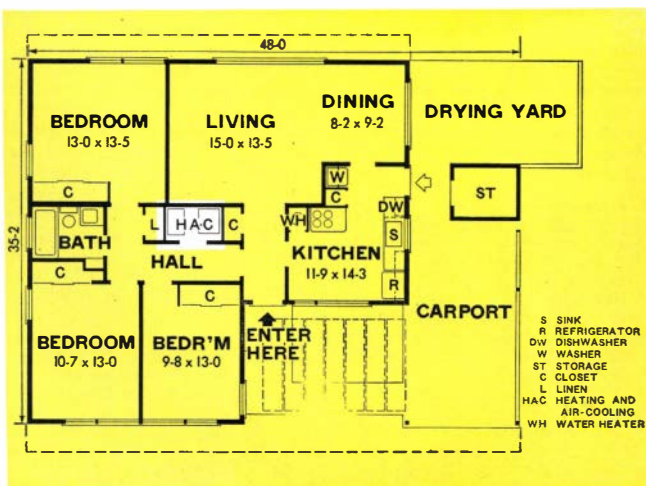
Now even the small house can be air-conditioned! New summer cooling units have been developed that can be fitted into the budgets of many low-cost homes. The new equipment works in conjunction with the forced warm-air heating system. It employs the same ducts and furnace blower, thus keeps down costs and conserves space. A case in point: this 1,150 sq.-ft., three-bedroom house now under construction in Dallas, Texas. It will sell, complete with land, for \$12,500.

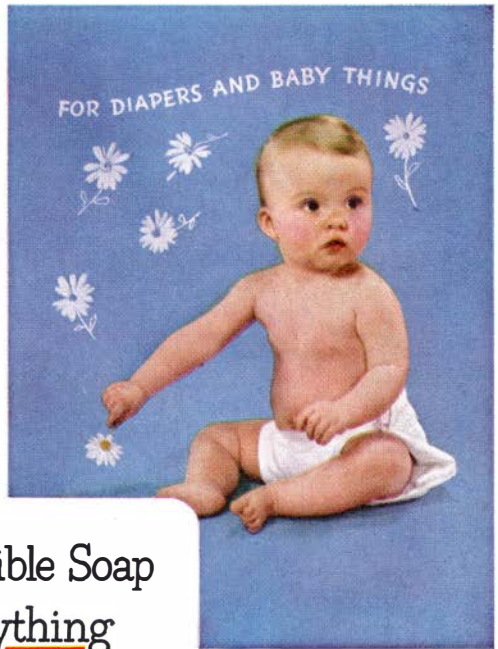
The combined heating and cooling equipment has been placed in a closet in almost the exact center of the house. From this point cold or warm air, depending on the season, is blown into the surrounding rooms through ducts located under the roof.

It's a well-planned house in many other ways. From a 4' x 9' entrance hall one can step into the kitchen, the bedroom hall, or the 23'-long living-dining room. A carport has been hand-somely integrated into the right end of the house: A dwarf louvered wall partly encloses and screens it. A 5' x 6' storeroom at its rear permits handy stowing of garden gear, toys, and terrace accessories. A door opens from

the carport into the laundry end of the L-shaped kitchen. At the back of the house is a 6'-high fence enclosing the drying yard.

The exterior of the house has been enlivened by extending the roof rafters out over the entrance terrace; thus shadows form a playful pattern on the front wall. The flattish pitched roof is surfaced with white granules. *(More on page 40)*



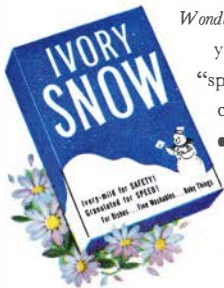


Safest Possible Soap
for Everything
You Wash
with Special Care

...by hand ...or machine!



NO OTHER SOAP LIKE IT... Ivory-mild
and granulated for efficiency!



99 44/100% PURE

Wonderful Ivory Snow—the *only* soap that gives you this perfect combination for all your “special care” washables. Ideal for the colorful luncheon cloths, dainty curtains, diapers and baby things you wash by machine. And always, the *best* of care for the lovely lingerie, the filmy nylons, the dainty blouses you do by hand. So gentle, so fast—*wonderful* Ivory Snow!

IVORY SNOW

The only soap both Ivory-mild and granulated for efficiency!



ORANGE-RICH BEVERAGE REAL GOLD

Serve it
'ROUND-THE-CLOCK!

Enjoy this orange-rich beverage 'round-the-clock! Each can contains the concentrated juice of 6 to 8 California juice oranges. Rich in orange flavor and color. Costs less than orange juice! Requires no refrigeration. Makes a full delicious quart. Get it from your grocer's shelf.

Send for **FREE** pamphlet "12 Delicious Recipes" • Address below



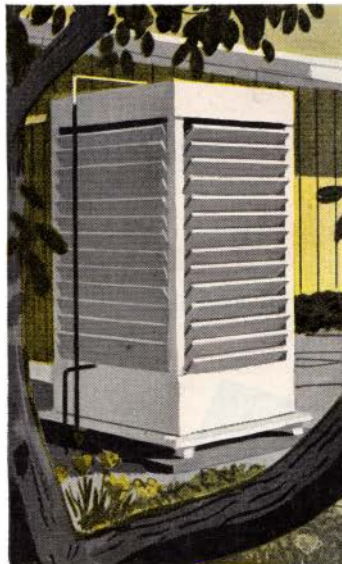
Every Room Air-Conditioned

Small House of the Month

continued

The heating and air-conditioning equipment is contained in a 3' x 5½' closet (above), which opens off the bedroom hall. In the garden is a 5'-high tower (right) for air-cooling the refrigerant used in the summer system. Cost of the combined cooling-and-heating system is about \$1,500, installed. Operating costs in the Dallas area will be about \$93 a year for cooling, \$40 a year for heating. (Naturally, in other localities these costs will vary according to seasonal temperatures and local utility rates.) The heating plant

SKETCH PLAN of our "Air-Conditioned House," containing ¼-scale drawings of plan and elevations, is available from Good Housekeeping Bulletin Service, 57th Street at 8th Avenue, New York 19. Price, 25¢.



BUILDING WITHOUT TEARS. Here's a book that will guide you through the complications of building, a handy guide that may save you hundreds of dollars and much unpleasantness when building or buying a new home. Some of the subjects covered include: budgeting, costs, financing, brief explanation of the FHA, title searches, plot surveys, architectural assistance, builder selection, insurance, mechanics' liens, and building codes. Contains 32 pages. Order from Good Housekeeping Bulletin Service, 57th St. at 8th Ave., N. Y. 19. Ask for "Building without Tears." Price, 50¢.

You know it's good!

ARMOUR
STAR

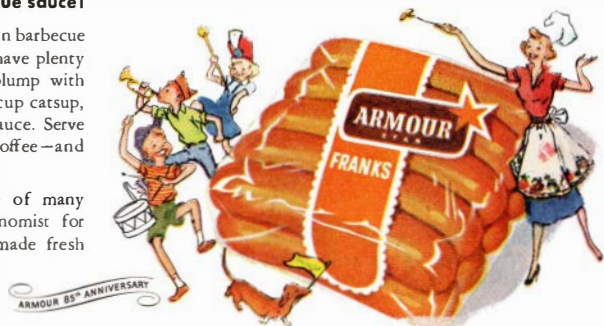
The Armour Star label is one of the world's great guarantees!



Red-hot picnic idea—franks dunked in barbecue sauce!

Here's something new in picnic food—franks dipped in barbecue sauce *before* they're roasted on the grill. Be sure you have plenty of Armour Star Franks—the juicy franks that are plump with tender beef and pork. Make the sauce "hot"—use 1 cup catsup, 1 tbsp. Worcestershire sauce, and ½ tsp. tabasco sauce. Serve the roasted franks on buns with cole slaw and coffee—and have a perfect picnic!

It's another of Marie Gifford's favorite recipes—one of many delicious ways suggested by Armour's home economist for serving Armour Star Franks, the franks that are made fresh daily in an Armour Sausage Kitchen nearby.





BY CHARLOTTE MONTGOMERY

How to read a road map

On the same day two young wives arrived at the same point (a big naval installation) in Texas. Each had driven alone; each had started from about the same place—one from New York, the other from New Jersey. One reported an easy trip on good highways; the other had a long tale of detours and bad roads and of twice being seriously lost. Both had carried road maps. Why did they have such different experiences? The reason: The first had used her maps intelligently; the second had taken, hit or miss, any road that seemed to go in the right general direction on the map.

One of the pleasant phenomena of this automotive age is the road map. For a modest price (or more often for the asking), we can secure up-to-date, well-designed, carefully edited maps of every part of the country. They are encyclopedias of information. If you understand their symbols and codes, they can give you

a wealth of driving data when you need it.

Look at a map carefully on both sides. First find the legend, the table in which an explanation of the symbols used is given, for neither symbols nor colors denoting various classes of road are standard to all maps. The legend will tell you how to distinguish between first-, second-, and third-class roads; how to ascertain mileages between towns; how to tell the difference between state and federal route numbers; how to judge the size of cities; and other useful things to know.

The next thing to notice is the index, which lists most of the towns and cities on the map. After each town name is a

letter plus a figure: for example, G7. This refers to what is called the grid, which is formed by letters along one side of the map, numbers along the other. To locate the town on the map, follow an imaginary line from G until it meets an imaginary line from 7.

The scale of the map is always given. Because mileages between towns are usually noted only for main highways, use the scale to estimate over-all distances. If the map includes an inset, perhaps of a city or a small area, this may be drawn to a different scale. In various corners of the map you may find lists of parks or public buildings, speed limits, or other driving aids. You will also find a mileage table showing the distances between principal cities.

Map makers use accepted symbols so that they can tell you a lot in a small space. Many of the symbols are obvious: Broader lines mean better roads; bigger print indicates (Continued on page 188)

THE WOMAN AND HER CAR

Dodge brakes set record in 'FULL PANIC' STOP TEST



Tires smoke as brakes lock all four wheels at 50 m.p.h. on Dodge Diplomat

"BEST BRAKES WE'VE TESTED TO DATE," says A.J. White of Motor Vehicle Research

The revealing test pictured on this page was conducted by Motor Vehicle Research of Epping, New Hampshire, an independent automotive research laboratory, exclusively for Science and Mechanics Magazine.

In this "full panic" stop test, Dodge brakes were slammed on as you might have to do in an emergency. With less pedal pressure, the big Dodge brakes chalked up an amazing record of 94% efficiency—double the safety

standards of nearly all 48 states—proof of Dodge safety.

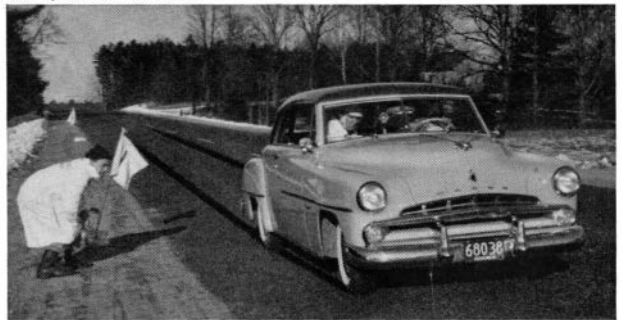
Before you buy any car, be sure you get all the facts on automobile safety the Dodge "Show Down" way. Ask your Dodge dealer for the "Show Down" booklet which lets you compare the facts on Dodge with other cars costing hundreds of dollars more. When you get all the facts on car safety features, we're sure you'll want to "play it safe . . . and buy a big, dependable Dodge."



Brakes slammed on . . . every split second counts! Dodge Cyclebond brake linings give greater usable braking area . . . last longer . . . enable you to stop quickly, surely. Tests showed 94% braking efficiency . . . double the safety standards of nearly all 48 states.

Straight as an arrow! See those tire tracks? In this grueling test Dodge stopped straight and true . . . with no "fishtailing," no swerving, no sway. A. J. White, Director of Motor Vehicle Research, stated, "These are the best brakes we've tested to date."

Results of test made in October, 1951



Big, Safe, Dependable '52 DODGE 

Soap Box Derby

To thousands of eleven-to-sixteen-year-old youngsters, "Get a soap box!" means "Let's build a streamlined racing car" for the All-American Soap Box Derby, held every August (this is the fifteenth year) in Akron, Ohio. Throughout the summer more than fifty thousand boys build their own soap-box cars, at a cost of \$10.00 each or less, excluding the wheels and axles. They then compete in preliminary races in 150 communities from Astoria, Oregon, to Bangor, Maine. The home-town winners receive prizes and, best of all, a paid trip to Akron, where they take part in one of the great amateur racing events of the world: the All-American Soap Box Derby. Community champions live in Derbytown, a Y.M.C.A. camp outside the city, where they tune up their cars and give them trial runs. On the day of the big race sixty thousand people crowd the grandstands of Derby Downs and watch the junior speedsters coast down the three-lane, 975.4 foot-long course. The average speed? Slightly over twenty-six miles an hour. All awards are made at the Banquet of Champions following the race. The top winner, who is also the national champion, receives a \$5,000 four-year college scholarship. In addition to the other regular prizes, there are special awards for the boy who builds the car with the best brakes, the car with the best design, and the car with the best construction. Co-sponsored by the local

dealers of the Chevrolet Motor Division and leading American newspapers, the All-American Soap Box Derby is concerned not only with the steering of cars but with the steering of boys in the right direction—teaching them to work with their minds and their hands, to be better men of tomorrow.

Traveling Pet Hospital

When a group of children is eagerly waiting for a truck to roll down the street, it usually means that the ice-cream man is coming. But in New York City the children standing at a street corner may be waiting for a pet hospital. A unique clinic-on-wheels brings free medical care to the pets of thousands of children throughout the city. The Speyer Hospital Mobile Clinic for animals is staffed with a veterinarian and equipped with X rays, a fluoroscope, and the necessary medicines. Each week it opens its door to hundreds of youngsters, who discuss their pets' symptoms with the doctor and then look on sympathetically as he begins treatment of the minor illnesses and complaints (a Doberman pinscher with the chills, a pet skunk with a broken leg, or a guinea pig that has been feeling rather poorly lately). The clinic's doctor also advises boys and girls on the general care and feeding of their birds, beasts, and reptiles, and develops in the youngsters a warm sense of responsibility toward their pets. His easiest diagnosis, though it solved a difficult problem for a four-year-old boy, was whether a pet rabbit should be given a girl's name or a boy's.

Children's Nature Museum

Youngsters who live in Charlotte, North Carolina, find it's fun to identify birds like the crested flycatcher, the tufted titmouse, and the red-bellied woodpecker. They learn to recognize these birds by entering into the program of nature activities of the Children's Nature Museum, a community enterprise that uses the fun approach to introduce children to the natural sciences. Besides holding geared-for-children exhibits, the museum offers movies, nature-study classes, field trips, craft classes, story hours, even a museum treasure hunt. Youngsters are provided with their own museum pets (Frisky, the squirrel; Reddy, the fox; Sachet, the skunk; and Blackie, the crow), to whom they feed bugs and beetles. There are clubs for each age group: the Wee Wonders for four- through six-year-olds, the Junior Naturalists for seven- through nine-year-olds, and the Naturalists for those ten and over. And there are activities to satisfy almost every juvenile curiosity. Some children join the Bee-Keepers Club and have their own beehive and bees; others join the Rock Hounds and go on rock-hunting expeditions; older children become museum guides and enjoy showing off their very own museum. Whether it's an Audubon Screen Tour, an Apple Day celebration (complete with apple-bobbing contests), or a field trip to Gaddy's Pond to see where Canada geese spend the winter, the activities of the Charlotte Children's Nature Museum make nature study exciting for all young people. (Continued on page 170)

The world of children



M-G-M's *Movie-of-the-Month* Calendar



THE MERRY WIDOW is LANA TURNER—it could be none other—and FERNANDO LAMAS is her lover. A glorious entertainment aglow with the magic music of Franz Lehár and gorgeous color by *Technicolor*.



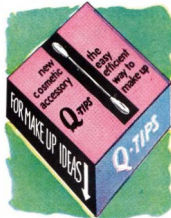
BECAUSE YOU'RE MINE brings you golden-voiced MARIO LANZA in a new romantic musical sensation co-starring JAMES WHITMORE and introducing DORETTA MORROW. *Technicolor*.

BUY·LINES



I have something wonderful to tell you . . . Q-TIPS, the marvelous cosmetic accessory, now comes in a brand-new pink and black package. It's so pretty you'll want to keep it on top of your dressing table, but even more important is this . . . printed inside are beauty tips galore. They explain the quick, easy way to clever make-up . . . show you how you can look

lovelier if you do your glamour "jobs" with Q-Tips Swabs. And I'm not the only one who's singing the praises of these little applicator sticks with double tips of cotton . . . Hollywood stars and famous make-up experts consider Q-Tips a "must" for good grooming. So why don't you use Q-Tips, too . . . according to the tips in the new pink and black package. To begin with, I suggest a pedicure . . . like this:



Remove nail polish the neat, quick way . . . by saturating one end of a Q-Tips with polish remover and press on the nail with a quick movement.

Just be sure to ask for Q-Tips by name, though . . . at your Favorite Cosmetic Counter.

It's a woman's world . . . and every day I find new evidence to prove it. For example, BLUE-JAY now offers a new Ladies Size Corn Plaster with Phenylum . . . made especially to fit a woman's smaller toes. They're narrower and smaller than regular size corn plasters . . . so dainty they fit snugly and smoothly even in your dressiest shoes. And the new Blue-Jay Wonder Drug, Phenylum, is truly wonderful . . . it travels down through your corn right to the base where it helps live-tissue to grow. These new tissue cells quickly push up even a stubborn corn . . . so you can just lift it out. It's the first really new medication for corns (and calluses) in over 70 years . . . went to work faster than other leading remedies in actual tests. So don't put up with old-style remedies any more. For quicker, more comfortable relief, ask for new Blue-Jay Ladies Size Corn Plasters with Phenylum (pronounced Fen-ill-ee-tim). At all drug counters.



It's the last month of summer . . . so enjoy as many picnics, beach parties, barbecues and other outdoor frolics as you can. But be prepared for the minor mishaps that "go" with outdoor living . . . such as insect bites, poison ivy, sunburn, cuts, scratches, etc. How? By keeping Johnson & Johnson RED CROSS COTTON BALLS on hand . . . for they're ideal in every way for first aid medications. That's because these generous size balls (about the size of a half dollar) are spun from the softest, whitest, most absorbent surgical cotton available . . . and come to you 100% sterile. There are no frayed, wispy edges to smear or cling, either . . . so they're perfect for cleansing cuts and scratches, applying iodine, witch hazel, alcohol and other liquids. Red Cross Cotton Balls are ideal for baby care and your own beauty treatments, too . . . yet cost only 35¢ for a box of 65's . . . or just 60¢ for the large economy size of 130's. At all Drug Counters. No connection with American National Red Cross.



It's fun to play hot weather hostess . . . especially if you know a speedy, easy way to clean up dirty pots and pans when the party's over. You can clean 'em—make 'em shine in no time—with magic S.O.S. Nothing I've ever used cleans aluminum so quickly and easily. Why, these Magic Scouring Pads simply breeze through crusted, burned-on food—and they cut the most stubborn grease in a jiffy. All this—without any hard rubbing . . . imagine! Here's the secret: S.O.S. is a magic combination of sturdy interwoven fibers and grease-dissolving soap. Since the soap is right in the pad, S.O.S. does your cleaning and your polishing at the same time. Simple? It's the simplest way in the world to clean the dirtiest pots and pans really fast—and leave them sparkling clean and shiny bright! So you just try S.O.S. in your kitchen. See if you don't agree with me . . . when I say S.O.S. works like magic!



At long last . . . I finally have the refrigerator-food freezer combination I've always dreamed of . . . a new Cyclamatic FRIGIDAIRE! Just think of it . . . every shelf rolls out to its full length even when fully loaded! Every speck of food is right at my fingertips . . . no more groping for "back-of-shelf" foods for me! And no more "mushy" ice cream, either. For my Cyclamatic's sealed-off food freezer keeps ice cream and frozen foods firmly frozen for months! And the refrigerator underneath is utterly automatic. There's absolutely nothing to do. As soon as the filmiest veil of frost appears, it is banished instantly without clocks, timers, counters or heaters. And, Frigidaire's new Levelcold keeps my foods at the right temperature, always. Really, I could go on and on . . . there's so much to tell. But why not let your Frigidaire Dealer give you the complete Cyclamatic story . . . show you all its wonders. Only seeing is believing, you know . . . so visit him, today!



I'm urging all my friends to get a FREE copy of "BORDEN'S Book of 70 Magic Recipes" . . . for I think it's one recipe booklet every woman should own. That's because each recipe makes a magic treat . . . magic-quick, magic-easy and so-o-o delicious. They're all failure-proof, too . . . many even require no cooking. Just looking at them makes my mouth water . . . listen:

Perfect Lemon Pie Filling . . . made without cooking! Fluffy sm-o-o-th Chocolate Pudding . . . with the "fudge candy" taste. Baked Peach Custard . . . the kind you dream about. Creamy, velvety Mocha Pecan Frosting . . . simply can't fail. Peppermint Stick Ice Cream . . . the best that ever came out of a refrigerator tray. Magic Truffles . . . without beating. Cheeseless Cheese Cake . . . that's absolutely perfect.

But why go on . . . there are just too many to tell you about. And besides . . . only tasting is telling how truly luscious they are. And I do think they're luscious-plus . . . so why don't you try them and let me know some time what you think. FREE OFFER #1 in box tells you how you can get your copy . . . and if I were you, I'd write for it this very day.



by Nancy Sasser

An Advertising Column

Now you can get BIBB Muslin Fitted Sheets! And, if I were you, I'd get them for every bed in the house . . . for they give you soft, smooth, luxurious comfort for your dreams . . . and when you wake up in the morning, *your bed is already half made up*. You see, these wonderful new sheets have four pre-shaped corners with generous tuck-under to fit tightly and smoothly over the average mattress . . . can't pull out or rumple up . . . need no retucking. Ironing is optional. And, they are "SANFORIZED" for permanent fit. Yet these marvelous new Bibb Muslin Fitted Sheets cost no more than regular muslin sheets. So stop by your favorite store and ask to see both of these beauties:



Lady Baltimore Fitted Sheet, type 140 . . . a luxury muslin at a practical price. Bibb Kennesaw Fitted Sheet, type 128 . . . designed for the thriftest budget.

And don't overlook the new Bibb Combed Percale Fitted Sheets . . . with exquisite silken-smooth texture! They're really irresistible values . . . grand for yourself as well as gifts.

Tempt your family's lazy August appetites by serving delicious protein main dishes often . . . but make it easy on yourself and your budget, too. How? Just "feature" DEMING'S Sam-O-Lets . . . for it's a deliciously different kind of light-meat salmon with a delicate, tantalizing flavor . . . and the skin is removed for you. What's more, Deming's Sam-O-Lets cost oh-so little and fix wink-quick . . . with a "talent" for making all kinds of hearty appetite-teasers. This Salmon Curry is one of my favorites . . . for parties as well as family meals. Here's how:



Blend 3 tbsp. flour and 2 tbsp. butter in saucepan over low heat; gradually add 2 cups milk and juice from 1½ cups Deming's Sam-O-Lets. Add ½ tsp. salt, 1½ tsp. curry powder, 1 tsp.

lemon juice. Stir only till sauce thickens, add salmon. Serve in center of rice mold. Serves 6.

Deming's Sam-O-Lets is also perfect for salads, sandwiches and croquettes . . . thanks to that *exclusive* Deming's feature . . . salmon without skin or backbone.

In the good old summertime washday work doubles up . . . but actually it's easy as ABC to keep all your washable colors and summer whites as *sparkling bright 'n' dazzling* white as the day you bought them! Just use BLU-WHITE Flakes . . . for these NEW, thin, instant-dissolving flakes blue and wash at the same time. And they never streak, spot or over-blue . . . yet here's all you do:

Pour Blu-White Flakes into your washing machine or tub, add enough regular soap or detergent for rich, full suds . . . and then behold how your whites *d-a-z-z-l-e* with whiteness, your colors *s-p-a-r-k-l-e* with brightness.

I mean that, too . . . in fact, results are *guaranteed!* If Blu-White Flakes, with your regular soap or detergent, don't give you the whitest, brightest washes ever, just return the unused portion to me . . . you'll get double your money back. That's how sure I am that you'll love Blu-White . . . so make next washday the day you try it! P.S. A little goes a lo-n-g way.



FREE!

- Write Nancy Sasser, Dept. G-5, 271 Madison Ave., New York 16, N. Y., for your FREE copy of:
- OFFER #1 . . . "Borden's Book of 70 Magic Recipes".
- OFFER #2 . . . "The Western Union Telegrammor".



Take a vacation from dishwashing . . . by getting a new WESTINGHOUSE Automatic Electric Dishwasher to do the work for you. It's completely different from any other dishwasher you ever saw . . . and the secret is in its exclusive *Roll-Out WashWell!* It rolls out for easy, hip-high loading . . . then glides back for *ultra-safe, super-clean* washing and drying. It loads from the top, too . . . but since it opens from the front, the work surface is always available. And the Roll-Out WashWell is so-o-o BIG . . . holds a complete dinner service for 8 or a service for 4 *plus* pots and pans. In fact, a Westinghouse washes more (and bigger!) pieces than any other dishwasher on the market. And how it washes them . . . gets everything clean, clean, clean. Also dries them sparkling bright . . . ready to put away. Comes in 3 different models . . . and the installation is often less than half that of other makes. You can be *Sure* . . . if it's Westinghouse. So see this revolutionary new dishwasher at your Dealer's . . . soon!



Don voyage, America! And when you plan your trip, remember . . . WESTERN UNION is a traveller's best friend. My own experience proves it . . . for recently when I ran out of funds, I simply wired my family and in no time I had the cash via a Western Union Telegraphic Money Order . . . the safest, surest way I



know to get money in a hurry! My plans worked out according to schedule, too . . . because I wired for travel and hotel reservations and asked for confirmation by telegram. Western Union also helps you *be* a good friend . . . for the thoughtful thing to do is to wire your hostess the time of your arrival and then send a "bread and butter" telegram after you leave.

And the cost is small . . . because there are new liberal word allowances now with a substantial tax reduction.

FREE BOOKLET called "*The Western Union Telegrammor*" . . . containing a monthly reminder calendar with spaces for names and addresses plus suggested sentiments for all occasions. See OFFER #2 in box.

There's one thing I'm really proud of . . . and that's my gravy. It always turns out perfectly . . . so luscious to taste, so appetizing to the eye. You see, I never depend on risky pan browning alone . . . I use KITCHEN BOUQUET to be sure! And it really works wonders . . . rewards with an *extra-rich, extra-brown, extra-delicious* gravy every time. And I mean delicious . . . for unlike other gravy aids I've tried, Kitchen Bouquet never adds any artificial flavor. And here's why . . . it's a unique blend of 14 choice vegetables, herbs and spices which simply bring out and point up the true natural taste of meat or fowl. I'm not the only one who's enthusiastic about Kitchen Bouquet, either . . . it's been the favorite gravy secret of good cooks for over 75 years. So why don't you use Kitchen Bouquet, too? And remember . . . a luscious gravy can turn economy dishes and even leftovers into blue-ribbon winners. Try the recipes on the Kitchen Bouquet package . . . and see for yourself.



NEW DISHWASHING MAGIC...

Joy in a bottle beats anything in a box!

YES-BECAUSE IT'S **LIQUID**...
Joy AND ONLY **Joy** OFFERS ALL
 THESE DISHWASHING ADVANTAGES!
BEATS ANYTHING IN A BOX-
ANY SOAP OR DETERGENT!



COSTS LESS TO USE! THRIFTY MEASURING CAP STOPS WASTE!

With Joy's thrifty measuring cap you get the right amount to use—every time. There's no guess-work; no sloppy spilling; no waste. And you'll find that in hardest water, Joy costs less to use than a big box of soap powder.



AS EASY TO USE AS HAND LOTION—ALREADY DISSOLVED—INSTANT SUDS!

Joy's compact bottle takes so little space on shelf or sink. Needn't be hidden away like bulky boxes. And because it's already dissolved, Joy makes instant suds. No undissolved particles to streak glasses . . . and no sneezing.



EXCLUSIVE INGREDIENT FOR MORE GREASE-CUTTING POWER!

Joy contains an exclusive ingredient which makes it possible to concentrate more grease-cutting power in this amazing liquid than in any other leading dishwashing product. Joy washes greasy dishes faster than anything in a box.



NEW IMPROVED Joy
NOW EXTRA-MILD...
KINDER TO HANDS THAN
EVER BEFORE!



YES...
Joy
IN A BOTTLE
BEATS ANYTHING
IN A BOX!

Have you been timid in the past about buying furs and fur-trimmed garments? You need be no longer: Congress has now passed a law, the Fur Products Labeling Act, which imposes a severe penalty on any retailer who sells a fur without labeling it with its true name. Formerly you may have seen such terms as coney, marmink, beaverette, sealine, Hudson seal, mink-dyed muskrat, sand weasel, mountain sable, lapin, Bombay lamb, and many others without realizing that they were merely fancy names for rabbit, marmot, muskrat, or opossum. Sometimes the same type of muskrat or rabbit fur was known under two different names.

The new law requires retailers to attach a tag, at least 2 x 3 inches in size, to every fur and fur-trimmed garment. On this tag must appear:

1. The true name of the animal from which the skins were taken, in large type.

2. If the skins were imported, the country in which the animal originated.

3. If the fur is dyed, bleached, or otherwise changed from its natural state, statement of such alteration.

4. If the fur contains pieces or less valuable parts of the animal, statement of the fact in plain language. (This provision also applies to used and second-hand furs.)

5. The name of the store selling the fur.

The law also provides that the store must give you a sales check with your purchase on which are stated the same facts that appear on the tag. It makes no difference whether you pay cash or buy the garment on the installment plan; the law is equally applicable.

None except the true name of the animal from which the skins in the garment were taken is permitted to appear on tags, sales checks, or advertisements. There are no more Hudson seals.

Henceforth this fur will be called black-dyed muskrat or sheared black-dyed muskrat. What was formerly known as mink-dyed muskrat must now be called only dyed muskrat or brown-dyed muskrat; the term dyed rabbit must be substituted for sable-dyed coney. Marmink is now properly known as marmot; mountain sable, as dyed bassarisk; lapin becomes sheared dyed rabbit or dyed rabbit. The term Bombay lamb may no longer be used, since the animal comes from various parts of India. From now on this fur will be labeled dyed lamb, with the country of origin as India.

What about Persian lamb? This fur was a poser to the Federal Trade Commission, since no country called Persia at present exists. It was agreed, however, that since the chief value of the skin lies in its curly-patterned appearance, the law should permit the continued use of (Continued on page 184)

BY MAX BACHRACH

Now There's a **NEW LAW** About Furs



Rabbit stole, Harold J. Rubin

Paul Radkai

I AM A RABBIT
*But people try to fool you
by calling my fur*
Sealine, Lapin, Coney
Beaverette, French Seal

HIT AND



The stove in the state troopers' station was turned too high; Carney had a headache. And the crash picture he was examining depressed him. This one had been a carload of teenagers trying to pass a truck on the blind corner out beyond the Rucker turn-off. He sighed and pushed it aside, hearing a woman's quick, light voice in the hallway, then Tillotson's rumbling reply.

As the woman came in, followed by the trooper stamping snow from his boots, Carney made a swift appraisal. Middle thirties, attractive, assured, just hesitant enough to indicate that any kind of police setup was a new experience.

"Why don't you go right over by the stove there, ma'am?" Tillotson said. "This lady's name is Mrs. Fairliss, Del. Mrs. Peter Fairliss. Pardon me, ma'am. This is Sergeant Carney."

"How do you do, Sergeant." The woman was trying to control her shivering. Her lips had a bluish look as she turned, keeping her hands outstretched toward the stove, to give Carney a quick apologetic smile. She was a smallish, neat-figured woman with a smooth young face, short nose, quiet eyes. She had the look of a woman loved and well cared for. Expensive tweed suit, fur jacket.

Tillotson murmured something about snow being unusual this late in the year, early May, think of it, and Carney asked, "What seems to be the trouble?"

"A little after eleven. Del, I turned onto Route 83 over near Verrick, just cruising, and I see this big green '52 Buick with New York plates parked on the shoulder, with the dim lights on. I go by slow and see the lady inside, alone, so I went over. She said they'd run out of gas, she and her husband, and he'd started walking up the road to bring some back. She was about froze, being there over an hour and a half with no heat, on account of the heater not working without the motor running. I took the keys and locked up the Buick and brought her along while I went looking. There's a gas station about four miles up the road toward Verrick, but he hadn't been there and we didn't see anything along the road, so I thought I'd (Continued on page 221)

RUN

A STORY OF SUSPENSE
BY JOHN D. MACDONALD



ILLUSTRATED
BY

Allen Ross

ILLUSTRATED BY COBY WHITMORE



*Grigge had his own idea of a circle:
the shortest distance around a girl*



When a stranger stopped Grigge and asked directions, Grigge said, "Sorry I can't help you. Man and boy, I've lived in this town five weeks." Walking away, he would have tipped his hat if he'd had one, but no one wore hats here in Fabrola, California.

Fabrola was his new home. This is what he knew about it: that its population was more than it had been last year and less than was claimed for it, that the climate was a honey if you liked heat and cold, and that the ocean was over that way someplace. Grigge also knew where his own desk was in the branch office of the Founding Fathers Insurance Company, where his bed was in the El Cherubim Furnished Apartments, and where his breakfast was in the Stack O'Wheats Grille. He also knew one girl.

It was Sunday morning and he had had his breakfast. He crossed the street to his car, which was exactly five weeks old less one day, and set out to retrieve from the sea of unknown population the one fish—that is, pearl—of his acquaintance.

The September sun shone on him and his destination, but Grigge was less than merry. His unease was

that of a man, good in arithmetic, who cannot tot up the correct answer to a sum. He had had a plan. A tidy plan, helpful to all, injurious to none, acceptable to society, and simple to put into play. But so far it wasn't working.

Maybe *plan* was too big a word for it, he reflected, driving through the pleasant streets. What he had had in mind was a procedure. How to get acquainted with nice people in a new town.

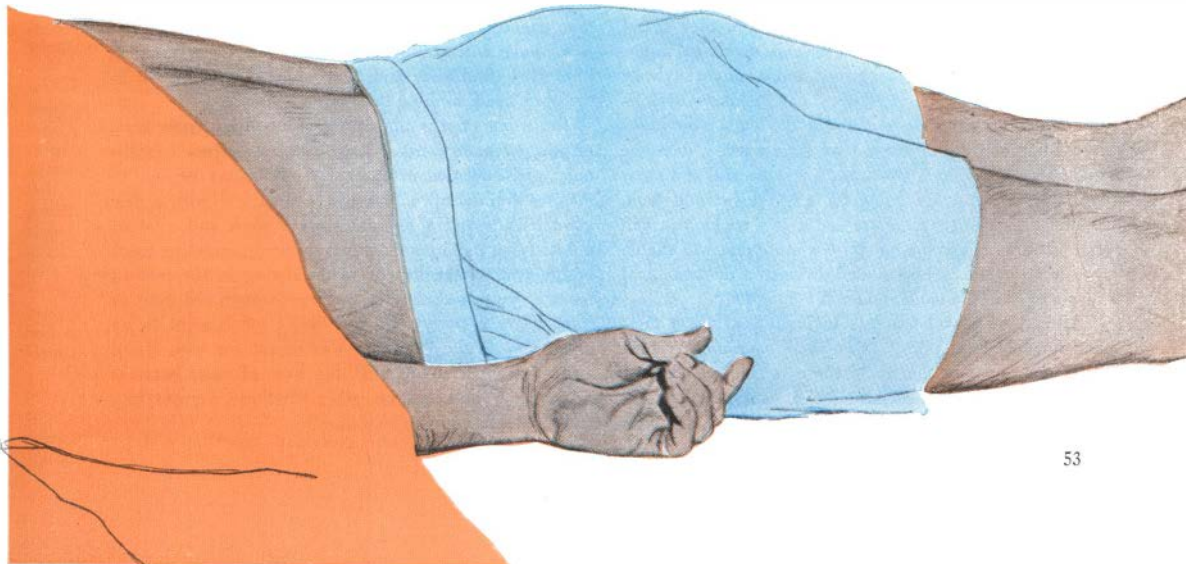
When Grigge and Nate Nelson had learned, back in Chicago, that they were to be transferred from the home office to a small California town, they had talked it over seriously.

"If we were married, it would be easy," Nate had said. "Girls join the Ladies' Aid or something and they know everybody right away. But we're just fellows, alone; to small-town folks we'll look like city slickers. We've got to get off to a nice respectable start; who knows, we might spend the rest of our lives there. We want to be part of the community. It's up to you."

Grigge's transfer had been ordered to take effect six weeks before Nate's; he already had a loafer jacket and a pair of gabardine (*Continued on page 128*)

Lonesome with you

BY LIBBIE BLOCK



The Trouble



There's a curious kind of power in the knowledge that once in

BY MARGARET COUSINS

In spite of everything they tell you about it—and they don't hesitate to tell you from the time you're five—they don't really tell you anything. Oh, they *try*, I guess. They keep trying to break it down to a few simple rules so it'll be foolproof and a game anybody can play—and even win, if they don't make silly mistakes and do keep their eyes on the ball. You know how you read all the time that if you are wholesome and natural and smell sweet and keep cheerful and show real interest, you are going to fall in love; and then, if he offers resistance, there are a few tricks you can trot out to get your man and a few more that will enable you to keep him. It's all boiled down to a mathematical formula, like X plus Y equals Z.

Afterwhile your head gets to be full of these facts and formulas and rules, but you still have a crazy idea that somewhere in the world there is One who is just for you. Of course that's such a romantic notion you wouldn't have the courage to say it out loud. But you

keep thinking it anyway. Girls do, that is. Along about the time you're fourteen or fifteen, you think up this wonderful thing and you hang onto it, in spite of all that psychology and biology and philosophy and old wives' tales and everything else can do. Maybe it comes from reading poetry or sentimental novels, or maybe it just comes from being a girl. You keep on thinking that unerringly your love will come to you, and you won't have to trap him to get him or fetter him to keep him. He'll find you, and he'll want to stay. "Love in the open hand, nothing but that."

The worst of it is that it turns out to be partly true, or you persuade yourself it is. You can be just an ordinary girl—not beautiful or awfully smart or apt to inspire wolf whistles, but just a nice girl with a few good friends and a few dates every week and a lot of unsatisfying daydreams—when suddenly, standing there beside you on the bus or materializing in the pew in front of you at church or coming through the door at some average party that you didn't much want to, go to anyway is the One who was meant for you. Right away the earth stands still, the beat of your heart is suspended. You can't remember what you were saying, and suddenly you can't swallow.

With Love

ILLUSTRATED BY MAC CONNOR



your life you loved somebody more than you loved yourself

"This is John," Franny said. "John Emerson, Mary Paige."

"It would have to be John," I said, as if I always said things like that. "John is the only name that would do."

"You two ought to know each other," Franny said.

"We certainly ought," John said.

He smiled at me; he had the most beautiful mouth I'd ever seen. Wide and sweet and too gentle to be borne. Women can fix up their mouths, paint on new ones. You can't tell anything about a woman's mouth after she's got it fixed up. But a man can't do anything about his. There he is, betrayed by his own lips.

"Where were you?" I said, though I had never seen him before. "I've been waiting."

Once in a blue moon, once in a lifetime, you walk instantly into another mind and you're at home. You don't have to hold back anything because you're afraid it won't be understood, or say something and wonder if you've said the wrong thing. You're just at home.

Of course there's a moment when you're afraid he's going to look blank or confused or say something inane or banal and it may not be true he's the One.

But John said, "I got lost." Exactly right.

I knew that Franny was looking startled: she faded away. Later on she said she felt that she was intruding on something intimate, something nobody else ought to look at. Franny thought I must have known John in college or somewhere. She couldn't believe that was the first time I had ever seen him.

"How do you feel about Dickens?" was the next thing John said. Imagine!

"Have you got a couple of hours?" I said. "If you have, I'll tell you."

"Good," he said, looking relieved. "I'd have hated for this to be a short if beautiful friendship."

"Do you like to drive with the top down?" I asked him.

"What do you think?" he said. "I keep trying to buy a car without any top at all."

I laughed out loud. It wasn't very funny, but I had to laugh because I was so happy.

"How do you feel about going to the zoo?" I asked timidly. It was the sixty-four-dollar question.

He looked upset. Finally he looked me in the eye and said, "I don't like it. I don't like anything in a cage—not birds, not leopards, not people."

Do you know, I felt the tears coming into my eyes? It was exactly the way I felt. (Continued on page 116)

ILLUSTRATED BY STAN KLIMLEY

Irene Murdoch

Henrietta Stark

BY HARRIETT PRATT

THE LIST

Mrs. Halloway knew the kind of girl her son should marry.

That's why she made the list. You know what happened? You're right!



Margaret Ferguson



As she was about to go out the door, Mrs. Hallway remembered the list and stopped short. It would not do at all for Charlie to find the list.

To Bert, who was standing by the hall tree holding her fur cape in readiness, she said, "Will you wait a minute? I have to attend to something."

"Yes ma'am," Bert said. His old face was as white and shining and furrowed as a peeled almond, and his eyes held that satisfactory combination of familiarity and respect that came of serving one person for forty years. Mrs. Hallway had brought him with her when she came to Illinois as a bride.

"By the way, Bert," she said, slipping the cape over her shoulders, "did you whisk out the inside of the car?"

"Yes ma'am."

She knew perfectly well he had not. "Well, do it again while you're waiting. After all, Mr. Charlie hasn't been home for over a year."

"Mr. Charlie wasn't never one to fuss about the unimportant," Bert muttered, just loudly enough for her to hear.

Mrs. Hallway turned, a faint smile touching her majestic features. Bert was the only person who really stood up to her, and she half liked it. It was not easy to stand up to Mrs. Hallway. A local wit had once compared her to the First National Bank building, and he was not far wrong. Her hair was steel-gray, her eyes bright and stern; and she had (Continued on page 159)

Louise Weston



- ✓ Irene Murdock - very athletic - very popular, but positively no social background
- ✓ Henrietta Stark - reads too much poetry but could be calmed down. But she's too opinionated
- ✓ Margaret Ferguson - the nightclubbish type, too free and easy so I hear
- ✓ Louise Weston - sweet, nice, folks well to do but not very chic





The Campaign Begins...

BACK TO SCHOOL

IS THE BIG ISSUE

RECORD REGISTRATION!

CANDIDATES CONFIDENT

ALL PARTIES PROMISE PRETTIER WARDROBES

Extreme left and right: Jumper dresses of Bates Disciplined cotton: blouses of white William Lind piqué. In gun-metal gray or skipper blue with lighter collar, piped in red. Little-sister sizes 3 to 6x, about \$6; big-sister sizes 7 to 14, about \$8. All dresses on opposite page, by Joseph Love.

Center: Big- and little-sister dresses of Bates Disciplined cotton with contrasting trim, white-piqué collars and cuffs. In silver gray and gun-metal gray, piped in red; or mint green and hunter green, piped in red. Little-sister sizes 3 to 6x, about \$6; big-sister sizes 7 to 14, about \$8.

Photograph by Robert Monroe

FASHIONS

NANCY WHITE, Director

JANET LIVINGSTONE, Associate Director

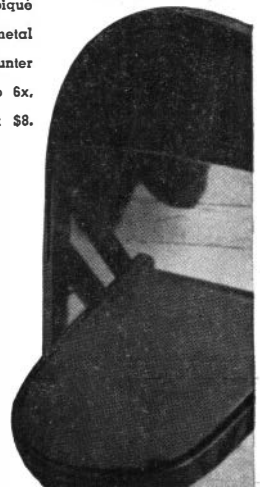
EILEEN REIDY, Shoe Editor

ANN GEOGHEGAN, Accessory Editor

The fashions shown opposite can be purchased at the stores listed below and on page 215.

B. Altman & Co. New York, N. Y.
G. Fox & Co. Hartford, Conn.
Kaufmann's. Pittsburgh, Pa.
The J. L. Hudson Co. Detroit, Mich.
H. & S. Pogue Co. Cincinnati, Ohio

Carson, Pirie Scott & Co. Chicago, Ill.
Scruggs-Vandervoort-Barney. St. Louis, Mo.
Foley Bros. Houston, Texas
Frederick & Nelson. Seattle, Wash.
Bullock's-Downtown. Los Angeles, Calif.



VOTE THE
BANANA SPLIT
TICKET

LOWER
LIGHT SWITCHES

We want
HAMSTER



James Abbé, Jr.

Left: A pair of prim pinafore dresses in Dan River Cordspun with sleeves and collars of contrasting chambray. Blue, red, or brown. Little-sister sizes 3 to 6x, about \$5; big-sister sizes 7 to 14, about \$6.

Center: Costumes of Dan River Wrinkl-Shed plaid gingham with white-piqué collars and cuffs, shiny-cotton bows. Blue, green, or brown. Little-sister sizes 3 to 6x, about \$5; big-sister sizes 7 to 14, about \$6.

Right: Sister dresses in Dan River Wrinkl-Shed plaid gingham. Red and green, blue and brown. Little-sister sizes 3 to 6x, about \$5; big-sister sizes 7 to 14, about \$6. All dresses on this page, Kate Greenaway,

To buy, see stores below and on page 215:
 B. Altman & Co. New York, N. Y.
 Woodward & Lothrop..... Washington, D. C.

Hutzler'sBaltimore, Md.
 John WanamakerPhiladelphia, Pa.
 Joseph Horn & Co.Pittsburgh, Pa.
 The J. L. Hudson Co.Detroit, Mich.

Carson, Pirie Scott & Co.Chicago, Ill.
 Maison BlancheNew Orleans, La.
 Sanger'sDallas, Texas
 Bullock's-DowntownLos Angeles, Calif.



James Abbé, Jr.

Campaigners electioneering for their favorite school-day costumes: vests plus flaring skirts of quilted cotton (solid-color tops are attached to skirts). Also in navy and white. Little-sister sizes 3 to 6x, about \$5; big-sister sizes 7 to 12, about \$6. Cinderella.

Fashions shown above are at stores listed below and on page 215:

Macy's New York, N. Y.
 Gimbels Bros. Pittsburgh, Pa.

The May Co. Cleveland, Ohio
 Rike-Kumler Co. Dayton, Ohio
 The J. L. Hudson Co. Detroit, Mich.
 Wm. H. Block Co. Indianapolis, Ind.
 Carson, Pirie Scott & Co. Chicago, Ill.
 The Golden Rule St. Paul, Minn.
 Younker-Davidson's Sioux City, Iowa
 Bullock's-Downtown Los Angeles, Calif.



Cotton — The Little

James Abbé, Jr.

The youthful spectators in green register complete approval of the orator's inspired eloquence—and of their own smart jumper ensembles as well. Pockets are trimmed with white piping to match the flattering white-broadcloth blouse made with pert puffed sleeves. Jumper, Bates Disciplined cotton; also comes in rosy red and bright navy. Little-sister sizes 3 to 6x, about \$6; big-sister sizes 7 to 14, about \$8.

Shoes by Proud-Fit

62

The young ladies in red listen delightedly as the party platform is forcefully explained, plank by plank. They're delighted, too, with their platform costumes; love the pearl-button trim and cherub-wing sleeves. Bates Disciplined cotton with white-pique collar. Also in green and bright navy. Little-sister sizes 3 to 6x, about \$6; big-sister sizes 7 to 14, about \$8. All dresses on this page by Jack Borgenicht.

Little sister's shoes by Buster Brown

The fashions shown above can be purchased at the stores listed below and on page 215:

B. Altman & Co. New York, N. Y.
 J. N. Adam & Co. Buffalo, N. Y.
 Filene's Boston, Mass.
 G. Fox & Co. Hartford, Conn.
 Jelleff's Washington, D. C.
 Hutzler's Baltimore, Md.
 Gimbel Bros. Pittsburgh, Pa.
 The J. L. Hudson Co. Detroit, Mich.
 Carson, Pirie Scott & Co. Chicago, Ill.
 Bullock's-Downtown Los Angeles, Calif.



people's choice

The delegates in blue lobby tirelessly in behalf of favorite reforms, give serious consideration to the campaign's controversial issues. And they're in complete agreement on their pretty dresses with full, colorful skirts and dainty pale-blue collars and cuffs. Bates Disciplined cotton. Also in brown with beige, yellow, and red trim. Little-sister sizes 3 to 6x, about \$6; big-sister sizes 7 to 14, about \$8.

Shoes by Stride Rite

The two young committee members in red take a firm stand on important pros and cons. They're wholeheartedly in favor of their full-skirted, full-sleeved dresses; particularly partial to the pale-pink collars, cuffs, and unusual band trim. Bates Disciplined cotton. Also in bright navy with light-blue trim. Little-sister sizes 3 to 6x, about \$6; big-sister sizes 7 to 14, about \$8. All dresses on this page by Youngland.

Shoes by Edwards

The fashions shown above can be purchased at the stores listed below and on page 215:

B. Altman & Co.	.....	New York, N. Y.
Filene's	.....	Boston, Mass.
Gladding's	.....	Providence, R. I.
Hutzler's	.....	Baltimore, Md.
Thalhimer Bros.	.....	Richmond, Va.
The Halle Bros. Co.	.....	Cleveland, Ohio
The J. L. Hudson Co.	.....	Detroit, Mich.
Scruggs-Vandervoort-Barney	.....	St. Louis, Mo.
Foley Bros.	.....	Houston, Texas
Bullock's-Downtown	.....	Los Angeles, Calif.



All Polls Reveal

The Growing Vote for Fashion

HAVE YOU A CLOTHESHORSE, JG. IN YOUR FAMILY—A YOUNG LADY, UPWARDS OF EIGHT, TO WHOM FASHION HAS SUDDENLY BECOME ALL? IS THE THIRD GRADE GOING TO RISE IN A BODY AND EJECT HER IF SHE WEARS "THAT BABYISH OLD THING" AGAIN? WILL SHE "DIE, SIMPLY DIE, MOTHER" IF SHE CAN'T HAVE A COSTUME OF HER CHOICE? AND ARE THERE TIMES WHEN, LAUDABLE AS IT IS, YOU FIND HER PASSION FOR FASHION JUST A WEE BIT OF A BURDEN? TAKE HEART, FOR WE HAVE A SOLUTION THAT SHOULD PLEASE BOTH YOUR YOUNGSTER AND YOU. ON THE FOLLOWING FIVE PAGES WE PRESENT A COLLECTION OF COSTUMES FASHIONABLE ENOUGH TO CAPTURE HER DISCRIMINATING YOUNG HEART, APPROPRIATE AND PRACTICAL ENOUGH TO DELIGHT YOURS. LIKE ALL OUR EDITORIAL FASHIONS, EACH ONE OF THESE CARRIES A FACTS-FIRST TAG—TESTIFYING, AS ALWAYS, TO ITS EMINENT WEARABILITY. ALL ARE AT LORD & TAYLOR, NEW YORK; MARSHALL FIELD & CO., CHICAGO; NEIMAN-MARCUS, DALLAS; AND AT THE OTHER STORES LISTED BELOW AND ON PAGE 215.

Opposite, left: A partisan parader stumps for the smart new middy line. Hers is a flag-colored version with a sailor collar. Both of Juilliard corduroy. Sizes 7 to 14. Middy, about \$6; skirt, about \$5. All fashions shown opposite, by Fran Maque.

Opposite, center: The chairman of the Committee To Remove the Adults-Only Label from Gray Suits wears one of Milliken wool flannel. About \$16. The blouse, J. P. Stevens striped cotton. Also in red and white. About \$4. Both in sizes 7 to 14.

Opposite, right: Another member of the gray-suits-for-grade-school delegation marches in the same skirt and blouse, varies the ensemble with a fashionable little spencer jacket of cotton-backed wool-and-rayon poodle cloth. Sizes 7 to 14; about \$6.

The fashions shown opposite can be purchased at the stores above, below, and on page 215:

Filene's	..... Boston, Mass.	Paul Steketee & Sons	..... Grand Rapids, Mich.
G. Fox & Co.	..... Hartford, Conn.	Wm. H. Block Co.	..... Indianapolis, Ind.
Woodward & Lothrop	..... Washington, D. C.	Schuster's	..... Milwaukee, Wis.
Hutzler's	..... Baltimore, Md.	Harry S. Manchester	..... Madison, Wis.
J. P. Allen & Co.	..... Atlanta, Ga.	Stix, Baer & Fuller	..... St. Louis, Mo.
Furchgott's	..... Jacksonville, Fla.	Emery, Bird, Thayer	..... Kansas City, Mo.
Burdine's	..... Miami, Fla.	Field-Schlick	..... St. Paul, Minn.
Loveman's	..... Birmingham, Ala.	The Dayton Co.	..... Minneapolis, Minn.
Loveman's	..... Chattanooga, Tenn.	Foley Bros.	..... Houston, Texas
The Blum Store	..... Philadelphia, Pa.	Frederick & Nelson	..... Seattle, Wash.
Kaufmann's	..... Pittsburgh, Pa.	Meier & Frank	..... Portland, Oreg.
The Halle Bros. Co.	..... Cleveland, Ohio	Joseph Magain	..... San Francisco, Calif.
H. & S. Pogue Co.	..... Cincinnati, Ohio	Bullock's-Downtown	..... Los Angeles, Calif.
The J. L. Hudson Co.	..... Detroit, Mich.	Henry Morgan & Co., Ltd.	..... Montreal, Canada



WE DEMAND OUR SHARE
OF MIDDIES

GIVE US GOOD
GRAY SUITS
FOR GRADE SCHOOL

WE WANT EQUAL RIGHTS
TO POODLE CLOTH

A GOOD
HOUSEKEEPING
FASHION

Handbag by Belmo

James Abbé, Jr.



Election Day weather—rain or shine—won't bother this reversible coat. One side's checked wool tweed, the other's cotton poplin; the hood's detachable; all. Cravenetted for water repellency. Gray-and-blue check, blue lining; gray-and-red check, gray lining. Sizes 7 to 14; about \$20. Sherbrooke.

Outstanding contender! The full, full skirt—a small edition of the current adult fashion favorite. Here it's in a dress of embossed Everglaze printed cotton. Comes in red, navy, or brown, with little cuffs and red-piped guimpe of white embossed piqué. Sizes 7 to 14; about \$8. Suzy Brooks.

This candidate stands on a shining record. An impeccable little dress of Pepperell chambray polished to a high sheen. The collar and cuffs are bound with Roman-striped trimming, and the skirt is festooned with scrolls of the same. In blue or brown. Sizes 7 to 14; about \$6. RAR Fashion.



Photographs by Robert Monroe

The Draft-Corduroy Committee feels certain of victory for its beloved favorite. Here, a winning entry with flared skirt, short sleeves, and vote-getting wide undercollar of tucked white cotton edged with lace. Merrimack corduroy. In rose, aqua, or light blue. Sizes 7 to 14; about \$15. Gail Berk.

Jersey vote breaks all records! The fabric (not the state) picks up youthful support everywhere. This self-possessed school costume of Wyner Sag-No-Mor wool jersey is tucked high; the skirt is softly pleated in front, gathered in back. Slate blue, red, or navy. Sizes 7 to 14; about \$13. Suzy Brooks.

The Party backs the party dress—all the way. This one, worn by a talented fashion-model-in-the-making, is any romantic young woman's dream come true. It's of Duchess acetate-and-cotton faille with a gored skirt and cord trim. In peacock blue or red. Sizes 7 to 14; about \$15. Children's House.

For stores carrying fashions on this and opposite page, see pages 64 and 215



1

2

3

4

The young lady going back to junior high or high school seldom has to be urged to go on shopping expeditions or coaxed into taking an interest in the clothes she buys. More likely she has definite notions of what she needs and wants in the way of a wardrobe. This year, when the subteen ballot is cast, we predict a landslide for becoming, almost-grown-up lines; gay and slightly

sophisticated details; and some of the high-fashion fabrics. Here, a line-up of the candidates most likely to sweep the elections.

1. Roman-striped dress of Dan River Wrinkl-Shed cotton with softly pleated skirt, white embossed-piqué collar and cuffs. Also on a blue background..Subteen sizes 8 to 14; about \$99. RAR Fashion.

2. Demure little suit of Herbert Meyer tweedlike cotton with full

These fashions are at Lord & Taylor,



Subteens cheer for fashion leaders

Photographs by James Abbé, Jr.

5

Patent-leather shoes by Capesio
Other shoes by Flat-ery

All hats by Richard Englander

skirt, short jacket. Subteen sizes 8 to 14; about \$13. Suzy Brooks.

3. Bright plaid dress with double-breasted closing. In Parker Wilder wool and rayon. Subteen sizes 8 to 14; about \$11. Suzy Brooks.

4. Dress of Greenwood Mills corduroy with full skirt, white corduroy collar and cuffs, broad patent-leather belt. Also comes in flame red. Subteen sizes 8 to 14; about \$16. Children's House.

5. Co-ordinated costume of three pieces—jumper, jacket, and blouse. The jumper is of Burlington crease-resistant rayon-and-acetate flannel. About \$9. The little spencer jacket is cotton-backed wool-and-rayon poodle cloth. Also in red. About \$7. The blouse is of J. P. Stevens cotton. Also in gray and white. About \$4. All three pieces are in subteen sizes 8 to 14. Fran Maque.

New York; Marshall Field & Co., Chicago; Neiman-Marcus, Dallas; and stores listed on page 64 and on page 215

69

BACK TO
SCHOOL
CAMPAIGN

Bright running mates — BOOTS



1. Low boots, pixie style. They're unlined, have self-fastener, crepe-rubber soles. Latex rubber. Red or amber. Sizes 5½ to 1; about \$2. Marxie-"totes." The J. L. Hudson Co., Detroit.

2. Seamless boots with net lining. Latex rubber. Black, brown, or red. Sizes 4 to 10; about \$5. Ball Band. Stewart Dry Goods Co., Louisville (Ky.).

3. Rubber boots with cowboy picture. In red and white, black and white. Sizes 5 to 12; about \$4. U. S. Rubber Gaytees. Lord & Taylor, New York.

4. Old-fashioned three-buckle galoshes with fleece lining. Red or brown. Sizes 5 to 12; about \$5. U. S. Rubber Gaytees. Lord & Taylor, New York.

5. Donald Duck Puddle Rubbers with a sassy duck on each vamp. In red, blue, or yellow. Sizes 2 to 12; about \$1.50. By Trimfoot. Macy's, New York.

MORE FASHIONS ON PAGE 173



Photographs by
Robert Monroe

Slickers and hats by Standard Oiled Clothing Co.

OTHER STORES CARRY THESE

4 BOOTS. WRITE GOOD HOUSEKEEPING FASHION DEPT.



The
Decorating
Studio

Helen Sells
DIRECTOR
James Mayabb
ASSOCIATE

GOOD HOUSEKEEPING'S

Book of Decorating Secrets

Photographs in this section by Edgar de Evia, Florian de Narde, Paul D'ame, and William Howland

PUT TOGETHER BY
WILLIAM PAHLMANN



*Ideas are the
foundation
of good decorating.
Always adapt them
to your personal needs*

Make a study of ideas



Decorating is a highly personal matter. The secret of good decorating, if there is a secret, consists in combining various furnishings in such a way that they blend into one harmonious whole and reflect the personalities of the people who live with them. One of these principles is as important as the other; both are accomplished by sensible study and careful planning before buying. It is also useful to keep an open mind when making combinations; adopt the trial-and-error method. Professional decorators, by virtue of their training and experience, may not have to try things out first, though even they often make mistakes. But the average person usually must experiment with an interior until it pleases the eye and says something about its creator.

No two people are alike; no two people live exactly alike. You will find many good decorating ideas on the following pages. For the most satisfactory results you will adapt the ideas that appeal to you to the special circumstances of your own life and house, not slavishly imitate a setting designed for somebody else. The interiors shown on these pages cover a wide range of styles. Probably they are not all suited to you; but they all have ideas that can be translated into your personal terms. They can be adapted up and down the price scale, simplified or made more elaborate. And they *should* be adapted rather than copied, for individuality is the hallmark of good decorating.

Study the pictures on these pages to stimulate your own imagination. Study and planning will clarify your needs and help you to recognize what you really want. If you lack experience, professional advice is worth considering. You will have to pay for it, but expert help sometimes saves money in the long run.

When you buy decorating materials, think of the room and the house you are buying them for as a whole. Don't buy isolated items without knowing how or where you are going to use them. Buy the trappings of a house the way you buy an outfit of clothing—visualize the total effect. Think of them in connection with the elements with which they will be associated in a room or house.

Opposite: Here a fine copy of a nineteenth-century wall-paper complements the mahogany sideboard, a family heirloom. An old gilt pictureframe of the same period holds the mirror; it is flanked by brass candleholders complete with smoke bells. Oak chairs, Queen Anne style, are painted chartreuse. have coral leather seats; French porcelain jars hold green leaves. The tall screen in the corner hides the pantry door, was made of a pair of old shutters painted white to match the woodwork trim. The rug is a modern copy of an old hooked-rug design.



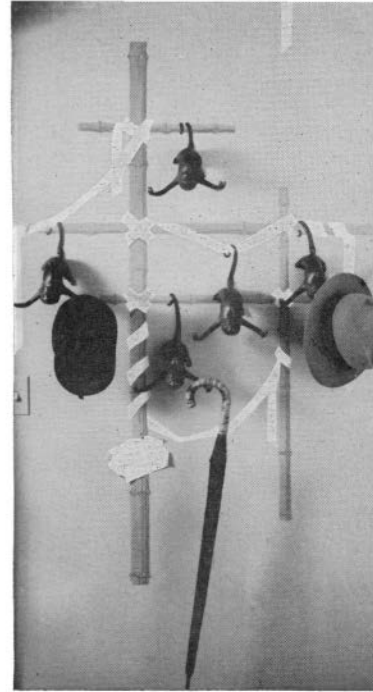
Plan before you purchase

Below: The owner of this living room collects butterfly prints. She cleverly used her hobby to answer the need for dramatizing a long, blank wall, a feature common to the rectangular living rooms found in many houses and apartments. The secret of displaying a collection effectively is to present it as a unit, not scatter it all over the house. The secret of breaking up a long wall is to use many pictures, judiciously. Here the mirror serves as a foil for the colorful prints, which are mounted and framed exactly alike. (Any series of pictures could be used similarly—Currier & Ives prints, landscapes, even photographs.) The secret of hanging a mirror is to place it where seated people don't have to stare into it. The secret of buying upholstered furniture is to choose *simple* pieces.



Opposite page, top: Formal elegance is the keynote of this room, decorated by a professional. The best decorating secret here is the method of closing up a big, awkward opening between two rooms. The decorator boxed up the opening to improve its proportions, recessed draw curtains on a track inside the box. Sophisticated murals on the dining-room side of the box distinguish an otherwise dull room. The living room is large, so sofa, tables, painting, and accessories are large. The scale of furnishings should be consistent.

Right: One of the most difficult rooms in a house or apartment to make attractive is the tiny entry, or foyer, too small to accommodate furniture without crowding, too barren to go without some sort of decoration. The painted metal hatrack shown here solved this problem, has the added advantage of accommodating guests' coats and hats. The foyer should be the introduction to the house, but without thoughtful planning it can become a dreary catchall. The secret of treating it properly is this sort of conversation piece. Incidentally, hatracks are due for a revival.



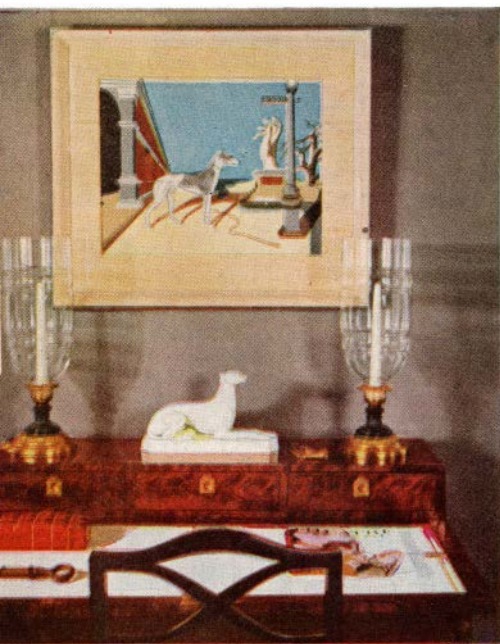
Above, right: This hatrack requires almost no space, for it is part of the wall. It was the result of the lucky discovery of half a dozen bronze monkeys. Their discoverer hung them at convenient heights, then had a bamboo trellis painted around them on the wall. A collection of almost anything that can be made to serve as a hook would do—old snow guards, brass eagles, real old brass hooks. The secret of this hatrack's success is the mural that ties the isolated pieces together. Such painting usually requires professional skill, but wallpaper cutouts could be used.

Left: The secret of a house that gives abounding satisfaction is the personalized area, even if it is only a small corner. Shown here is the intensely personal retreat of a constant reader. It adjoins the main living room but achieves privacy by being in a corner. The old sleigh chaise longue has a buttoned-down cushion, is covered with durable tweed. The long, narrow two-shelf table provides more surface than the average lamp table but takes less room. It was made by removing the top from a three-tiered whatnot. The lamp is the proper height for reading; its shade is simple (secret of all good lamp shades)—off-white Shantung over paper. Mounted animal skulls and botanical print reflect personal pendants of the owner. Accessories are robust.



Your possessions express your personality

Few things, including clothes, are more personal than your cherished ornaments. The pioneer women, who crossed a wild continent clutching their treasures to them, knew that a clock, a picture, a pair of candlesticks, meant home, even in the wilderness. It is impossible to exercise too much care in choosing decorative accessories, which indicate your most personal leanings and often influence the tastes of your children. Don't buy impulsively or make do with unsatisfactory compromises. Be patient; persevere until you find accessories that suit both your taste and your budget. Buy only a few if you must, but be sure their quality is good. Express your own taste; your best friend's choices may be wrong for you. So may accessories in the latest style. Don't use an accessory you dislike just because it is a legacy or a gift. Other people form their opinions of you, to some extent, from the things you surround yourself with. If in doubt, always keep them simple!

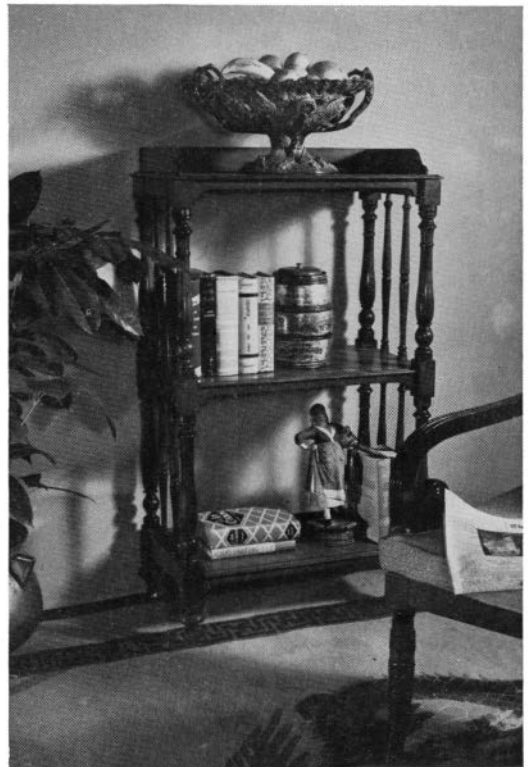


Opposite page, top: A desk—where work is done, problems solved, letters written—should bespeak its owner in all ways. Many people find it easier to think when surrounded by loved and familiar trivia. Don't crowd a desk with clutter, so that its original purpose is defeated; decorate it with selected treasures. This desk belongs to an architectural designer. The stone fragment used as a paperweight, the bronze dolphin-and-shell inkstand, the old student lamp, the mug of pencils, subtly reflect his work. All appointments, including the plant, are masculine. Bottom: This desk belongs to a dog fancier. The bisque greyhound and the picture ride this hobby. The candlesticks are fitted with hurricane globes, hold real candles. (Keep an eye out for beautiful old globes; they can be used almost anywhere.) Paperweights—brass key, metal hand—add a fillip.

Three examples of the useful tier table, or *étagère*, are shown on this page. Tier tables were invented to serve a dual purpose—to hold books and ornaments and to act as extra serving tables. Right: This tier table holds modern Italian ceramics, old French figurines, books, plants, a picture, and an old French baking dish. Cleared, it does yeoman duty at a party.

Below, left: This table was cut down from a larger version to make it more useful. It can be used as an end table; as a lamp table; or even as a bed table, if placed lengthwise beside the bed. Here it is used in a living room to hold magazines, an old bronze cooking pot that now houses a plant, and a modern Mexican copper bowl piled with fruit. The use of edibles as decoration is a secret anyone can employ. Nothing is more colorful than bright fruit. A big brass bowl of walnuts looks hospitable. And try bright candy in clear glass jars.

Below, right: A smaller version of the *étagère*. This English shelf table is decked with a big majolica compote filled with fruit, books, a colorful old tin advertising barrel, and a modern Italian ceramic figure. Note the generous scale of these appointments. Too-small accessories give a cluttered effect. Don't use too many objects on small shelves.





Left: An old-fashioned washbowl. Once all its pipes were exposed and it was thoroughly hideous. First step was to build a storage cabinet around it, complete with composition top and shelf. This capacious cabinet (not shown) houses all bathroom supplies. The sentimental treasures improve the owner's morning disposition. They are all souvenirs of antique hunts. Mended Staffordshire dog cost 75¢; old ironstone sugar bowl for bath powder, \$1.50; baroque ironstone cup, \$2.00; ironstone soap dish, \$3.00; old red glass tumbler, \$1.00.

Make much of little by exercising your ingenuity

Almost all houses have rooms and spaces that pose special problems. To solve these problems requires thought and effort; but eyesores can be blessings in disguise if imagination is brought to bear on them. There is a feeling of triumph to be gained in finding the solution to a difficult window or an ugly piece of plumbing, or in turning a dark little cubbyhole into a useful, attractive room. You may be limited in your expenditure of money, but imagination is free; and if you give it free play, you will accomplish your dream. Here are possible ideas to adapt.

Below: An expert treatment of two narrow windows, with dividing wall space, that look out onto a busy city street. They are treated as one large window covered with woven blinds instead of curtains. The central blind conceals the blank wall. Plants are adroitly used to frame and to unify the area, graduating from tall ones at either side to smaller ones near the center. (Plants are inexpensive and universally available decorating properties, if you have a good southern exposure.) Window sill was built out to form a shelf over the radiator, and a slate top was added—good protection for plants. Bookshelves were built underneath, on each side of the radiator.



Below: This pretty little powder room was once a dark hallway between the front door and the kitchen. To give a feeling of space, the small-patterned wallpaper was run across the ceiling. Old inexpensive bamboo furniture was painted a pastel color. A quaint porcelain-bowl shade, with flower design, graces light fixture installed to give needed light. On the bamboo dressing table are two frivolous lamps, old Bohemian-glass perfume bottles, a porcelain pin tray, a powder box, and a milk-glass vase for flowers. A very small investment has made this waste space utilitarian and charming.



Above: This room is admittedly bizarre, but it suits the people who created it. An inlaid black-marble table, which they inherited, was cut down to coffee-table height. A *trompe-l'oeil* (fool-the-eye) painting was framed to hang above it, and the Louis XVI chair beside it was upholstered in needlepoint. A glass box, old bottles, Meissen shell, and modern bisque adaptation of an old Victorian hand add dash. This sort of room suits sophisticated personalities.



Left: This bay window on the staircase in an old house served no purpose except to admit light. It was impossible to curtain. To get rid of its blank look, it was fitted with plate-glass shelves and dressed up with green plants and ornaments. Plants on the bottom shelf seemingly give it foundation, and the big ceramic ram is a distinguished accessory. A trio of amusing Toby jugs are spaced on the second shelf, along with an old cream pitcher of humorous design. A collection of lusterware graces the top shelf. Small ornaments like these are better displayed as a group than scattered all over the house.



Here are two examples of modern interiors that employ traditional accessories and ornaments. Old things lend warmth to the starkness of functional modern furniture and a mellow atmosphere to the room. Above: A modern console buffet, designed for narrow spaces, is usable in dining rooms, living rooms, or foyers. It is made of cherry wood, has a travertine-marble top that resists heat and can be washed with soap and water. A collection of ironstone china and two French porcelain vases holding huckleberry leaves decorate the piece.

Right: The dramatic use of a very old figure on a modern chimney breast gives this living room high style. Consider this treatment for a fireplace instead of a mirror or painting. A carved-wood saint, or any beautiful figure, is a possibility. Whatever the figure, it should be stark, simple, and old, and have quality for such unrelieved display. Note old English andirons, striped-challis curtains.





Left: Special features add space to this very small bedroom. The bed's headboard covers part of the radiator, is stepped up beside the window to make a shelf. The small night table is on casters, has plenty of storage space. Short curtains above the radiator are of striped wool, bedspread is of durable red serge, and bolster repeats the curtain fabric. Tiny rooms can be made livable and comfortable by building in features that take advantage of space.

Below: Bed-sitting room, ideal for guests. Box spring and mattress are flanked by two large end tables, which are shaped like hollowed-out triangles to leave more space in the room. Shelves for books and magazines, made semicircular to avoid a boxy look, are built into the curved opening. The ledge supporting the wall's bottom row of pictures extends behind these same end tables, and the bed slides under it to increase the room's space and to form a comfortable sofa. Lamps are hung from the ceiling to give freedom to tabletops, and are raised and lowered on reels. Accessories include Etruscan stone fragments and modern Wedgwood bowl with magnolia leaves.



Common sense about accessories

No matter how beautiful an object is intrinsically, it is not beautiful unless it enhances the whole room. And no matter how perfect it is artistically, you can rob it of all its quality by placing it in the wrong setting or against an overpowering background. Balance and scale are important in placing accessories, so always think of the area you are decorating—the tabletop, mantel, chest—as a minor composition that must harmonize with the larger composition of the whole room. A pair of ornaments need not always be used in symmetric arrangement. Accessories usually provide accents to a color scheme, and should be placed at strategic points.

Most good home decoration achieves an atmosphere of relaxation and comfort. Notice the usual path that you and others establish when walking through a room, and do not put obstacles in the way of this normal traffic lane. Nobody wants to walk around or stumble over an ornament, no matter how attractive it is. Don't put a fragile piece where it can easily be knocked over. Even if it doesn't get broken, a delicate article in an exposed position will make people nervous.

People are happier in a room where the things they need are near them, where they don't have to hunt for ash trays, matches, cigarettes, or other requirements, or the hostess doesn't have to flutter around providing them. It is axiomatic that seating areas should be supplied with tables of proper height and width, and that on these tables should be placed, primarily, the things people sitting down may need. It is more important to have an ash tray of reasonable size than a fine ornament.

When selecting a lamp, choose one whose size makes it good for reading and whose light will not shine in the eyes of seated people. (If you fit all your lamps with reflectors, you will reduce glare.) Before buying a lamp, consider its size in relation to the height of the table on which it will be placed. Always use light bulbs of sufficient wattage for easy reading. Stingy lighting is poor economy because it breeds eyestrain. Check bedroom lamps particularly—for some reason they invariably seem to be equipped with 40-watt bulbs!

Certain types of food can be considered decorative, and food in a living room always adds a feeling of hospitality. Use an old sugar bowl for hard candies. Fill a clear goblet with raspberry-colored candy. Put a big brass dish of walnuts with a nutcracker on the coffee table. Pile apples

in an old brown wooden bowl. Put oranges in a copper dish. Piles of lemons with a few green rhododendron leaves are popular for modern interiors. These foods piece out your accessories if you are just accumulating them, and represent no extravagance.

Greens and plants are part of the accessory picture, and they materially improve the looks of an interior. A bunch of green leaves—huckleberry, laurel, rhododendron, box—gives a sparsely furnished room a more finished look and adds interest to any room. Don't let plants get stringy. It's better to have no plants at all than emaciated pots of ivy or philodendron. There are a number of interesting varieties you can choose from. Some of the most popular for decorating purposes are Schefflera, Ficus pandurata, Philodendron pertusum, vitis, pothos, green peperomia, Schefflera actinophylla, Ficus elastica, Ficus Doescheri, pandanus, Dracaena Sanderiana. The well-known rubber plant has also come back into style.

Candles are a good yet inexpensive adjunct to decoration and achieve glamour at low cost. Mass candles for unusual effects. When you have a party, place a dozen of equal length in a row on the buffet. Place a pair of tall candlesticks together instead of at each end of a table or chest. When setting a dining table, be sure you use enough candles to give sufficient light, and be sure too that they are high enough so that their flames are not on a level with diners' eyes. A tall branched candelabra is ideal for the dining table, because it sheds light downward. Use white or off-white candles; white goes with everything. When using candles for decoration, be sure the wicks have been lighted; an unburned candle looks stogy.

Don't overlook the value of paint in decorating. You can revive furniture that is dreary and past its prime by painting it in new and stylish colors. If your dining-room chairs have good lines but their walnut has grown tiresome, paint them chartreuse, persimmon, black, or some other color that contrasts well with your scheme; then give them new seats—you will have a brand-new-looking dining room. There are a number of new painting techniques—splatterdashing, granitizing, marbleizing—that can make newly distinguished pieces out of ordinary furniture. But unless you have unusual painting talents, it is advisable to hire a professional to do this sort of work.

People are often sentimental about furniture they've had around a long time

even when it has no real claim to quality and actually bores them. If you're tired of a dining table and want a new one, buy a new table. Saw off the legs of the old one, bleach or paint it, and use it as a capacious cocktail table. If any table is too high for your use, saw off the legs (if this doesn't spoil its lines), and make it the right height. Convenience and comfort are the first requisites of good furnishing.

Occasional tables are very important; they should be bought with the greatest care. Don't buy a table simply because it is a bargain or on sale; know exactly where you are going to put it. Measure the height you want the table to be and the space you have available before you invest. Don't buy tables that are too fragile, too tiny, too spindly; tables were invented to hold things. Don't put an oversized lamp on a table that is too small for it; this can throw a whole room out of scale, and the lamp may come crashing to the floor. If furniture is small in scale, don't use massive accessories. If furniture is large in scale, don't use delicate lamps and knickknacks.

You may have noted that in these pages ornaments and objects of various periods, nationalities, and types have been mixed and matched. It is no longer essential to stick slavishly to one period in a room. The mixing of old and new is a popular contemporary idea and results in unusually mellow and pleasing interiors. A certain amount of care must be exercised to select accessories that blend well. For instance, a fragile Dresden dancing girl may not look well when placed cheek by jowl with a rough-textured ceramic; but fine old English earthenware does mix pleasingly with modern ceramics. Personal taste will indicate what goes together. Also, when it comes to placing your accessories, you are not bound by rigid rules of the past. Study the photographs in this section for ideas about mixing and matching.

Don't overload your house with accessories unless you really like to feel cluttered (some people do). If you store some of your things and exchange them from time to time with accessories you have been using, your house will have a feeling of freshness. Brides often feel that they must put all their wedding presents on display at once; this results in a great deal of silver polishing. Display a few beautiful pieces of silver at a time; they can be more effective than a roomful. A lovely silver wine cooler or coffee pot or covered dish can be the *pièce de résistance* of the dining room.

But too much of one thing takes the edge off its charm.

If you have one really fine accessory, you can build a whole decorating scheme around it; but be sure it is really good before you invest in objects to complement it. If one object is the focal point of a room, it is certain to be the cynosure of all eyes, so be sure that you are going to love it forever.

Wall treatments are especially important in decorating schemes, and the inexperienced usually find the selection and hanging of pictures difficult. Use wide mats and frames to set pictures apart from wallpaper, especially if the wallpaper has a dominating design. If you are blessed with a good painting, be sure it is kept in good condition and is properly framed; you can nullify its effect by framing it too heavily or too gaudily. Just because a picture is old doesn't mean that it has to be dull or soiled: it was originally bright and clean. Pictures are more interesting if their frames go together well and if they are hung in groups. Subjects may be similar or not, as your taste dictates, but pictures grouped together should blend. Good reproductions of old masters are available from The Metropolitan Museum of Art, Fifth Avenue and 82nd Street, New York, N. Y., at minimum cost. Reproductions of modern paintings are available from The Museum of Modern Art, 11 W. 53rd Street, New York, N. Y. You can buy portfolios of fruit or flower prints from almost any art store. Most art stores usually have good reproductions of French Impressionists and other noted painters. Make a collection of prints that interest you, and frame them to go on one wall. If you don't want to stick to routine subjects, you can make a collection of a subject you like. Your pictures should please you personally and be concerned with things that are of interest to you. Old books often provide beautifully engraved plates, so look for illustrated books, especially children's books, in secondhand bookstores.

If you like family photographs on the wall, hang them in a group; don't scatter them throughout the house. It stands to reason that you may want to keep them in a more intimate room—the bedroom or study—but if your living room is casual, you can hang them there if you confine them to one place. The top of a grand piano is a good place for photographs in standing frames. There should be a whole galaxy of them, not just one or two, and they should of course be good pictures. For the best effect, keep both photographs and frames fairly uniform in size.

If your taste leans toward the bizarre, be sure you have a flair for carrying out your ideas successfully before you visit them on your family. If you can't carry

out a really dramatic idea, get professional help (which you will have to pay for) or *keep it simple*. Simplicity is always in good taste. The fancy idea that doesn't quite jell can be depressing and extravagant. Always consider that other people live in the house you are decorating. Men rarely look good against a background of pastels, ruffles, and fragile ornaments. Such surroundings not only make them feel uncomfortable but make them look henpecked—with no credit to the woman of the house. *

One area that rarely is equipped with proper accessories is the bathroom. Be sure it has a good wastebasket, towel racks, hooks, storage space, and a plain surface on which to set things. If you don't have space for a table, try a set of narrow metal shelves, painted to match the bathroom color scheme. Heavy tumblers are also useful. These functional bathroom accessories are more important than monograms.

Wastebaskets are extremely useful, needless to say, and there should be one in every room if possible. A beautiful old tin canister or an antique leather fire bucket used as a wastebasket can be a welcome addition to the living room. Woven-reed baskets are inexpensive and look attractive in almost any setting. It is better to have several of these than to invest the entire budget in one fancy wastebasket that may become dated.

Cushions are always useful and help to decorate rooms. Sturdy cushions on deep sofas make sitting more comfortable. A long cushion atop one area of a long bench (which may hold other accessories) will increase your seating space. You can stack or dispose cushions on the floor to provide extra seats when you need them. Cushions can match or contrast with the furniture's upholstery fabric: usually they match an accent color of the room.

If you have a fireplace, you will need containers for wood, paper, and kindling. On the opening page of this section is an old Early American pine feedbox, used as a woodbox for two fireplaces. This woodbox sits in a glassed-in breezeway and is guarded by the metal rooster from an old French weather vane. If you have been wondering how to furnish a breezeway, providing it with a woodbox is a good idea. If you have room for an old chest or antique trunk in your living room, keep wood in that. Near the hearth keep paper and kindling in suitable containers—an old covered coal scuttle, an old Early American cakebox, or something like the old painted doll's trunk on page 97.

All accessories require a certain amount of care. A crystal chandelier that does not sparkle loses half its effect. So does clear glass—candy dishes, cigarette

boxes, vases. You can clean them almost effortlessly with a liquid or packaged dishwashing detergent (better than soap for this purpose because it leaves no film). China, porcelain, and ceramics get covered with fingerprints and soil. Long before they look at all dull, wash them carefully and polish them dry, just as you would fine glassware or dinnerware. Don't forget lamp shades. Dust them regularly; the best and easiest way to do this is with the dusting attachment of your vacuum cleaner. Keep brass, copper, and silver clean with special metal polishes to bring out their natural high lights and to make them gleam. Wash the leaves of growing plants by spraying them with cool water in the kitchen sink; use a firm spray but one gentle enough not to break the foliage. In caring for marble the ideal is to keep the surface clean so that it never becomes badly stained. But if it already has deep stains, you can improve the situation as follows: Mix household cleanser of the sink-and-bath-tub type with enough hot water to form a thick paste. First wet the marble to be cleaned; then coat it with the paste. Leave the paste on until completely dry (this may require twenty-four to forty-eight hours); then wash it off. Don't attempt to clean oil paintings at home. If they need anything more than careful dusting, have them restored by an expert. Pictureframes made of wood should be waxed occasionally. Gilt frames can be dusted gently, but when the gilt wears off, let an expert regild them. Clean mirrors with products recommended for window cleaning. Resilvering a mirror is another job for the expert.

Hang all your pictures evenly, and keep your lamp shades at an even keel. When either are askew, they destroy the room's composure. Don't keep broken objects around; mend them or remove them. Careless housekeeping of accessories destroys their purpose. Ornaments were made to attract attention, so keep them in prime condition.





This casual living room, paneled in knotty pine, belongs to a house on Cape Cod. The ceiling runs up to the high peak of the house's ridgepole; the brick fireplace is surmounted by three framed maps, hung one above the other. Wrought-iron brackets with double-branched candleabra fixtures and shades introduce a note of elegance; the contrast gives the room distinction.

Simplicity becomes the mantel

The hearth is traditionally the heart of the home. Friends and strangers go automatically to the fireplace; therefore the mantel and chimney breast deserve your best efforts. Here you can be as original as you choose. Experiment with various types of accessory until you find something that you like and that seems typical of you and your family. There is no law that a mantel must be decorated with a clock and a single pair of candlesticks. Try using a row of eight good-sized brass or copper candlesticks, preferably exactly alike, holding white candles. Light the candles every night. Or use a row of six old apothecary jars, or a collection of ginger jars, or similar objects in the proper scale. Don't clutter the mantel with variegated tiny objects that have no particular relationship to one another.

Often mantels in small houses are too high in proportion to the ceiling height. For such mantels be careful not to use objects that are tall and spindly. Mantel treatments do not have to be as balanced and symmetric as those shown on these two pages. But for the inexperienced the balanced treatment is safer than the asymmetric, which can be unnerving if not expertly done. Potted plants are a pleasant, simple way to decorate a mantel. Keep the scale of the pots in proportion and the plants themselves fresh and green. Too-small pots of tired ivy are depressing. If you use a picture over the mantel, be sure it is one that means something to you.

Right: This mantel posed the problem of a long, narrow panel directly above a narrow five-inch shelf. Solution: A picture was found that fitted the panel; candelabras with narrow bases were set at each end of the shelf; and two oval serving plates and a sauceroast of English earthenware were borrowed from the dining room to complete the treatment. The lamp bases were made from old Seltzer bottles covered in raffia. Cushions lend color and comfort to the fireside sofa.



Below: Because the fireplace in this room is slightly out of scale, the mantel had to be treated with great simplicity. Butterflies, mounted with spikes of wheat under glass, make a charming, fresh picture. Cups and saucers, a serving shell of French china are flanked by two good-sized potted plants. On the high chest at right are Early American milk-glass candlesticks and dish. The Victorian wicker chair was sprayed with chartreuse paint and given a gay cushion.



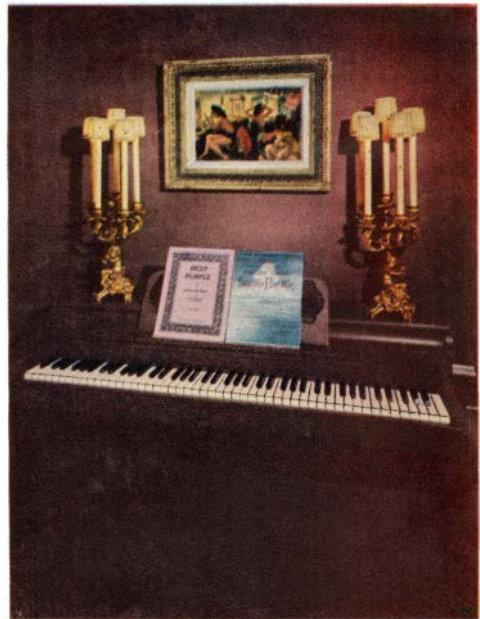


If in doubt, keep it simple!



Left: This English rosewood table is used as a desk in a very small bedroom; it occupies a strictly limited space between two doors. The French brass oil lamp, with original shade, is just the right size for it. Six prints are grouped above the desk; its appointments are few and plain. Furniture may be placed at right angles to a wall, as here, if traffic lanes are not thus impeded.

Right: The spinet piano has been painted to match the walls of this small room, and the unexpected color gives it freshness and interest. The purposely oversized, electrified brass candelabras are functional, go well with the modern painting. If your piano looks dull, retrieve it with a coat of paint, or bleach it. The traditional finishes aren't sacred.



Opposite page, top: A homelike atmosphere is created by this old fruit-wood chest, whose marble top displays what are obviously some of its owner's cherished possessions: an old Bristol lamp with painted decoration, a Bristol vase of tulips, a giddy Meissen cream pitcher shaped like a bear, and one of three pieces of an English earthenware dessert set. The framed prints are French *vues d'optique*. In this arrangement there is contrast not only in the periods and nationalities of the objects but also in their scale.

Right: This room offers a number of ideas for a contemporary interior. A woven blind that rolls up is used at the window instead of curtains. The modern coffee table, with teak-wood top, is ornamented with an African carving, a pandanus plant in a woven Italian basket, and two modern Italian ceramics—an ash tray and a compote, here filled with popcorn. Scatter cushions are stacked for use as a stool. Accessories for modern interiors, whose stark simplicity highlights any shoddy ornament, should be chosen with great care.

Below: This room is a good example of the current trend toward mixing the old with the new. The ledge above the modern brick fireplace holds an ancient wood sculpture of a saint; beside this are grouped four Italian ceramics by Ugo Lucerni, a contemporary artist who fuses his designs onto ordinary Italian roof tiles. The room also contains a classically simple upholstered sofa, traditional end tables, modern ceramic ash trays and lamp, beautiful old boxes, a woven basket for magazines, and a coffee table with a marble top. The curtains are of printed linen; the rug was made by sewing 12-inch-square rug samples together. A pair of Moorish doors form the screen.





Accessories are the top secret

The difference between a house that is decorated and a house that is merely furnished often lies in the choice of accessories and ornaments. The objects shown at the top of these two pages are especially suitable for rooms in the French or Italian eighteenth-century spirit; those shown at the bottom go well with English eighteenth-century interiors. Items in either group are ideal for most American houses in the formal or semiformal tradition; often they can be mixed. The objects shown are one-of-a-kind, but they provide an index of the best types.





Above, reading across pages from left to right: terra-cotta bust of Louis XIV; French porcelain basket (with oranges) : old Paris shell dish; antique French leather box; porcelain pitcher, 1830; old Paris *cache-pot*, 1810; old French porcelain figure group; French candelabra of ormolu and bronze; Meissen double-shell dish; old Paris porcelain chocolate pot; old French satirical costume print in modern frame; old Paris cornucopia (foreground); Dresden *cache-pot*, 1830; Capa di Monte bowl, 1810; covered French porcelain urn with ormolu base; French Empire urn; old Bohemian-glass perfume bottle; French Empire bronze-and-ormolu figure holding marble ball; old Paris sauceboat; Venetian mirror; agate box. Below, reading across pages from left to right: antique Worcester tureen, 1810; old English spirit jug; spode teapot (on jug), 1820; bronze bust of Wellington; oval embroidery picture; old tortoise-shell box (foreground) ; old Wedgwood urn, 1800; antique Chinese vase; Staffordshire covered dish; English silver candelabra; small porcelain urn; English wood tea caddy, containing bottles to hold tea (one shown in front of caddy) : old Staffordshire pitcher; old Chinese bird cage; English Derby plate, 1800; English Regency candlestick of crystal and bronze.

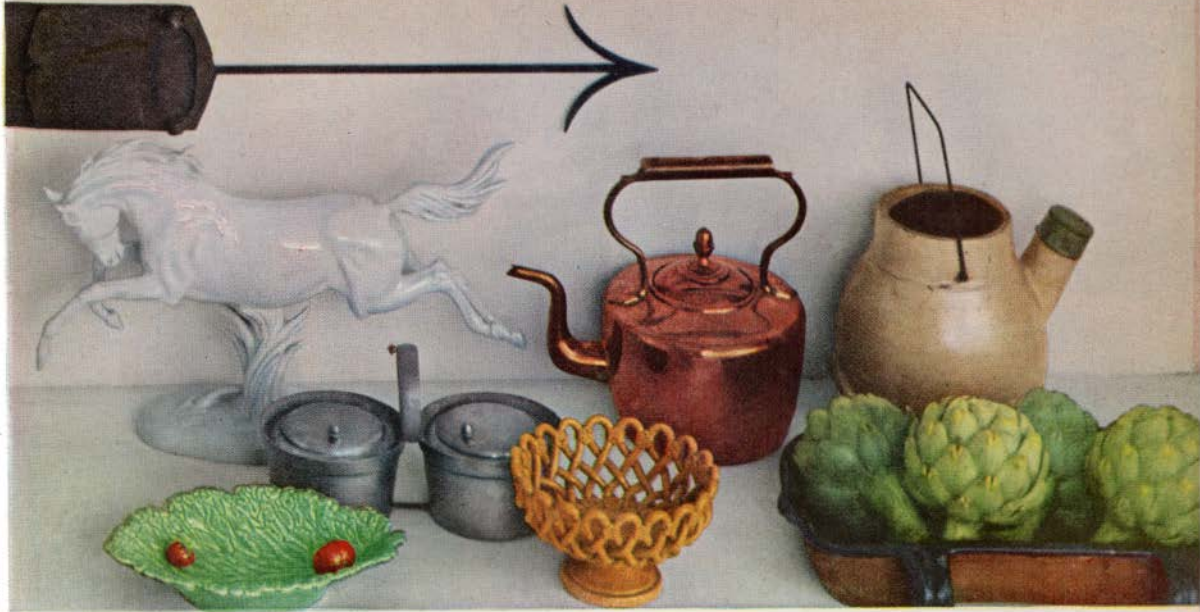




Accessories are the top secret

Especially suitable for houses in the French provincial or the Early American tradition are the accessories shown at the top of these two pages; their robust feeling makes them suitable for use in modern interiors as well. The accessories shown at the bottom were selected especially for modern rooms; some of them would also be suitable in traditional or period rooms. Without exception, modern interiors must be ornamented with great care. Accessories should be few in number, distinguished in quality, and dramatic in placement.





Above, reading across pages from left to right: old French ceramic baking dish; old French pottery colander; old paper-covered French chest; old French copper pan; Early American pewter pitcher; old English luster pitcher; old French wine bottle or demijohn; antique porcelain mortar and pestle; old English Staffordshire dog; Early American weather vane with arrow; modern German white porcelain horse; majolica leaf dish (foreground); old French pewter double cooking vessel; old French ceramic basket dish (foreground); Early American copper teakettle; Early American pottery jug with handle; old French flat cooking vessel (with artichokes). Below, reading across pages from left to right: modern red enameled ash tray; modern carved-wood figure (foreground); humorous Italian ceramic bird; Steinberg print (rear) in modern off-white frame; old Chinese stone head; modern Italian black ceramic figure; modern Italian ceramic fanciful figure; wood dish shaped like a fish; modern American *trompe-l'oeil* obelisk (foreground); walnut-shaped modern Italian covered dish; old oversized goblet; old Persian musical instrument (resting on goblet); modern yellow enameled dish; African brass animals; old Chinese pewter tea canister (rear); old North African cooking vessel; mounted animal skull. Shapes and textures are important considerations in choosing modern accessories. The strength and character of primitive objects lend themselves to modern schemes.



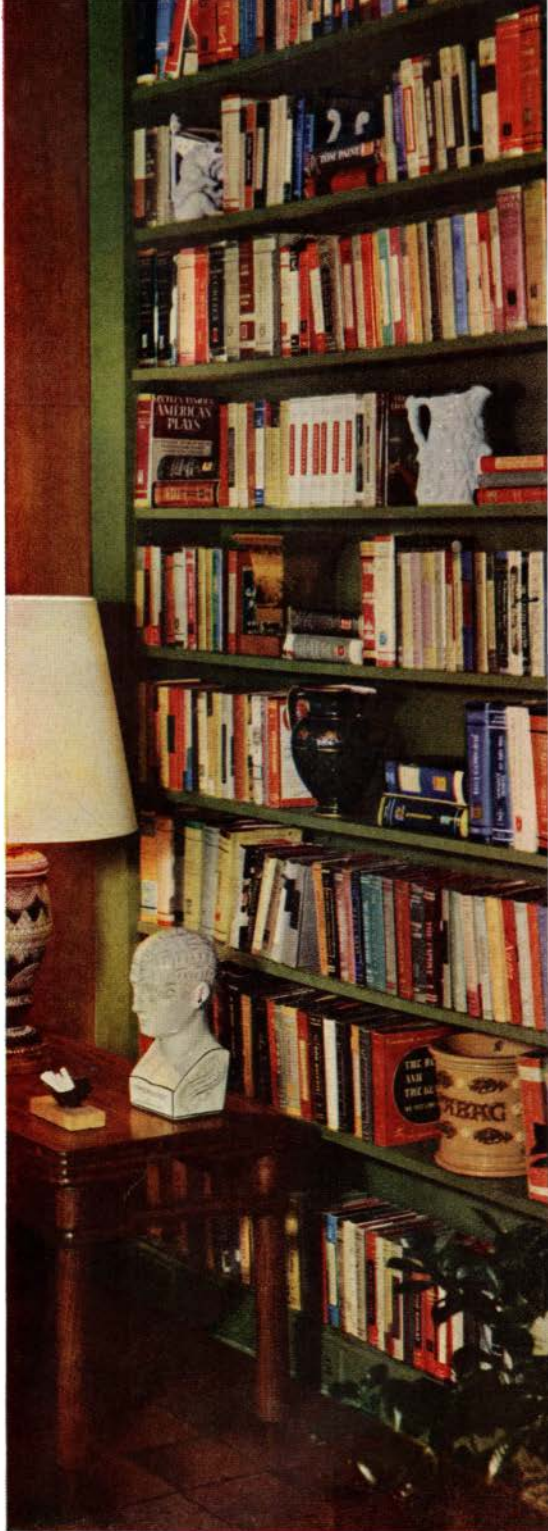


Books are natural decorative accessories

Opposite: A house is not a home without books—nor is it properly decorated without them. Bracket bookshelves can be put up on any wasted wall space: Just fit brackets to metal strips and lay boards, painted to match the color of the wall, across them. Plate-glass shelves can also be used. The shelves shown here rescue a small hall. Minor possessions are scattered among the books.

Right: These bookshelves extend from floor to ceiling. Accessories, rather large in scale, include a French tobacco jar, Sèvres pitcher, ironstone molasses jug. The lamp on the sturdy end table is Royal Doulton. A bronze shell with a marble base holds cigarettes, and the amusing porcelain head is a phrenology chart.

Below: This useful piece of furniture accommodates books on shelves above, a record collection in a cabinet below. An old Roman bust, in perfect scale, crowns the top. For such a spot choose ornaments with care; never use anything too small or fussy in such an exposed position. Other accessories include a sphinx, a copper urn, and a watering can for house plants.





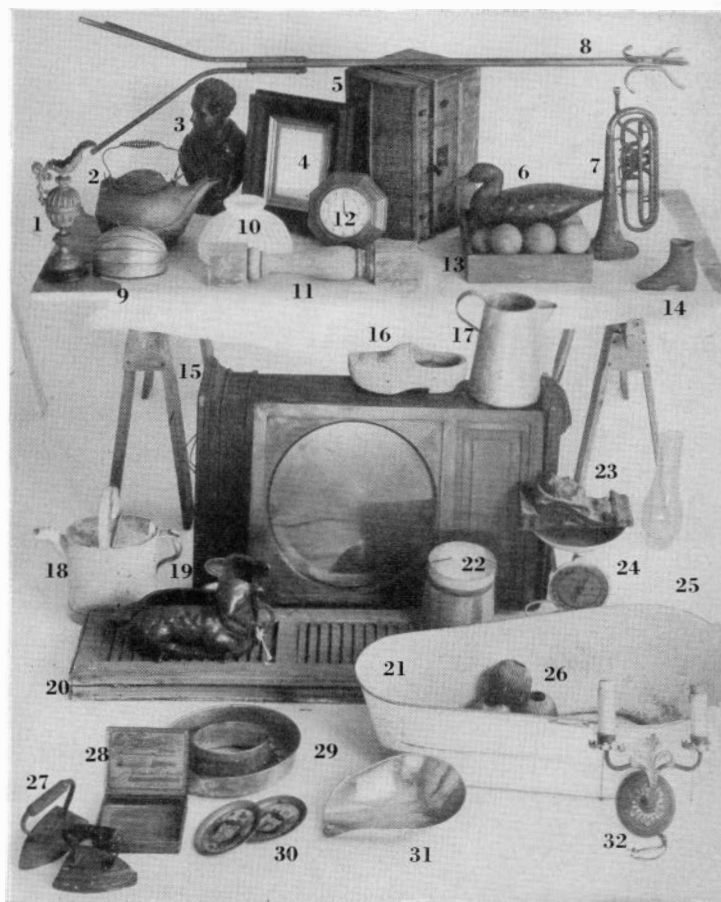
Accessories at a price

One of the happiest tasks in decorating is the ferreting out of the right accessories. Almost any woman can have a wonderful time poring over the discarded flotsam and jetsam of other lives in dusty old curiosity shops like the one at left. These shops, which have sprung up in almost all cities and along many country roads, offer possibilities to the imaginative. But don't let the sheer lure of a bargain tempt you into a purchase that is not in keeping with the interior you are planning. A bargain becomes an extravagance when you find you haven't got a place for it after you get it home. Always consider the scale of an object, the grace of its lines, the honesty of its workmanship, the quality of its material. Visualize what you are going to do with it before you buy it. Imagination is usually necessary to turn a discard into a successful appointment. Accessories that put no strain on the budget can also be found in hardware stores, department-store houseware departments, gift shops, and the five-and-ten.



Opposite: All the accessories shown here cost less than \$3 each; all show discriminating taste in selection. A. Woven breadbasket, \$2; B. Painted pottery dish, \$2.50; C. Italian salt and pepper shakers, \$2; D. Ceramic cigarette box and ash tray, \$1.25; E. Ceramic double dish, \$2.40; F. Gondola basket, \$2; G. Glass-and-raffia Chianti bottle, \$2.75; H. Italian ceramic strawberry dish, \$2.25; I. Ceramic vase, \$2; J. Ceramic vase, \$2; K. Green-glass Italian wine carafe, \$2; L. Mexican glass decanter, \$2.50; M. Picnic basket for wood or magazines, \$2.98; N. Portuguese ceramic vase, \$2.50; O. Pottery dish with copper lid, \$2.49; P. Pottery chicken dish, \$2.95; Q. Shell ash tray, \$2.75; R. Glass swan dish, \$2.50; S. Fish ash tray, \$2; T. Plastic bowl, \$2.39; U. Mushroom-shaped covered dish, \$2.50; V. Long-handled basket, \$2; W. Woven magazine basket, \$2.98.

Right: These are doubtful treasures from a junk shop; maximum cost, \$5. 1. Metal ewer, \$2; 2. Iron teakettle, \$4; 3. Plaster bust of Byron, \$4; 4. Old dark-wood pictureframes, \$1 each; 5. Old doll's trunk, \$4; 6. Wooden duck decoy, \$2; 7. Old trumpet, \$5; 8. Rusty metal coatrack, \$3; 9. Tin mold, \$2; 10. White glass shade from student lamp, \$2.50; 11. Wooden baluster from Victorian porch, \$1; 12. Kitchen clock, \$1; 13. Old wooden spoon tray and croquet balls, \$1; 14. Iron shoe, 50¢; 15. Old wooden clockcase, \$3; 16. Wooden shoe, \$1; 17. Tin coffeepot, \$2; 18. Oilcan, \$5; 19. Iron chocolate mold in shape of lamb, \$5; 20. Shutters from Victorian house, \$3; 21. Baby's bathtub, \$2; 22. Wooden pail, \$1.50; 23. Architectural detail from old house, \$1; 24. Scale, \$5; 25. Lamp chimney, \$1; 26. Brass balls from curtain poles, \$3; 27. Old flatirons, \$1.50; 28. Tin box, 50¢; 29. Tin ring mold, \$2; 30. Tin advertising trays, 25¢ each; 31. Scalepan, \$4; 32. Metal wall bracket, \$3. Turn the page to see what ingenuity plus paint made of these





Imagination + paint = miracles

The attractive accessories above and opposite are derived from the little heap of castoffs on the preceding page. Original ideas and a flair with a paintbrush have given them glamour. Numbered items on these pages correspond to those on page 95. In the order given there:

1. Ewer was painted white and gold;
2. Iron teakettle can hold flowers;
3. Plaster bust was painted white, marbled for sophisticated effect;
4. Gold-leaf molding of pictureframes was retained, bright



hues were spread on dark wood, white paint was rubbed on edging; 5. Gaily decorated doll's trunk holds kindling and newspapers; 6. Painted decoy is used as ornament; 7. Old trumpet was gilded and wired for lamp; 8. Rusty coftrack, painted and decorated, makes useful and attractive hall piece; 9. Tin mold, painted to resemble melon, will hold cigarettes, cards, hand sewing; 10. Glass lamp shade, given black wood base, makes pretty fruit bowl; 11. Wooden baluster, painted black, highlighted with color, was wired for lamp; 12. Kitchen clock moves into living room; 13. Spoon tray and croquet balls, amusingly painted and decorated, make good ornament;

14. Old iron shoes, painted, hold cigarettes; 15. Clockcase, splattered, painted inside, holds plaster head on old bracket, makes good wall piece for entrance hall or foyer; 16. Wooden shoe, painted, becomes nut bowl; 17. Coffee-pot, painted, given witty "1 gal." sign, becomes vase for flowers or greens; 18. Old oilcan is now smart watering can; 19. Iron chocolate mold, painted in Staffordshire manner, becomes fine ornament; 20. Victorian shutters, soaked in paint remover, then mounted together, make screen; 21. Baby's bathtub now holds plants; 22. Wooden pail may be used as occasional table; 23. Architectural detail now sports gala pirate; 24. Scale supports

fruit dish for buffet; 25. Lamp chimney has become hurricane globe; 26. Brass balls, alternated with painted wooden balls and strung on pipe, make lamp base; 27. Flatirons, gilded, make good book ends; 28. Tin box is now smart pseudo-tortoise-shell box; 29. Renovated ring mold makes wall decoration; 30. Tin trays make good coasters for drinks; 31. Scalepan makes engaging fruit container; 32. Wall bracket, painted, becomes candelabra.



Left: The most exciting new wall treatments pose groups of pictures, adroitly hung. The owner of this room is interested in modern art. He has grouped his favorites around a striking portrait, giving it added importance. In this sophisticated room, a long armless sofa is flanked by tables made of slabs of marbled wood supported by sturdy columns. Long narrow panels of antique mirror screen the living room from the foyer.

Opposite: The picture arrangement shown here is duplicated exactly on the opposite wall of the room. Black-and-white architectural prints, framed in white, are hung above a long narrow landscape. Identical love seats and two modern chairs on oversized casters are drawn up around an enormous cocktail table, which holds an old astronomical globe, modern pottery ash trays, and two old Bristol mugs. The modern oak lamp table holds an Italian ceramic lamp with tortoise-shell-paper shade. The floor is rubber tile, and the curtains are striped chintz.

Mass your pictures

Right: The owner of this room has surrounded himself with pictures he likes. Since he has a catholic taste, the pictures range from ultramodern line drawings to old portraits and are of all sizes and shapes. Notice how they are arranged. Perhaps you will want to group your favorites in a similar arrangement. The large cabinet houses a radio and a record changer and provides storage space for records. On its top are two Mexican silver bowls, which hold fruit and colored "witch's balls," and an old French inlaid box, originally designed to hold a wedding veil.







Ideas to adapt

Left: The special problem in this bed-sitting room was the difficult window—a three-corner bay. The problem was solved by curtaining the whole bay as one window, in striped taffeta with a fringe cornice. A low table, which holds a good reading lamp, is flanked by two deep armchairs for resting, reading, or conversation. The natural-finish French desk displays a French lamp and simple but perfect accessories. Note the picture grouping above the desk. This is a very elegant room. The furniture arrangement is good, the window treatment excellent. The same room could be adapted in modest terms, using striped chintz and cotton fringe, chintz-covered chairs, a less expensive desk of the same size and proportions, and your own favorite group instead of the marble-inlaid picture and paintings on glass shown here.





Left: The woman who lives in this house collects miniatures. Miniatures, though charming in themselves, do not lend themselves easily to display. They make little impression if they are scattered through several rooms, and they are in constant danger of being knocked over and broken. This collection is housed in an eighteenth-century French armoire, on shelves edged with tasseled fringe in the spirit of the collection. Quite in keeping are the real candles on each side, which are set in painted metal sconces entwined with Dresden flowers. If you have a passion for miniatures, keep your collection together on one set of shelves; dress up the shelves to suit the nature of your collection.

Left: The wall space in this bedroom in a country house is too limited to allow for two bedside tables. So instead, a large tier table was placed between the beds; it holds a lamp large enough to enable two people to read in bed and has sufficient shelf space for night requirements. On the old iron beds, painted to give them dash, are bedspreads of green piqué with gray-chintz dust ruffles. The charming wallpaper has a mauve background, contrasting flowers of white, pink, and green; and the pictures over the beds are eighteenth-century English prints mounted on oval mats in old maple frames.

Right: The special problem in this contemporary house was an exposed lally column, necessary to the support of the house, and an odd-shaped space between this column and a stone pier. Instead of trying to enclose the lally column, the decorator sheathed it in leather and let it stand free, then suspended bookshelves between the column and the stone pier. Ornaments—Mayan figure, Chinese ducks, Persian butter tub, Inca pieces, seventeenth-century horse, Chinese musical instrument, and French ceramic—are old, but suit modern *décor*.



ANTIQUE (än-tèk'). A piece of furniture, tableware, object of art, or the like made at a much earlier period than the present. (The U.S. Customs denotes as *antique* objects made before 1830.)

ARMOIRE (är-mwär'). A cupboard, wardrobe, or clothespress, usually large in size, often ornate in character.

BALUSTER (bäl-üs-tër). An upright support of a handrail, usually with a molded vase-like outline. In furniture, used to fill in the back of a chair.

BANQUETTE (bäng-kèt'). A benchlike upholstered seat.

BAROQUE (bä-rök'). A style employing extravagant use of curves, contortions, carving, and decoration.

BENNINGTON (bèn'-ing-tün). Earthenware made at Bennington, Vermont, since 1793.

BIBELOT (bè-blò'). A small, decorative article or trinket.

BIEDERMEIER (bè'-dër-mi-ër). German style of furniture (1815-1848).

BISQUE (bisk). Unglazed ceramic ware, hard-fired and vitreous.

BOHEMIAN GLASS (bö-hè'-mi-än gläs). A fine kind of ornamental glass originally made in Bohemia.

BOISERIE (bwäz'-rè). Wood paneling; wainscoting.

BRIC-A-BRAC (brik'-ä-bräk). Rarities or antiques used in decoration.

BRISTOL (brís-'t'l). Ornaments made of Bristol stone, a rock crystal found in the limestone near Bristol, England.

BRONZE DORÉ (bronz dô-rä'). Bronze gilded with gold.

BUHL or BOULE (bööl). Tortoise-shell or metal inlaid decoration in cabinetwork; pertaining to furniture or boxes with such inlay.

CACHEPOT (käsh-pò'). An ornamental casing for a flowerpot.

CADDY (kä-'di). Box, can, or chest in which tea was originally kept.

CERAMIC (sè-räm-'ik). Pertaining to the art of making earthenware, or the manufacture of products made from earth by the agency of fire.

CHAISE LONGUE (shāz lông'). An elongated seat or couch with a support for the back at one end.

CHINOISERIE (shè-nwä-'z-'rè'). Chinese art or decoration.

CORAMANDEL (kòr-ä-män-'dèl). A type of Chinese lacquered folding screen.

DADO (dä-'dò). Lower part of a wall of a room adorned with moldings or specially decorated. The top of a dado forms a chair rail.

DRESDEN (dréz-'dèn). A type of delicate china made near Dresden, Germany.

ESCRITTOIRE (ès-kri-'twär'). A writing table, usually with drawers and pigeonholes. A secretary.

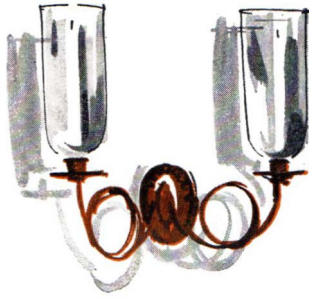
ÉTAGÈRE (ä-tä-'zhär'). An open-shelf cabinet of several tiers.

FAÏENCE (fä-'yän'). Decorative earthenware as distinct from tableware. A term applied originally to an enameled and decorated ware of coarse fabric made in France in the 16th to 18th centuries.

GIMP (gimp). Narrow ornamental fabric, with a wire or cord running through it, used as trimming for furniture.

GIRANDOLE (jir-'än-dòl). An ornamental, branched candelabra, often combined with a mirror.

HURRICANE GLOBES (hür-'i-kän glòbz). Glass chimneys set over



Glossary

candles to keep them from being extinguished by high winds.
HUTCH (hüch). A bin, box, chest, coffer, or the like. (A hutch table has a bin or box below the hinged top.)

IRONSTONE (i'-èrn-stòn). A hard kind of white pottery, first made in England during the 18th century.

LINEN FOLD (lín-'èn fòld). A carved or molded ornament, usually for a panel, representing a scroll of linen.

LOUIS QUATORZE (lòo-i ka-tòrz'). Pertaining to furniture and decorative art of the reign of Louis XIV of France. Noted for elaborate carving, gilding, inlay, and Roman ornamental motifs.

LOUIS QUINZE (lòo-i känz'). Pertaining to furniture and decorative art of the reign of Louis XV of France. Curved lines and rich upholstery are characteristic.

LOUIS SEIZE (lòo-i sàz'). Pertaining to furniture and decorative art of the reign of Louis XVI of France. Ornaments show influence of frescoes discovered at Pompeii.

LUSTER (lüs-'tër). Earthenware decorated with metallic oxides applied to the glaze during baking. Also a bronze or crystal chandelier.

MAJOLICA (mä-jòl-'i-kä). A kind of Renaissance Italian pottery that is glazed, richly colored and ornamented.

MARQUETRY (mär-'kè-tri). Inlaid work, with wood, shells, ivory, etc.

MEISSEN (mí-'sèn). A kind of Dresden china made at Meissen, Germany.

NACRE (nä-'kër). Mother-of-pearl inlay.

OBELISK (òb-'è-lisk). An upright, four-sided pillar that tapers as it rises and terminates in a pyramid.

OBJET D'ART (òb-'zhè dàr'). An article of artistic worth.

ORMOLU (òr-'mò-lòò). A variety of brass made to imitate gold or bronze.

PAPIER-MÂCHÉ (pä-'pèr-mä-shä'). Molded paper with lacquer finish. Often has inlaid decoration.

PARCEL-GILT (pär-'sèl-gilt). Ornamentation picked out with gold.

PEWTER (pü-'tër). Any of various alloys in which tin is the principal constituent. Especially used for domestic utensils.

PORCELAIN (pòr-'sè-lin). A fine ware with a translucent body. Differs from ordinary pottery by its translucence, greater whiteness and hardness. Also called china.

ROCOCO (rò-kò-'kò). A style of ornamentation that is extravagantly carved and ornamented but is more delicate than baroque.

SANDWICH (sänd-'wich). Pressed glass made at Sandwich, Massachusetts, after 1827.

SCONCE (skòns). Bracket candlestick or group of candlesticks projecting from a plate or plaque to form a wall ornament.

SÈVRES (sè-'vr'). A porcelain made at Sèvres, France.

SPODE (spòd). China and earthenware made in England by Josiah Spode (1754-1827) and his successors.

TERRA COTTA (tèr-'ä kòt-'ä). Clayware used in ornamentation or to make vases, statuettes, and busts.

TOBY JUG (tò-'bí jüg). A small jug or pitcher, principally used for ale, in the form of a stout old man wearing a long, full-skirted coat and three-cornered hat.

TOILE DE JOUY (twäl dè zhòò-'è'). Printed, hand-blocked cloth made at Jouy, France, repeating motifs in color on a white ground.

TOLE (tòl). Painted tin used for accessories.

TRAVERTINE (träv-'èr-tin). Porous marble, used in decoration of mantels, tabletops, etc.

TROMPE-L'OEIL (tròm-p-lù-'y'). A reproduction that gives the illusion of reality, or an object that is a visual deception. (Literally "fool the eye.")

TRUMEAU (trü-'mò). Overmantel with mirror; pier glass.

VITRINE (vit-'rîn). A glass case for showing fine objects.

VUE D'OPTIQUE (vü dòp-'tèk'). A view in perspective. A term applied to certain types of picture, print, etc.

WORCESTER (wòò-'stèr). Fine porcelain made at Worcester, England, since 1751. Also called Royal Worcester.

The Building Forum

JULE R. VON STERNBERG.

ACTING DIRECTOR



SPRING



SUMMER

Garden
Sculpture

adds value and

year 'round beauty
to your
property



AUTUMN



WINTER

Years ago no garden was complete without its bit of sculpture. And the Italian gardens of the Renaissance—the most beautiful, most famous of all—used sculpture exuberantly, gloriously. So we say, let sculpture give your garden youth and beauty. Much of it is modestly priced. The cast-stone cherubs above are 27" to 30" high; about \$60 each.

Garden Sculpture

Lead peacock with outspread tail is perfect crown for a gatepost or garden wall. Made in right and left versions

Armillary sundial—its bronze rings tell sun time—can be placed on any level, sunny surface, like this pedestal

Make sculpture an intimate part of your garden. Simply set it on the lawn (like the fawn, opposite), or tuck it into a natural niche in the planting (like the cherub guarding the birdbath, below). If it's a water baby or fountain, let it splash into a rock-edged pool or brook. Strutters, such as peacocks or roosters, belong atop masonry gateposts or walls, or flanking flights of steps. Put an armillary sundial (its metal rings tell sun time) in a pool of sunlight at the end of a romantic vista.

Use sculpture, too, to correct those faults that creep into the best-planned gardens. Cover a bare-earth patch with tanbark; add a birdbath and a figure of St. Francis.

Brighten a dull driveway with a red-and-white painted liveryboy or horse-head hitching post. Use carved baskets of fruit or classic urns around the edge of a plain-looking terrace to give it fresh individuality.

Iron hitching post makes a handsome gatepost. For a striking effect, use in pairs. Height, 44". About \$35 each

Cherub, cast in marble dust and cement, watches over a birdbath of the same material. Height, 27". About \$95

Young piper belongs in a shaded glen or beside a fountain or pool. In lead or cast stone. Sculptured by Ruth Yates



Fruit baskets, carved in stone, are sold in pairs. Use them to flank a walk, to crown a wall or piers, or to edge a terrace



Garden figure of St. Francis is available in many sizes, several materials. This one is of lead. Height, 19½"

Liveryboy hitching post, of cast iron, has white breeches and red, green, or blue vest. Stands on a black base

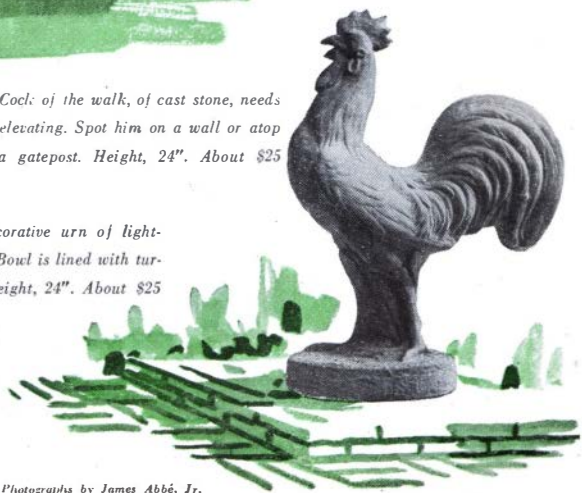


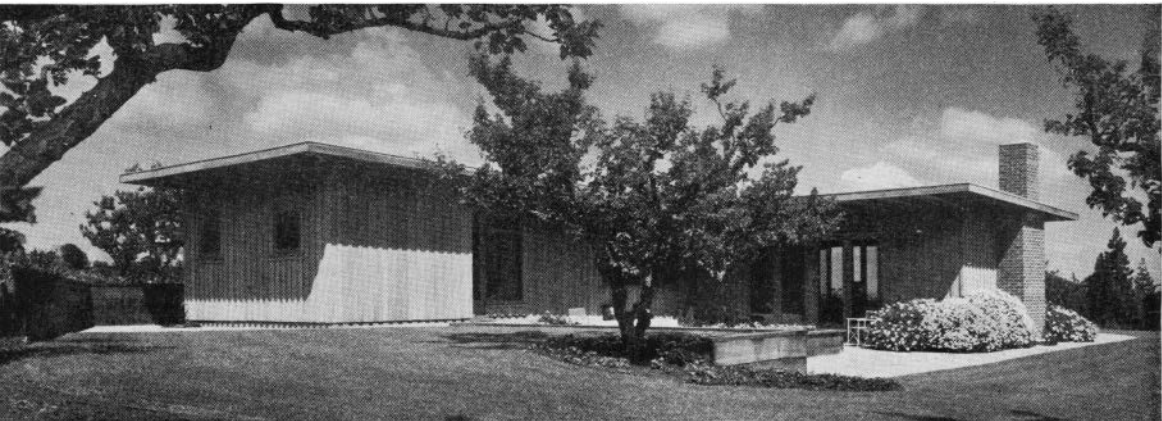
Fawn of cast stone has antique lead finish. Place it on the ground where the children can play on it. Width, 28"



Birdbath or decorative urn of light-red terra cotta. Bowl is lined with turquoise glaze. Height, 24". About \$25

Cock: of the walk, of cast stone, needs elevating. Spot him on a wall or atop a gatepost. Height, 24". About \$25

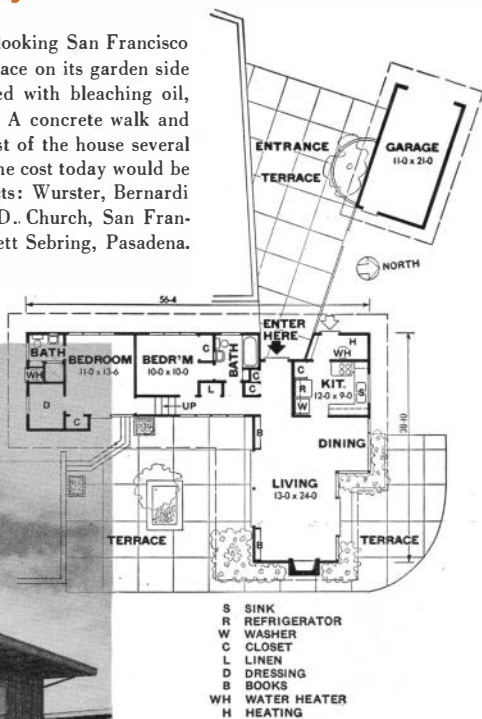




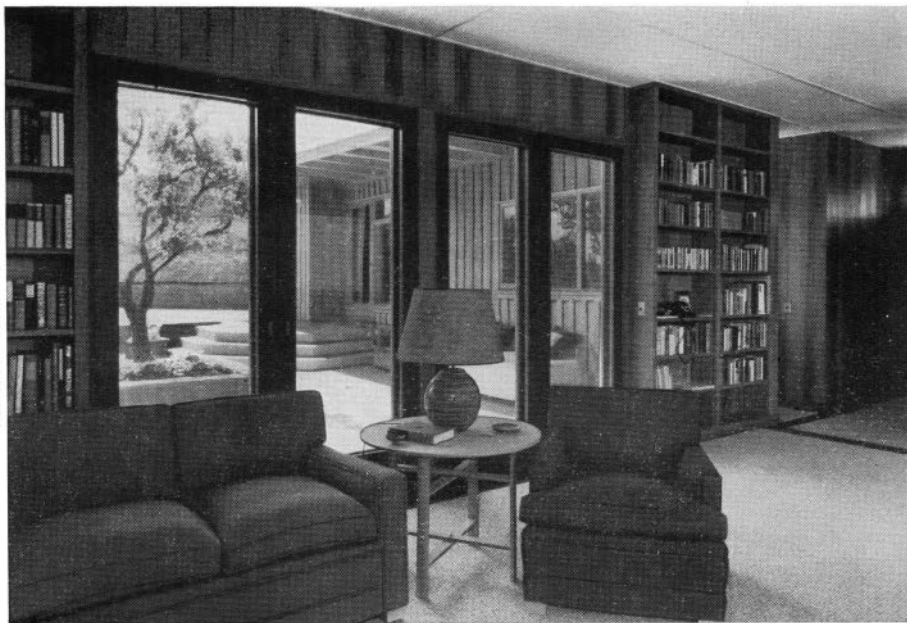
COST: \$16,640

It stands in an apricot orchard in Los Altos, California, overlooking San Francisco Bay—a slender, L-shaped house that shelters a big square terrace on its garden side (above). Exterior is of redwood boards-and-battens lightened with bleaching oil, and is highlighted by emerald-green window sash and doors. A concrete walk and 6'-high fence connect the streetside garage and the house. Cost of the house several years ago was \$16,640, excluding land and architects' fees. (The cost today would be slightly more.) Floor area, less garage, 1,138 sq. ft. Architects: Wurster, Bernardi and Emmons, San Francisco. Landscape architect: Thomas D. Church, San Francisco. Builder: Arthur G. Elwin, Los Altos. Decorator: Everett Sebring, Pasadena.

Below: Living-room wing opens onto side terrace. Corner window lights dining area.



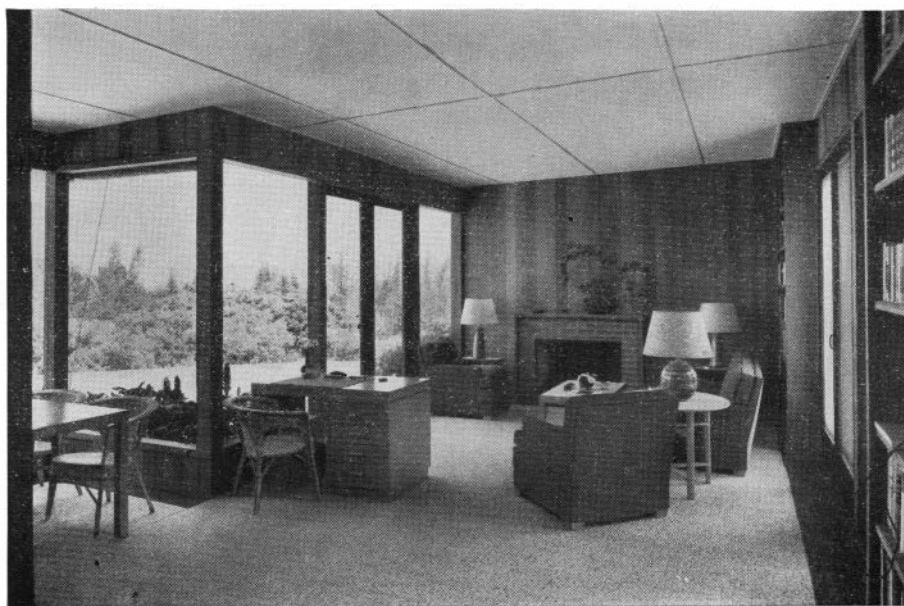
SKETCH PLAN of the "\$16,640 House" contains $\frac{1}{8}$ "-scale plan and elevations. Order from Good House-keeping Bulletin Service, 57th St. at 8th Ave., N. Y. 19. Price, 25¢.



Photographs by Roger Sturtevant

Most interior walls have been covered with 1" x 6" redwood boards, protected from dust and staining by a coat of clear sealer. Ceilings are of wallboard panels, with joints concealed by thin wood strips (an inexpensive and good-looking device.) The concrete floor of the basementless house is stained leather-

brown. Above: The view from the living-room fireplace, looking toward the small entry hall. The two-bedroom wing and the big garden terrace are seen through glass doors. Below: The same room as seen from the entry hall. Dining alcove is at left. This is the home of the Peter Breinigs. (The End)

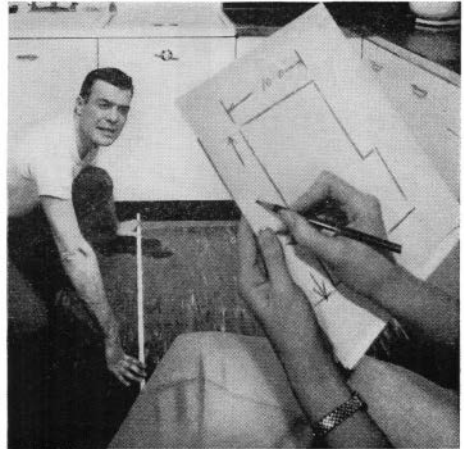




**This is the way
we laid our floor**



1. Hurray! Our kitchen floor had finally worn through! We had never liked it. But when it came to buying a new, professionally installed floor, the budget squealed. So to save money we bought the materials and put down our own beautiful floor. This is the story of how we did it.



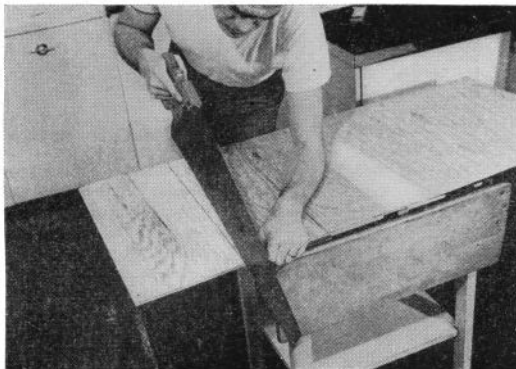
3. When we were ready to start, we took all movable apparatus out of the room. We had an expert disconnect the gas range; then we skidded it and the refrigerator across the floor on a small scatter rug. (Use a scatter rug *without* a slipproof back. Or use a flattened-out carton. When the new floor is down, return these heavy pieces the same way.)



2. Nine-inch-square vinyl-plastic tiles were our choice, and with the aid of a rough floor plan, we soon learned how many we needed. We noted all wall-to-wall measurements, including those of every recess and jog. When a measurement included a fractional number of feet, we counted the extra inches as one full foot.

4. All resilient floors need firm, smooth bases. Our old floor had worn out because the wood floor boards beneath it had become warped and cupped. Rather than try to sand them smooth (they might warp again), we covered whole floor with plywood.

5. Plywood comes in large sheets, 4' x 8'. We needed three sheets, which we cut to fit the floor exactly. These we nailed directly over the old flooring, using 1 1/4" resin-coated common nails, which won't work loose. (You can substitute ordinary nails, but drive them in deep.) Nails were spaced 6" apart around the edges, 10" apart in the centers of the plywood sheets.



This is the way we laid our floor

6. From a wide assortment of marbleized tile, we chose a combination of two patterns—one has a white background with red and black veining; the other, red with black. Deciding on an over-all design really stumped us. Some patterns made the room seem larger; others, such as diagonal designs, gave an unpleasant twist to the floor's look. We finally chose a checkerboard of light and dark squares.



7. Next step was to cover the plywood with strips of lining felt. We did this to make removal of the tiles easy if ever necessary. The felt strips were butted, not lapped. After fitting, each strip was partly rolled back; with a notched trowel, linoleum paste was spread over the plywood underneath. The felt strip was replaced and smoothed down with an ordinary rolling pin.



8. To guide the tiling pattern, we found and marked the center of one wall and then located the point directly opposite it on the facing wall. We drove in nails at these points and connected them with string, pulled tight and rubbed with a ball of chalk. By snapping the chalked string, we printed a guideline on the felt. We repeated this with the other two walls.



9. Starting at the intersection of the chalk lines, we laid a row of loose tiles along each line. We saw immediately that we'd have to cut slivers of tile to piece out each row at the walls. To improve appearances, we omitted one full tile from each row and recentered the intersection. This left a good-sized tile next to each wall.



10. Now everything was ready for tiling. We spread linoleum paste in one corner of the intersection, taking care not to cover the chalk lines. We found it best to spread an area just large enough for comfortable reaching. Starting at the intersection, we laid tiles along the lines, pressing, not slipping, them into place.



11. It was amazing how fast the job went after we actually started tiling. In less than fifteen minutes one fourth of our floor was completely covered! Though, for variety, it is recommended that marbleizing of adjoining tiles be at right angles to one another, we ran the grain of each large square in the same direction. That is, the grain of red tiles all ran the same way; the white, at right angles to the red. We felt that the resulting pattern gave our floor a more dramatic look. The rest of the tiling went just as fast as the first, and we were delighted with its professional appearance.



12. At the beginning we used too much paste under the tiles and found it oozing through the joints. It was a simple job, however, to remove this excess with a damp cloth.

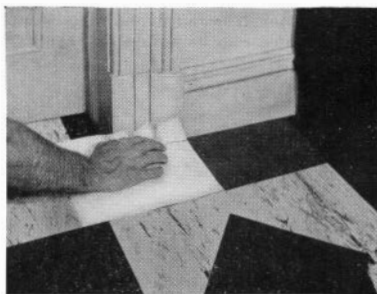
13. Cutting the tiles next to the walls proved an exacting, though not difficult, operation. First we placed a tile directly over the last full tile in the row. Since this was to be a border tile, we took care to make certain that its color and graining were right. On this tile another was laid, abutting the wall; the part of the border tile left uncovered gave us the exact shape needed. We marked it with pencil and cut it with shears.



Photographs by Walter Ian Fishman

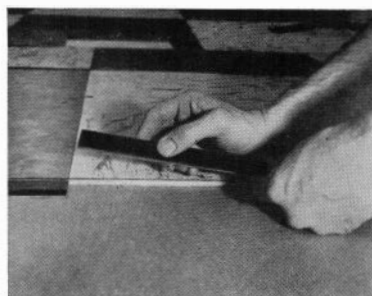


14. It took a little doing to fit tiles around pipes and under radiators. First we measured the location and size of pipes and radiator feet and transferred these dimensions to the tiles to be cut. To fit a tile around a pipe, we made a straight cut from the back edge of the tile to the cut-out. (We used ordinary kitchen shears for our cutting, but if you wish, you can do as the professionals do and use a linoleum knife.) After cutting, and carefully checking, we applied paste to the felt and firmly pressed the tile into place.

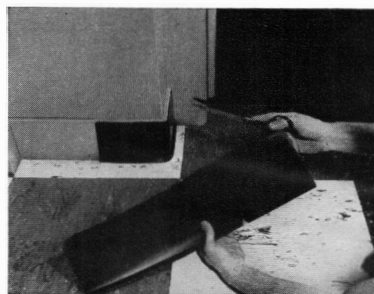


16. This is how we fitted tiles around irregular moldings such as door trim: We found that we could make a true profile of the trim by pressing a thin sheet of paper (newspaper will do) against the trim with a fingernail. We then cut along the resulting crease and, with a pencil, traced the outline on the tile. If you use this method with care, tiles can be cut to fit almost any irregular profile.

18. Very few tools were needed for our floor-laying project. We already owned kitchen shears, rolling pin, hammer, saw, right angle, and six-foot folding rule. We bought the notched trowel, chalk ball, and string at our flooring dealer's. Flooring materials required were: 9"-square vinyl-plastic tiles; lightweight, semisaturated lining felt; ¼" fir plywood; linoleum paste; composition cove molding and ramp strips; resin-coated nails.

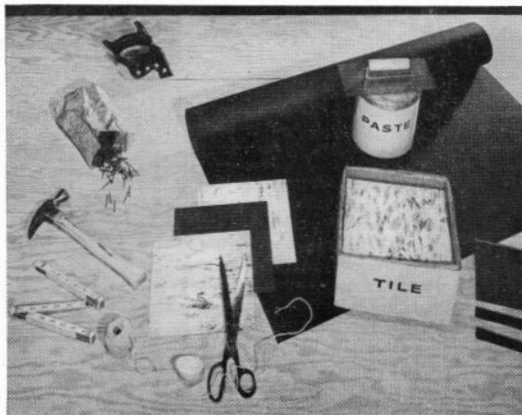


15. Because the ¼"-thick plywood raised our kitchen floor above the floor of the next room, we cemented down small, stock composition ramps at the doorways to compensate for the difference in floor levels.



17. For neatness and easy cleaning, our last step was to cement a 4"-high composition cove molding over the old wood baseboard. (If desired, the old baseboard can be removed and the molding applied to the wall.) The molding was so flexible we could bend it around corners. At inside corners, however, we first cut a small V at the bottom.

**This is
the way
we laid
our
floor**



LIKE CHICKEN AT YOUR HOUSE?

Four soups, each with the fine flavor of chicken. Just as you serve chicken many ways, so you'll like all these chicken soups.

CHICKEN with RICE: Chicken-rich broth, fluffy rice, tender pieces of chicken. A great all-the-family soup.

CREAM of CHICKEN: Rich chicken stock, heavy cream, pieces of chicken, and celery

make it especially nourishing.

CHICKEN GUMBO: Vegetables, pieces of chicken, with savory seasoning in a tasty chicken stock. An Old New Orleans favorite.

CHICKEN NOODLE: A golden chicken broth, lots of egg noodles, and pieces of chicken. A popular "best seller", and a special favorite with the children.

HERE WE "GO ADVENTURING"!

You'll choose one of these when you're seeking a substantial yet different soup. A delightful way to vary your meals.

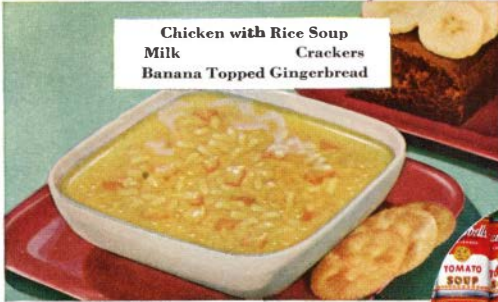
BEAN with BACON: An old-fashioned thick bean soup of plump beans, flavored with bacon. A hearty "he-man" soup.

CLAM CHOWDER: Chopped clams, potatoes, tomatoes, savory herbs in a tangy clam

broth. You'll like this "soup of the sea".

PEPPER POT: Pieces of meat, macaroni, vegetables, and substantial meat stock make this fine Early American-type soup.

SCOTCH BROTH: A hearty main-dish soup, prepared with choice mutton, barley and vegetables. A soup—not a broth!—and substantial eating for the hungry.



Chicken with Rice Soup
Milk Crackers
Banana Topped Gingerbread



Clam Chowder
Pimiento Cheese Sandwich
Crisp Celery Oatmeal Cookies



ANNE MARSHALL
Director Home Economics
Campbell Soup Company

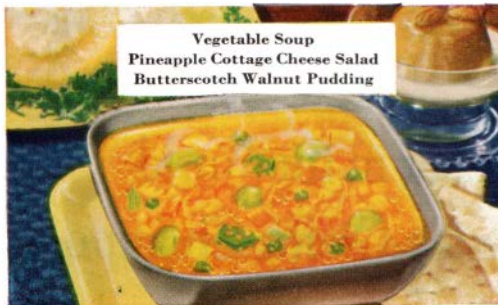
BY Anne Marshall

Meet Old Favorites Make New Friends

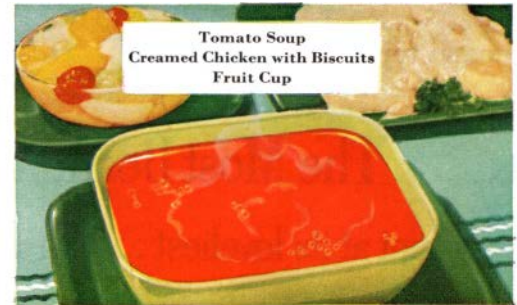
... among these *delicious, nourishing Soups*
Use this chart to check your own Soup Shelf

Every year more and more millions of women realize how delicious, nourishing and economical soup is as a main dish in family menus. And so I've made up for you this handy "soup-shopper's guide".

I do hope you'll read this page carefully and mark your family's favorites. It will help you stock your own soup shelf. It will also help you decide what soups to try next. Each soup, of course, differs in ingredients, recipe and flavor. That's why soups can vary your menus so delightfully—why a different soup is truly a different *meal*.



Vegetable Soup
Pineapple Cottage Cheese Salad
Butterscotch Walnut Pudding



Tomato Soup
Creamed Chicken with Biscuits
Fruit Cup

SO YOU'RE LOOKING FOR BEEF!

Here are seven soups, each made with beef stock.

BEEF: Hearty beef stock, pieces of beef, fine vegetables and barley. For all who like BEEF!

BEEF NOODLE: Deep-flavored beef stock, pieces of beef, egg noodles.

BOUILLON: (Beef Broth) Clear broth delightfully flavored with vegetables.

CONSOMMÉ: Beef broth, accentuated with tomato, celery, carrots,

herbs, all strained to a clear amber.

OX TAIL: Stout beef stock, meaty ox tail joints, barley and vegetables. This is a robust, English-style soup.

VEGETABLE: Fourteen different garden vegetables in a full-bodied beef stock.

VEGETABLE BEEF: Vegetables, barley, tender pieces of beef, in a rich beef stock. A "square-meal" soup!

ALL DIFFERENT . . . ALL DELICIOUS!

What goodness in these soups! All are principally vegetable.

CREAM of ASPARAGUS: Smooth purée of fresh asparagus, creamery butter, a garnish of tender asparagus tips.

BLACK BEAN: Delicious purée of fine black beans, expertly seasoned.

CREAM of CELERY: Crisp garden celery is diced, blended with extra-heavy whipping cream. A delicious delicately-flavored soup!

CREAM of MUSHROOM: Cultivated mushrooms blended with extra-heavy whipping cream; mushroom pieces.

GREEN PEA: Nourishing purée of green peas and fine creamery butter, delicately seasoned.

TOMATO: America's favorite soup. Luscious tomatoes, creamery butter, gentle seasoning.

VEGETARIAN VEGETABLE: All-vegetable soup. Luscious garden vegetables in a vegetable broth.

LORETTA YOUNG, star of the forthcoming "MAGIC LADY"—A Universal-International Picture.



LORETTA YOUNG . . . Lustre-Creme presents one of Hollywood's most glamorous stars. Like the majority of top Hollywood stars, Miss Young uses Lustre-Creme Shampoo to care for her beautiful hair.

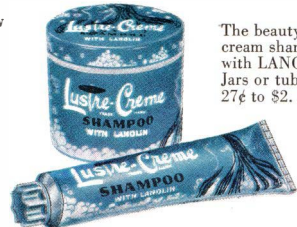
The Most Beautiful Hair in the World is kept at its loveliest . . . with Lustre-Creme Shampoo

When Loretta Young says, "I use Lustre-Creme Shampoo," you're listening to a girl whose beautiful hair plays a vital part in a fabulous glamour-career.

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The beauty-blend cream shampoo with LANOLIN. Jars or tubes, 27¢ to \$2.

Famous Hollywood Stars use Lustre-Creme Shampoo for Glamorous Hair

BY GEORGE MAREK

Music Editor, Good Housekeeping

Fifth in a series of articles on composers who, though important and famous, do not stand among the musical giants

Myerbeer had an egg dish named after him, and Rossini a cut of steak; but, among composers, only Mussorgsky has had the honor of giving his own name to his birthplace. A hundred years after his birth, in 1839, the village of Karevo was renamed Mussorgsky.

This was belated tribute to a musician who was spectacularly unsuccessful.

somewhat through his teeth, interspersed with French phrases, rather affected. Some traces of foppishness, but very moderate. Unusually polite and cultured. The ladies made a fuss of him. He sat at the piano and, coquettishly throwing up his hands, played excerpts from 'Trovatore,' 'Traviata,' etc. very pleasantly and gracefully. . . ."

This rather ordinary young man was, half by chance, half by inclination, thrown into the new musical life of Russia. Those were exciting and significant days in St. Petersburg, with one group insisting on the development of a new Russian style; the other, led by famous pianist Anton Rubinstein, maintaining that music must rise above nationalism; and both groups eagerly devouring all new music—Berlioz, Liszt, Wagner—and talking—how endlessly they did (Continued on page 185)



MODEST MUSSORGSKY

Bettmann Archive

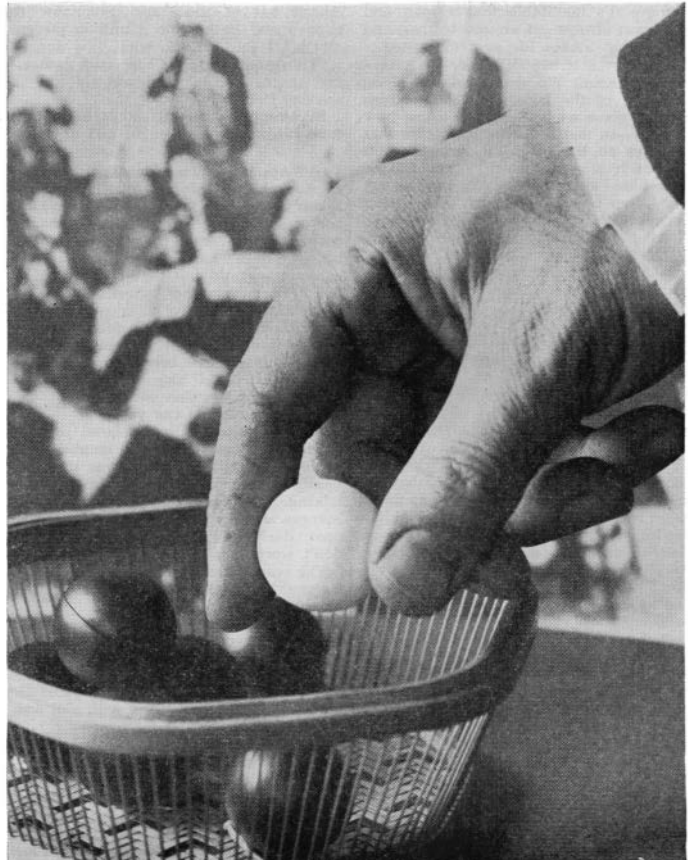
The Great Lesser Lights

Modest Mussorgsky, almost alone among noted composers, fits the fiction writer's picture of the starving, misunderstood, neglected genius. Two causes were responsible. He aligned himself with a group—the famous "Five"—who set out to produce "the unusual, the original, the unheard of, and the unseen." Of the five—Balakirev, Cui, Rimsky-Korsakov, Borodin, and himself—he was the most unusual and the most original. His music, often harsh, often somber, seemed grotesque. The second cause is to be found in his own character. Mussorgsky destroyed himself. He began to drink when he was a very young man, and when he was twenty-six, his mother's death plunged him into serious dipsomania. From then until his own death at the age of forty-two, the madness of alcoholism overcame him again and again.

Mussorgsky was born of wealthy parents who wished him to pursue a fashionable military career. He entered a military academy, in which he learned "dancing, amours, and drinking," in addition to a little history and fluent French. The academy's head taught his young pupils never to return from the city drunk from vodka on foot; they were to return drunk from champagne in a carriage.

When Mussorgsky was seventeen, he met a young doctor by the name of Borodin. Both young men were, as amateurs, interested in music. Borodin described his new friend as follows:

"A smallish, very elegant, dapper little officer: brand-new, close-fitting uniform; shapely feet; delicate, altogether aristocratic hands. Elegant, aristocratic manners; conversation the same,



Ben Rose

The Trouble with Love

(Continued from page 55)

It was the way I have felt all my life. I used to hate to go to the zoo when I was a little girl; they kept dragging you up to the iron bars, and the lions looked so miserable.

"What's the matter?" he asked, worried.

"I don't know," I said. But I knew, all right.

That was the way it began.

I WOULDN'T say it was love at first sight. It was like finding a familiar face in an alien street, meeting your best friend in the great jungle that is the world. It was like never being alone again. I can't tell you what it was like—being able to remember all day he actually existed. When we were together the restless, pacing thing in my head lay down in peace. No stress or strain about it. We could talk or not talk and it didn't make any difference. We didn't have to make an impression. We could sit around for fifteen minutes saying nothing, and then he would come out with something I was thinking. And then again we would talk for hours, as if we'd known each other a lifetime. It wasn't a matter of kissing or holding hands or anything like that—at least not at first. But I suppose it's inevitable that a man and a woman always get around to that, and that's what makes life so complicated.

It must have been October—a Saturday afternoon. We were walking along the edge of the lake when a squadron of wild geese went over. You know how they fly—in that beautiful formation that predates all the beautiful formations in geometry, a great brown V against the milk-blue autumn sky. It makes my heart stop when I see them. Wild geese always look so free and so vulnerable. There they are—invincible and doomed.

"Oh look, look!" I said, and we stood transfixed by the arrowy sight and the strange music.

"I wonder where the goslings are," I said.

It was then that he leaned down and kissed me. I was surprised, but no more surprised than he was. We drew apart and went on walking, looking away from each other as if we both knew the spell was broken and that nothing would ever be the same again.

"I'm engaged to be married," he said about two days later, in the matter-of-fact way in which he has sometimes given me some detail of the merchandising business. (He's a junior executive at Caisson Brothers' Department Store.) We were standing in a record shop after lunch, listening to a crazy old platter named *The Baggage Coach Ahead*. He collected melancholy ballads and played them for laughs. This one was really sad.

"Is that so?" I said, just as matter of fact as he was. For some reason the information didn't make any impression on me then. It was later on that I found out I had been wounded to the death.

"It's been a long engagement," he said. "Pat has lived next door to my family since the first thing I can remember. I fell in love with her when she was about seven years old, I guess."

"When are you going to get married?" I asked politely.

"February," he said.

"I hope you'll be very happy," I said.

He looked at me, and his face was all broken up. I felt so sorry for him I wanted to cry; I guess I did cry. Meanwhile *The Baggage Coach Ahead* kept spinning out its lugubrious message. John stopped the machine with a jerk and stalked off to pay for the record.

We both revived when we got out on the sidewalk. He said, looking straight ahead, "She's coming for a visit next month. I want you to meet her."

"I'd love to," I said. "I can't think of anybody I'd rather meet."

After that everything was fierce and intense and sweet and miserable; there was a feeling of "Look thy last on all things lovely" between us. We would be going along, making cracks and laughing, when one or the other would remember, and we would be swamped with compassion for each other. That was the trouble with us. I wish I weren't always so sorry for people; I wish he hadn't been so sorry for me. We could have made some kind of end to it then, before it got worse.

We never talked about it again, but once when we were over at his place with Bud and Junie Keeley, playing records, I took *The Baggage Coach Ahead* out of the stack. Somehow it slipped and broke into a million pieces.

"Oh," I said. "Look what I've done!" "Think nothing of it," he said, gathering up the pieces. "I never did like it anyway."

Breaking the record didn't help. The tune ran in my head night and day.

PAT came down for Thanksgiving weekend, and John brought her over to our house for dinner. I expected to hate her on sight, but I couldn't. She was a real nice girl—sweet, pretty, and charming. She didn't have a mean bone in her body; you could tell that by looking at her. She was kind, affectionate, and cheerful, as friendly as a puppy, and she adored him. Her eyes followed him everywhere, like the worshiping little girl she must have been when she was seven. She loved him to death. I felt sorry for her too. Can you imagine that? How compassionate can you get?

John was excited and geared up. He teased and nagged Pat, and laughed and made conversation, but he was under a terrible strain. When somebody else was talking, his face would fall into somberness and his eyes were harassed. My poor darling, I kept thinking. Please don't worry so.

The rest of the weekend was unhappy for me. I don't know whether it was so much jealousy as just missing him, not being with him. If it had been plain jealousy, it would have been easier. You can get some satisfaction out of hating and being green-eyed, but when you're sorry for everybody, including yourself, it's no good. And not being with him was like having an aching tooth.

When Morris called and asked me to go to the dance at Leighton's on Saturday night, I said, "Fine." I thought it would be good for John if I went out with somebody else. Then he wouldn't have the added pressure of wondering if I was moping at home. If he saw me dancing, having what looked like a

good time, he could relax. But to be honest, I just wanted to be where he was.

John and Pat were already at Leighton's when we got there. Pat had on a white net dress with a big blue satin sash and a nosegay of rosebuds, and she was looking up at John with those saucer eyes of hers; her whole person seemed confiding and dependent. She knows the rules, I thought, feeling gauche. She's got that formula down right on the button. Still, I thought, he can't be taken in by that. He's too intelligent!

Suddenly I felt recklessly gay. I don't think I've ever been so vivacious in my life. I was all lighted up, like a tree full of Japanese lanterns. I danced and danced—every dance—and I don't know whether it was because I wanted to relieve John of worrying about me or whether I simply wanted him to ask me to dance; it seemed to me that if he didn't, I would die.

After a while he brought Pat over and introduced her to Morris. Of course Morris asked Pat to dance. Without a word John and I too moved out onto the floor. It was like a reprieve. It was just as if nothing had ever gone wrong and we were at the beginning again. The music sounded as if it came straight out of the golden trumpets of heaven, and I wished it would go on forever and ever. It was probably some terrible old tune, and Leighton's Melody Five is a far cry from the archangels, but that's the way I felt. Of course the song ended and we went back to our table. And when Pat came up to us, that terrible look of being stretched apart crossed John's face.

Pat had such a winning way of looking dependent. She really was dependent. That was the trouble. I could stand on my own two feet and take care of myself, but she couldn't. John had to take care of her. She needed him, to be a person. I kept playing a hunch and she kept playing the rules, and in the long run I guess the rules win.

Time dragged its broken wing until the weekend was finally over and Pat went home. She wrote me a nice letter. It was genuinely nice; I had to appreciate it. She was a decent, fine girl with a good heart, and I liked her, as much as I didn't want to. I could understand why she attracted John. I could even understand why he wanted me to like her. The trouble with me is that I'm always understanding people. I kept putting myself in her place—and it was a good place, except that she was in it too.

AFTER she left, he didn't come around for a day or two. When he did show up, he looked hangdog and haunted. I couldn't stand it. I had planned to be cool and comradely and wise, but all at once we were clinging together and I was shocked to find that I was kissing him. He was kissing me too, but it was not a happy kiss. It was anguished.

The classic line at a time like this would have been "We can't go on like this. What are we going to do?" But my John was never given to clichés. He picked up his hat and rammed it on his head and said, "Thank you. Thank you very much," and went out the door.

I wished it was February and he was



MAKING ends meet is a problem these days, isn't it?

Well, here's help . . . *real* help . . . for your budget. You can cut your soap and detergent costs in *half* by using FELS-NAPTHA.

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An honest product
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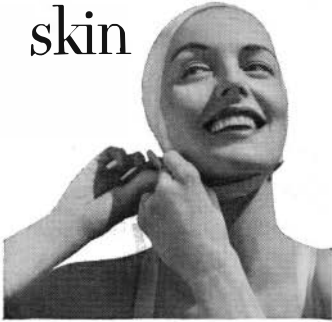


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Start now to repair and soften summer-dry skin. Use this wonderful cream abundantly—it is so sensibly priced. 55¢, 31¢, 15¢—and 98¢ for the largest jar (all plus tax).

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married and there was no more hope. It was the hope that defeated me. You can go mad clinging to a spar of hope.

There is no use pretending that I didn't spend a lot of time thinking about how I could break it up. It occurred to me that I could learn the rules too, if it came to that. And who was there to say I wouldn't be better for him than she would? Sometimes I thought that he ought to resolve the situation, by repudiating his promise. There were times when I was so desperate that I was on the point of saying to him, "Why don't you do something, before it's too late? There's no use in making three people miserable. You and I could be happy."

But I don't think we could have been: If he had been the kind of man who could do a thing like that, I could not have felt about him as I did. He was a man of honor in the real sense of the word. Besides, he was devoted to Pat. He'd known her so many years longer than he'd known me; they had private jokes and memories that I didn't know anything about. You have to be fair about a thing like that. They had been very happy with each other before I got in on the wave length. For all I knew, he really loved her and what he had for me was something else.

For another thing, I still had some kind of hallucination that he was the One and that divine intervention would set the whole thing right. It was only a hallucination. The rules are more dependable.

The situation deteriorated steadily, as they say, in spite of all our efforts to keep it on an even keel. We tried seeing each other and just making conversation. We tried talking about it and not talking about it. We tried not seeing each other. The worst thing about the whole affair was the terrible conflict it set up in him. He had the responsibility of deciding. I was just fighting, with whatever weapons I could bring myself to use, as Pat was fighting, by all the rules she had learned; he had to decide. As Christmas came on, anybody could see that he was being torn apart.

By this time I had heard quite a lot about Pat, and the more I heard the more I knew that she was the woman he ought to marry. She was gregarious, hospitable, and well-to-do. He was bound to rise in his business, and she was the kind of girl who could help him. She could run a big house and make out menus and guest lists. She had a feeling for such things that I would never have, because I simply didn't care about them. I had my head in the clouds, but Pat had her feet on the ground.

It wasn't easy for me to come to this conclusion. But if you faced facts, you knew that whatever he might have from me would be more than compensated by the many things Miss Patricia Kerrigan could give him—if you don't assess gifts of the spirit at a very high figure. And sooner or later I always face facts.

I don't want you to think that this was just a great big gesture on my part, or that John was the kind of man you can simply hand over to an adversary on the

field like the spoils of victory. He wasn't. If I had never made the gesture, the result would probably have been the same. Maybe I'm giving myself credit for something I didn't even do. Maybe I knew when I was licked. Maybe he just couldn't bring himself to hurt me, and I didn't want to admit it. The only thing I know is that I had to put an end to pain. It always makes me sick to watch it. People who say pain ennobles are mad. It's the most destructive force I can think of.

John went back to his home town for the holidays. His family still lived next door to the Kerrigans. I could imagine what it would be like. One of my worst troubles is my fervid imagination. But it occurred to me that if I were removed from the scene of the conflict, the tumult, and the shouting, if I could get back to the routine I knew before, maybe the time between would wash out and seem a little like a bad dream. Anyway, after he'd gone home I decided that I would never see him again. My Aunt Alicia, who lives in Santa Barbara, had been urging my mother to send me out there for the season, and I'd been fighting it off. But I stopped fighting, and two days after Christmas I was on my way.

Now it is past February, and Mr. John Emerson has brought home his bride. As the long days have gone by, I have arrived at a sort of equanimity and can take a new interest in life. No matter how fierce the fever, it subsides. It is as impossible to sustain misery as it is to stay absolutely happy. You learn that, and it's worth knowing.

In fact you learn so much when you get mixed up in a thing like this that you can't be sorry it happened, no matter how you feel about it at first. You find that the books you read suddenly begin to mean more to you, because you know what the writer is talking about in a much more personal way; when you hear music, you know when it comes straight from the musician's heart; when you look at a great picture, it says something to you that you might never have noticed before. You can walk down the street and look into people's faces and know why they look the way they do. It makes you kin to the whole world somehow, and don't think people don't know it and turn to you. They recognize a veteran.

The point is, you do survive (nobody really dies of love), and after that nothing can ever hurt you so much again. You've had it. It makes you brave and reckless and strong and sure of yourself, and not afraid to be generous and tender. There's a curious kind of power in the knowledge that once in your life you loved somebody better than you loved yourself. I wouldn't be surprised if it weren't more rewarding than long conubial years. You can actually pity the unawakened who were always lucky and never had the walls of their soul pushed apart.

And, of course, you always have quite a lot to think about on rainy Sundays.

THE END

BOOK OF FLOWER ARRANGEMENTS

Good Housekeeping's "Book of Flower Arrangements" is now available in reprint form. This definitive manual contains 50 photographs, 34 in full color, and features the work of many well-known flower arrangers. To order, send 35¢ to Good Housekeeping Bulletin Service, 57th St. at 8th Ave., N. Y. 19, N. Y. Ask for "Book of Flower Arrangements."

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DRENE SHAMPOO

silkens your hair... as it cleanses!



Wear a fragile make-up, as slight and sparing as you can get away with. Change it often; when it fades, clean it off and start anew

Put on a delicate veil of tinted liquid foundation; powder smoothly; use mascara and eyebrow pencil stingily; blot your lipstick well to ban smearing

If, in spite of frequent cleansing, your face still shines, press a tissue lightly over it to absorb oil and moisture, and powder sparingly

Another trick is to keep a jar of cotton balls drenched in astringent in the refrigerator. Use them now and then to freshen face and cool neck

Photographs by Ingeborg de Beausacq

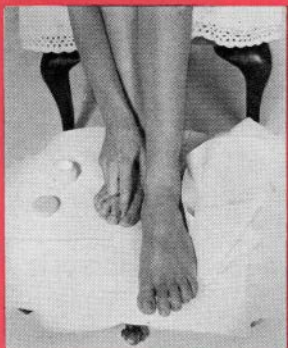
Pettico-Torsolette by Pauline Gordon

The Beauty Clinic
 RUTH MURRIN
 DIRECTOR

The hot, sticky look
 of August: caked
 powder, sliding lipstick,
 over-all glisten—how can you
 avoid it? Try these easy, practical
 tips to keep your beauty intact.

No Melting Look

1 Who says it's hard to pedicure? Not we, and not you once you've mastered the technique we outline here. With both hands free to work with, a sturdy chair to brace your back against, and a well-anchored footrest for your feet, you can't go wrong. First soak and scrub feet thoroughly till they are clean and soft. Even if you pedicure after your bath, be sure to have a bowl of suds handy for future reference



2 Dry feet and rub nail cream into the base of the nails. This will help to soften cuticle, which often clings fast and is hard to remove

The Beauty Clinic



Perfect Pedicure



3 With a heavy clipper or special scissors, cut the nails straight across; never slant them down at the sides. Then smooth off any uneven edges or sharp points with an emery board or, if you prefer, the fine side of a metal file

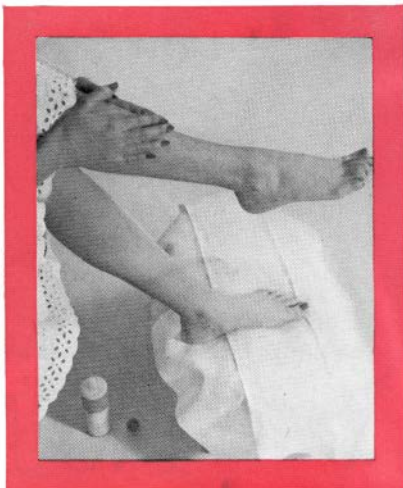


4 Apply cuticle remover with a stick tipped with cotton, and gently push back the cuticle. Be careful not to break the skin. If the cuticle holds fast, use more remover and try again



5 Scrub toes again to produce a clean surface for polish; dry; then weave a strip of facial tissue between toes to avoid smudging. Apply three coats of polish—one colorless base, two layers of a favorite bright enamel—and let dry perfectly

6 Finish by smoothing hand lotion over legs and feet; then pause to admire them. Like lacy lingerie, unseen they may be, but it is nice to know that they are as pretty as care can make them



Lingerie by Pauline Gordon



LINDA DARNELL, STARRING IN DAVID E. ROSE'S "ISLAND OF DESIRE." A UNITED ARTISTS RELEASE IN TECHNICOLOR. SELECTS AVON COSMETICS FROM MISS GEORGETTE O'CONNOR, AN AVON REPRESENTATIVE

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the *safe-and-sure*
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ETIQUET has a vanishing cream base, goes on easily, disappears in a jiffy!

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ETIQUET STICK DEODORANT



Gives you day-long protection against underarm odor! So convenient...fast...*effective*. Easiest-to-use deodorant ever!



8. Butter or fortified margarine
9. Sugar (very little)

WATCHING THE SIGNALS

Young skins are inclined to be oily. Oiliness in itself is not so bad, but, left unabated, it can be fertile territory for blackheads and pimples. Avoid Mother's oily creams like the plague; they only add oil where it is not needed. Wash your face whenever it develops that telltale shine. Use soap and water or a special medicated cream wash. Get plenty of sleep, fresh air, and exercise.

Blackheads mean it's time to wash your face more and better than ever before. Use cleansing grains for an added prod. If blackheads still hold their own, steam your skin with a washcloth wrung out in hot water. Then, with tissue-wrapped, scrupulously clean fingers, press blackhead gently. If it pops out easily, fine! If not, leave it for another time. Finish with a dab of antiseptic.

Pimples are a signal to watch your diet. Sweets, nuts, and chocolate are taboo. Drink plenty of water. And hands off! Poking and picking invite scars. One spot, duly aggravated, can turn into a whole crop. Use *lotio alba* or calamine at night to dry up the bumps. During the day a tinted medicated lotion will heal and disguise at the same time, keeping blemishes a secret between you and the bathroom mirror.

Most skins start out agreeably in usual baby-fashion. But along about the thirteenth year, when a silky covering becomes increasingly important, things often go awry. Cruel fate? Not exactly. Just glands working, some of them overtime; your skin bears the brunt of this unavoidable activity. Still, there's no reason to resign yourself to a bumpy life. First and foremost—and we can't put this too strongly—if things go beyond occasional bumps and a smattering of blackheads, see your doctor. If your skin is merely suffering growing pains, read on.

FIRST FACTS

The first step is a clean skin. This means soap and water at least twice a day. Not just a splash and a promise, but a down-to-earth lathering, a scrub with a sturdy washcloth, and a thorough rinsing.

A good skin is healthy, and a healthy skin is well fed. Skin food comes conveniently packaged in the foods you eat. The daily necessities have been divided into nine tidy categories. You need some of each group every day.

1. Meat, fish, poultry, and eggs
2. Milk, milk products, and cheese
3. Citrus fruits, fruit juices, and tomatoes
4. Green and yellow vegetables
5. Potatoes
6. Other fruits and vegetables
7. Breads, cereals, flour products (enriched or whole-grained)





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use only KREML SHAMPOO"*

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"Kreml Shampoo keeps
your hair so silky!"

JUNE THOMPSON says:
"Your hair is so easy to manag
after a Kreml Shampoo!"

Kreml Shampoo

Your Beauty Shampoo



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Henry Taylor's Corner

(Continued from page 35)



3. If you cut the pipe lengths yourself, as I did, you must make proper allowance for the amount of space the fittings will occupy and the length of pipe that will fit inside the fittings. But if you are not experienced in this type of work, or do not have the special tools required, give your sketch with dimensions to a reliable plumber and have him do this part of the work for you



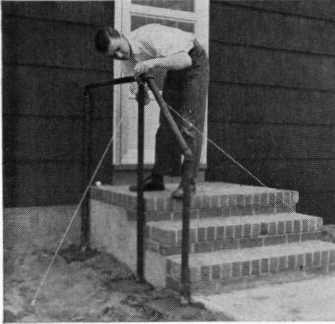
4. Assemble the railing. Then, to make it straight and true, lay the railing on a level surface and tap at the fittings with a hammer to straighten them out. Use a wood block to soften the blows. Make sure the railing lies absolutely flat



5. Dig 8"-diameter holes 10" deep right against the porch or steps at precisely each spot where the railing posts will go



6. In this kind of work, it is convenient to use a cement mixture that requires only addition of water to make concrete. This preparation can be obtained from most building-material suppliers. Prepare about 50 pounds of the cement mixture for each of the holes to be filled



7. Set the railing into the holes, close to the stoop; keep the posts vertical. The railing can be steadied by strings tied to it and to pegs in the ground, as shown above. Fill each hole with concrete, tamping it down so that all spaces around the post are filled in



8. Smooth concrete surfaces with trowel. Allow concrete to set for at least 3 days



9. During the setting period, sprinkle the concrete surfaces with water at intervals, as specified by the directions given on the cement-mixture package

Henry Taylor

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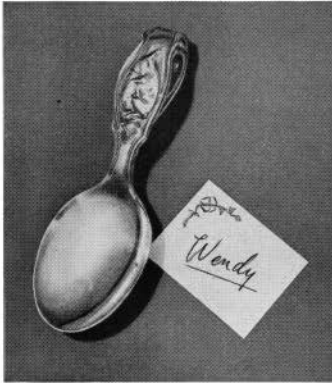
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Lonesome with You

(Continued from page 53)

slacks. "California girls, that's for me," he said. "Sun-kissed. Me-kissed."

"You better take a different attitude," Nate had said. "Be conservative, like small-town people are. No flirting, no picking up dames. Get a polite introduction to a nice girl and don't make any passes at her. She'll think, why he's a perfect gentleman, and she'll bring all her friends around. By the time I get there we'll have a dandy social circle."

"You're sure you wouldn't like me to learn to tat?" But Grigge had known he had to take Nate Nelson's word for it. Nate had once spent two weeks in a small town someplace, whereas Grigge had lived all his twenty-four years in Chicago. And Grigge had his own idea of a circle: the shortest distance around a girl.

BUT he had promised Nate to become a pillar of the community, and after his first few days in Fabrola, when he had learned his new duties and got his shirts back from the laundry, he surveyed his choice of girls. Girls to whom he could be formally introduced. Which automatically ruled out a certain fragile redhead he had seen several times walking down the main street. She wore big flowered skirts, she appeared to be lost in dreams, and she was Grigge's idea of Welcome to Fabrola, but she was taboo.

At the end of two weeks the only girls he had met were his four female co-workers at the Founding Fathers Insurance Company. Three of whom were married. Which brought him directly to Miss Vesey Lattering and to today, his third consecutive Sunday with her.

He stopped his car before her house. She was a nice girl all right. You could tell it by the pair of orange trees exactly equidistant from the front gate, the pair of honeysuckle bushes, the even half-dozen hibiscus plants. Everything around Vesey was regular, including one complete set of parents seated in identical chairs on the small terrace.

"Sit down, Mr. Grigge," Vesey's mother said. "Vesey will be right out." She pointed to a chair precisely midway between hers and her husband's; they allowed themselves one remark apiece, then Vesey came through the doorway.

"Vesey was not one to waste words. "Good-by Mother, good-by Father, hello Ted," she said in that order. Then she walked down the path to the gate, opened it, and stood by Grigge's car, waiting while he promised her parents not to drive too fast.

He stowed her in the car, hoisted her equipment aboard, and set out for a day at the beach. Or maybe it was to be a month, from the stuff she had brought: one rubberized silk bag, obviously containing bathing equipment; one hamper equally obviously containing lunch; one camera (still); one camera (movie); and one portable radio.

"Well, how are you, Vesey?" he asked, as he headed the convertible into the young day.

"I'm fine," she said. "I did have a kind of headache last night, and I notice that I've been eating too many strawberries because I broke out a little, but I'm okay except for that and a bad hangnail."

Well, now he knew how she was.

When they came to a stop light, he turned to see how she looked. Too bad she didn't go for that hair-blowing-in-the-wind routine. Instead, she always wore some manner of scarf around her head. Today it resembled a doily. Having no hair showing made it obvious she had a lot of face: pink and round, sketched in with a round pink nose, a pink round mouth, and untroubled, unreadable round eyes.

Turning back to the wheel, he thought that girls are privileged not to look like movie stars or magazine models but that they shouldn't take advantage of it.

"Nice day," he offered.
"Very nice," Vesey agreed. "There were a few low-hanging clouds early this morning, but the prevailing wind is from the east and blew them away. Should reach eighty-five degrees."

Then she was silent. She was not a woman who rattled on and on. When she dealt with a subject, she dealt with it. But as the only unmarried female employed by the Founding Fathers Insurance Company in Fabrola, she was his natural goal. Too bad she wasn't prettier. At least she was young, and refined the way sugar is—clean, white, invariable.

That first day at work he had managed to spend a few minutes at the reception desk over which she presided.

"Miss Lattering—" he began.

"Vesey," she said. "Sooner or later everybody calls everybody by their first names. Why waste time?"

"Vesey," he agreed, pleased with a good beginning. "My name's Ted."

"I know," she said. "Ted Grigge."

"Tell me, Vesey," he said. "What do the young people in Fabrola do for fun?"

"They dance," she said. "They go to the movies, swim, have barbecues, square-dance, go on moonlight horse-back rides. They fish; several varieties of fishing, including underwater spear fishing, are popular. They go for rides in automobiles, visit places to eat and drink, take walks, and go to church. Also they play different games, including golf, tennis, croquet, bowling, archery, and cards. Some of them fly planes. To the best of my knowledge nobody plays polo."

IT WAS tricky to get back from this listing to his original intention, which was to ask her to risk his company for an evening, during which she would present him to some members of the Fabrola population. "Quite a deal," he said. "Will you consider trying out a few of these sports and pleasures with me?"

"If you mean a date," she said, "yes." He had written Nate Nelson that night like the pioneer to the friend back home who stood poised on the brink of the hazardous Western trek. "You'll like it here. The town is clean and the boss is a good joe. Also I'm in with a gal who knows everything that's going on, and by the next time I write I'll be a 'pillow' of the community."

Somehow he had been too optimistic. After their first date he asked her to spend a Sunday with him. She agreed, suggesting a long horseback ride into the hills. Very nice scenery—rocks, sky, and trees; no people. She had brought lunch along, so they didn't even get to a restaurant. It was dark when they rode back to town. He suggested a movie,

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thinking, So many people go to movies on Sunday night; we'll probably join up with a crowd and go someplace afterwards.

But Vesey took so long to change that they got to the theatre in the middle of the picture. Not a soul was in the lobby when they went in, not a soul when they came out. He took her home, having met no one. It had been a long, full Sunday—full of Vesey.

Well of course, he thought, she doesn't want me to meet her friends till she's sure I'm a right one. Nate was absolutely correct about small-town conventions. It was up to Grigge to prove himself. With the emotions of a man doing something unpleasant for his own good, on the following Wednesday Grigge asked Vesey, "How's for Sunday?"

She passed the question through her mind; the answer came out like the ticket from a fortunetelling machine. "Sunday will be all right. I'll plan the day. Wear old clothes, shoes for walking. Bring sunglasses."

"Why don't we—uh—get up a crowd for whatever you have in mind?"

A client approached the reception desk at that moment, and she could not answer. But he was satisfied that he had planted the idea.

It took no root. When, in boots and pants, with some kind of checkered diaper on her head, she sat beside him in his car the next Sunday, she announced that they were going gem hunting.

"Gem hunting? Diamonds, that kind of stuff?" He could not help feeling she was a little pear-shaped for jeans, but she certainly was not self-conscious. Her face was clear and calm.

"Not diamonds," Vesey said. "The only place in the United States where diamonds are found with any regularity is in Pike County, Arkansas. We will be looking for opal, tourmaline, rose beryl. Possibly we may find an aquamarine or an Arizona ruby, which is actually a form of garnet."

HE WOULD have been no more surprised to learn they were going to Africa to hunt lions. Like a man in a standard dream, he spent with Vesey another long hot day, just like the previous Sunday. Only the rocks and trees were different. Same sky. Same girl. Vesey came back to the car with some pieces of rock, which she stowed away. Grigge came back to the car with a sun-burned nose and a conviction that he and Vesey Lattering were alone in the world like Adam and Eve. For the first time it occurred to him to wonder what would have happened to the human race if Adam hadn't happened to feel—that way about Eve.

"This evening," he said firmly, as they headed back to town, "we're going dancing. Somewhere where there are lots of people."

"I know just the place," she said. He suspected it would have been better if he had known the place himself. Nevertheless he told himself Fabrola was about to become his open oyster. Horseback rides, gem hunts, he wasn't on to those. But he knew night clubs and dance joints. Where people danced there had to be people.

And there were people at the Monaco. But each couple emerged from a dim half-curtained booth, as from a cage, to the dance floor, where it was so murky

that every man clutched blindly at his partner so as not to lose her.

If Vesey introduces me to someone here, he thought, I'll have to read the face in Braille to be sure of recognizing it again. But Vesey didn't.

She sat very straight, drinking her root beer, no manufacturer of small talk.

"Care to dance?" At least he'd get closer to humanity.

"Yes," Vesey said definitely, as though signing her name to a paper.

They moved out onto the floor. Vesey danced the way she did everything else—efficiently, methodically, with a kind of unreadability in her very muscles. It was like moving to music with a large diagram in his arms.

A weak light glowed near the musicians' stand, and he kept his eyes on it, watching the dancers emerge and disappear. And so he saw a familiar face. It was the redhead he had noticed on the main street of Fabrola. The gleamy, glamorous little thing with the breakable waistline. Before she faded into the darkness, Grigge saw that she was as all right close up as she had been far away. All right in the same sense that a tax-free million dollars is all right.

WHEN he led Vesey back to their cave, he ordered another root beer for her. Then, as delicately as a surgeon in search of a stray bone splinter, he began to dig and pry.

"Have you lived in Fabrola a long time, Vesey?" he asked her.

"Born here. My folks too. Two of my grandparents came overland by wagon, two around the Cape by ship. You know Holt street? It's named for my mother's father. Born eighteen forty, died nineteen eleven."

"Think of that," he marveled. "You must know a lot of people in town."

"Everybody," she said flatly.

"You must have a lot of friends."

"Knowing people doesn't mean they're your friends. At the moment I don't have any friends except you."

"Oh," he said. It didn't seem the moment to ask her whether she happened to know a certain redhead who looked as though she might be fun. Nor did he see the redhead again, though as they left the Monaco, he peered into every booth.

That was his second Sunday with Vesey Lattering.

It was the following Friday before he decided that he must invest one more day in convincing her that he was worthy to introduce to everybody she knew.

Vesey accepted his invitation as though she had never doubted it would come. "We'll take a long ride in the country," she said. "I've made a map of the most interesting groves: avocado, orange, walnut. We may get far enough to see dates and grapes."

"Oh, no," he said strongly, with other varieties of date in mind. "We'll go to the beach. I haven't seen the Pacific Ocean yet." This time he was sure of himself. There were people at a beach, and light enough to see them. "I don't want you bothering to pack a lunch either. We'll get something to eat, if it's only hot dogs."

"All right," she said, and began to revise the plans. "You'll need sun-tan lotion and a towel. If your feet are tender, wear beach shoes; there are lots of rocks."

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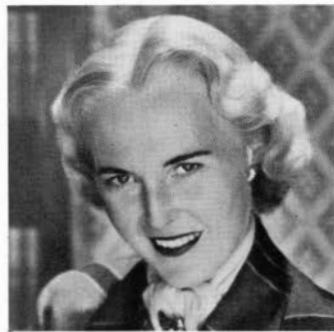
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Now, heading west through the hills that separated Fabrola from the sea, noting the weather, which was brilliant and indicated the beach would be well populated, Grigge suddenly felt affectionate toward Vesey. Nostalgic maybe, as toward a landmark it was unexpectedly sad to leave.

"It certainly has been a pleasure to know you," he said.

"Lose your job?"

"Why no." He looked at her sharply.

"Why did you ask that?"

"You said 'has been a pleasure' as though you weren't going to see me any more."

"Oh, grammar," he said. "I've never been good at grammar." But it made him uneasy not to know whether she was smart or dumb.

"Your face is red. You ought either to have a closed car instead of a convertible or take certain precautions." She dredged her beach bag up from the floor. "Here," she said, "sun-tan lotion." He felt a cold dribble on his forehead. "A sun hat." She smashed some manner of wickerwork down on his head. "Sunglasses." She wiped them clean before handing them to him.

Now he was physically more comfortable, yet completely unnerved. He felt like a homestead that has just been staked out. "Vesey, you were talking about me as your only friend. How come?"

"Long ago, I wrote it down. What to look for in a man," she said unhesitatingly. "And I check them off: health, earning power, reliability, intelligence, proper age, proper background, harmony."

"What's harmony?" he asked, grabbing at the last word as if catching the last car of a train.

"Harmony is simply what all the other girls make a fuss about. Is a fellow cute, handsome, does he have sex appeal?"

"Oh," said Grigge, and dropped the subject abruptly. "Do I take the left fork here?"

"The right fork," she said. "And so I've been checking you against my list, and you fill all the qualifications. I wasn't quite sure about health, but that's mostly because you need someone to watch over you."

As an infant is born with a fear of falling, so a bachelor has his own instincts. It struck Grigge that when Vesey said 'friend,' she meant it in its most potent sense. He wasn't frightened, he was only scared to death.

The right fork led away from where he had thought they were going. It ended at the ocean all right—at a desolate, rocky strip where the only visible living thing was a pigeon.

"Where are the people?" he cried.

"Oh," Vesey said, emerging from the car and smoothing her dress, "you mean where everybody goes? I don't go there because it's too crowded. Here we don't have to worry about anybody coming to disturb us. Nobody can get over those rocks."

The rocks formed a forbidding cliff indeed, a steep slide tooting out into the water. Grigge was too stricken to help Vesey bring out her equipment, cameras, and hamper. "I know you said not to fix lunch," she said placidly. "But I knew there wouldn't be any place to buy food so I brought some anyway."

Grigge felt as Monte Cristo must have, closed in by the rock walls of the prison, with all of life and love outside.

"I'll change my clothes," Vesey said, and withdrew behind the car. Grigge kept walking. Walking to the rocks to see for himself. Could they be scaled? Could he get out?

For anyone except an Alpine climber or a common housefly, the answer was no. But Grigge knew something Vesey might not have considered. He could swim.

When Vesey came out she wore a decent black bathing suit; she had achieved a laundress headdress with yet another scarf. After Grigge had changed his own clothes, he joined her on the sand.

"Vesey." He asked the big, big question. "Do you swim?"

Magnificently she gave the right answer. "Not in the ocean. I fish, sail, and engage in many other water sports, but an early fright prevented my learning to swim."

Well, bless her early fright. "You won't mind if I do?" Grigge asked courteously.

"Since you are a stranger here, I must warn you of the undertow and rip tides," she said. "I suggest just bathing today and swimming some other time."

"I'm fair in the water," he said, thinking with longing of Lake Michigan, its beaches populated with hundreds of his friends. "I'll try it."

She walked with him to the water's edge and stood well back of the fan of foam that fled down the velvet sand. As he waded into the surf, she called after him, "Come back! I'm afraid it's too rough!"

But he splashed forward. How was that for an escape? Right under the eyes of the guard. Exulting in his freedom, he plunged through a comb and struck out toward China. He would swim out beyond the rocks and around them to the populated beach. Past that he had not planned. If he did not dare talk to the people, he could at least look at them.

THIS was different from lake swimming, he admitted to himself after a few minutes. The water was dynamic, sometimes helping him, sometimes slowing him, leading a life of its own. Swimming straight out wasn't too bad; it was when he shifted to swimming parallel to the shore that he felt the difference.

It took a little doing. Though he was out beyond the surf, the swells were powerful. The rocks drew closer; for a couple of minutes it was a battle to keep his bones from splintering on the crags.

When he had passed the rocks, he dared to lift his head and look shoreward. And there they were, small but brilliantly arranged. The people, the people!

He changed his course again to swim toward shore and discovered that he was in trouble. He used his arms, his legs, and the full power of his shoulders. But he was not gaining on the shore. In panic, he saw he was actually being carried out to sea. Like a chip in a flooded gutter, he had no control over his progress.

He was tiring too. Rapidly, now that he realized his danger, fright drained his muscles and his marrow. Talk about being lonesome. He was going to drown out here in the Pacific—solo. He tried to



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rest, but he was too scared. Too scared to tread water, to raise his arms, to call for help. He couldn't have uttered a sound if his life depended on it. Which it did. But they picked him up in a rowboat before he had time to see his life pass in review. He had got only to about age nine.

How to meet a lot of people in a hurry: Be delivered to shore in a semidrowned condition. Every man, woman, and child on the beach came to meet him. He tried to grin and wave his hand like a successful Channel swimmer, but he was very pleased to sit on the sand, which had no currents and was as warm and yielding as mamma's lap. Grigge looked around at the people he had risked his life to see.

They looked good to him. Smiling, hovering, welcoming him back to life and humanity. And when he glimpsed the redhead at the edge of the crowd, Grigge's recovery was complete.

HE ARRANGED at once to forget Nate Nelson's rules. Standing up, he smiled at the girl. She smiled too, and he walked over to where she stood, nymph-like in a pink bathing suit.

He didn't even have to speak first. "Hello," she said. "Won't Vesey worry about you?"

He didn't stop to marvel. "I'm Ted Grigge," he said.

"I know. I'm Ellen Pajek. That was quite a swim you had from Demon Beach. Hardly anybody can do it." She turned away from the crowd to walk up the beach, and he went with her. "What made you try?" She looked the way a girl ought to look—edible.

"I wanted to meet you," he said, and it was perfectly true.

"Well, you certainly took the hard way to do it," she said. "I work in the office across from yours."

"You know where I work? Wait a minute— You said you knew my name, you knew I was with Vesey." It all came back to him, how to talk to a pretty girl. "If you're only a dream, I'm not surprised."

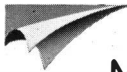
And all the way from Chicago to California a pretty girl knows how to laugh as though a guy has said something very witty. "You've never lived in a small town," Ellen said. "Everybody knows all about you. You got to Fabrola five weeks ago, you live at the El Cherubim, you've had three dates with Vesey Lattering. I saw you dancing with her at the Monaco. I thought you were stuck-up or engaged or something; you never spoke to anybody else."

"But nobody introduced me," he said. She shook her head, her red hair blazing. "Introduce you! All you have to do in Fabrola is say 'hi' to anybody."

"Hi?" he said stupidly. "Or 'hello'. Or if you've got to be formal, 'how do you do.'"

So that's how easy it could have been. Wait till he got hold of Nate Nelson, who knew all about small towns. "Hi," said Grigge to Ellen. "Hi and hello and how do you do. Will you let me take you to dinner tonight?"

"You come to my house for dinner," she said, and her eyes were lovely, blue and long-lashed. "That's the way we do it in Fabrola. First you meet the folks and get a free feed. And I'll ask some of my gang, Gosh, they'll be surprised that somebody besides Vesey finally met you."



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"Vesey," he said, having forgotten all about her. "I've got to get back to—what did you call it? Demon Beach." "I'll drive you," she said. "There's no other way to get there except by swimming, and you might not be so lucky next time."

By the time she dropped him at the lonely little beach, Grigge had ended part one of his life in Fabrola and begun part two. But Vesey, still sitting there in her black bathing suit, awaited him.

He walked slowly down the sand to her. "Hello," he said. "I'm sorry to have been so long getting back. I had to be pulled out of the water. You were certainly right about the danger."

Maybe her round face was pinker from the sun. Otherwise she looked the same, unmoved, unharassed. "How did you get back?" she asked him. "Who drove you?" "Somebody I met over there."

"Wasn't that Ellen Pajek I saw?"

"Yes." He switched the radio off and sat down beside her on the blanket.

"Vesey, is the reason you brought me here to Demon Beach—I mean, is there anything wrong with me that you never want to be seen with me? Taking me out in the wilderness away from everybody? Is there anything about me that would make you ashamed?"

"It's not that," she said. Perhaps she was angry; her face turned red. "How often do you think a new man comes to town? How long would I last with you once you'd met all the cute girls? The girls that have all the Fabrola fellows too." She pulled the hamper toward her. "Are you too weak to eat?"

He didn't feel like eating, but he tried. "Vesey," he said, over a ham sandwich, "you mean you tried to keep me from meeting anyone on purpose?"

"Have a pickle," she said calmly. "I thought that when you grew to like me, really like me, it would be safe to let you know other girls. But meantime I had to treat you like—like a golden opportunity."

"I guess I'm not very hungry, Vesey," said the golden opportunity. "It's been kind of an unusual morning. I feel rocky."

"I imagine you do," she said, and began to put away the almost untouched lunch. "Let's go back to town. You rest up so you'll be feeling better for the band concert tonight."

THE band concert. He had forgotten they had planned to go to it tonight, that he had thought a band concert would be a wonderful place to meet people. "Oh, the concert," he said, knowing he was not going. It took Grigge all the ride back to town to plan how to tell Vesey. "I really feel pretty bad," he said, when he was unloading her equipment and carrying it up the walk. The parents had disappeared. "Pretty bad." "You'll be all right," she said. "A couple of hours in bed and you'll feel fine."

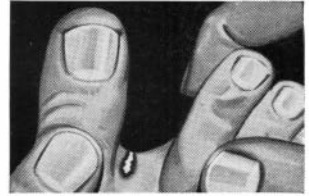
He followed her into the house and put down her bundles. "I feel awful. I think maybe we'd better not plan to go to the concert tonight."

"I'll come over to your place and take care of you," she said.

"No," he said. "I wouldn't think of troubling you."

"It wouldn't be any trouble," she said, watching him. "I'm very good at nursing."

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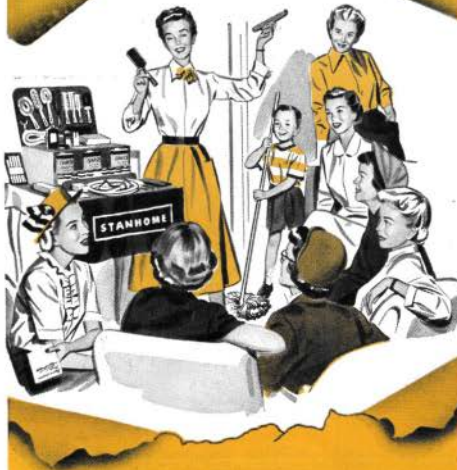
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"I'm one of those fellows who likes to be alone when he's sick. Matter of fact, once when I was awfully sick I kept chasing the nurses out of the room."

"I'll come and bring you your supper."
"Oh, no," he said, alarmed, "don't do that. When I'm sick I never eat anything."

"You're that sick?" And when she looked him over it was a complete physical check-up. "Then I'd better give you some medicine."

"Oh, no, thanks just the same."

"Are you sure you're sick?" Vesey's voice had an unusual note.

It occurred to Grigge that his act wasn't going over. Perhaps his performance needed a touch of realism. "That medicine. Maybe I'd better take it after all."

He collapsed onto a chair and waited until she returned with a bottle of brown stuff, a spoon, and a glass of water. By that time he pretended to be so weak and ill he could hardly get his mouth open to take the bitter dose.

"Thank you. Thank you, Vesey," he said, managing to get to his feet and open the door, pitifully but firmly.

She looked him full in the eyes. Her own were like two cameras taking a picture of him for all time. "You're very welcome," she said.

It occurred to him shortly after he left her that he really did feel bad. It was only luck that he reached his place at the El Cherubim in time. He nearly broke his own door down in his frenzy to get it open and reached the bathroom just in time to be wildly sick. The retching subsided only to begin again. Nearly an hour went by before it stopped long enough to let him make it to his bed.

Shivering and spent, he felt really sick now. And all alone. Alone as he would have been forever alone if he had drowned that morning. Alone as Vesey felt alone. In his misery Grigge felt a sudden kinship with Vesey, whom no man would want but who wanted a man of her own.

Sure she had tried to hang onto him. Poor kid, she thought he was an opportunity. And what had he, Ted Grigge, ever done for Vesey Lattering except try to make use of her, planning to ditch her the moment someone like Ellen came along. In his weakness he was moved by the tragedy of woman and her weaponless battle for the male. Tears of sympathy and exhaustion stood in his eyes. Then he was sick all over again.

But the softness of his mood lingered even after he recovered. In the calm after the storm, he rose, bathed, and dressed. Sometime, he promised himself, he would do something nice for Vesey Lattering. Send her a Christmas card or something. He wasn't quite sure what now, but he felt he owed her a lot.

HE HAD set out for Ellen's and was halfway down the stairs when he heard the telephone ring. He made it back to his apartment in time to catch what was probably the last ring. "Hello," he said.

"Hello," Vesey said. "Where were you? You sound as though you'd been running."

"Oh, no," he said. "I guess my voice is just weak."

"Oh." There was a pause. "I just called to find out how you're feeling."

"About the same," he said plaintively,

trying to sound like an invalid though he felt fine now.

"Have you been feeling—about the same ever since you left me?"

Was there something more than solicitude in her voice? He was certain that if he mentioned how ill he had been, Vesey would rush right over to take care of him, and above all he must keep her away. "About the same," he said. "Just weak. I'm going to sleep right now."

"Oh," she said, and again there was a question in her voice. Or maybe it was disappointment. "You haven't had any trouble with your stomach? You're sure?"

"Why should I?" he said. Suddenly he had an idea. That medicine Vesey had given him—was it supposed to make him sick? If only he knew whether she was smart or stupid! The one thing he did know was that he was never going to admit to her the effect her tonic had had. "That was wonderful medicine you gave me," he said cautiously.

"It was?" No question of it, she was surprised.

"Yes. So soothing. What was the name of it?"

"I forget," she said guiltily.

NO QUESTION of it now, she had dosed him so he wouldn't be able to sneak out to another date. And now she had telephoned to find out whether she had succeeded in immobilizing him. Feeling as though he had cheated the hangman, Grigge was really enjoying himself. "Yes sir, that medicine was a real— Well it was a real *antidote*, that's what it was." He would give Vesey Lattering something better than a Christmas card. "I just had an idea, Vesey," he said happily. "You know that fellow Nate Nelson, who's coming to work in our office?"

"From Chicago?"

"That's the guy. He's a friend of mine. Well, he's got all your requirements for men. And harmony? He's just loaded with harmony! I'm going to write him about you, and when he gets here you'll have a new golden opportunity."

"Are you sure he'll like me?"

"You'll be wonderful for him! Just what he needs."

There was a long pause. "You're sure nice to me," Vesey said. "Ted, if that medicine was bad or too old or something, I'm sorry. Awfully sorry."

She had admitted her crime. She was penitent. And Ted, who would only be the least bit late getting to Ellen's, felt better and better. "Haven't I told you and told you how wonderful that medicine is? Just right for Chicagoans. One thing I want you to promise me. When he comes, you've got to give a big swig of it to Nate Nelson!"

He still didn't know whether she was smart or stupid, but he could guess.

THE END

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Bet you've never tasted potato salad like this new recipe

Ripe Olive Potato Salad



HOW TO MAKE Ripe Olive POTATO SALAD

- | | |
|------------------------------|----------------------------------|
| 2 cups diced boiled potatoes | 1 cup diced celery (or cucumber) |
| 3 tbsps. salad oil | ¼ cup diced dill pickle |
| 1 tbsp. vinegar | ¼ cup diced pimiento |
| 1½ tps. salt | ⅓ cup mayonnaise |
| ⅓ tsp. black pepper | 1 tsp. grated onion |
| 1 cup ripe olives | |
| 2 hard-cooked eggs | |

Dice hot boiled potatoes to make 2 cups. Blend oil, vinegar, salt and pepper. Pour over potatoes and toss lightly. Cool thoroughly. Cut olives from pits into large pieces. Dice eggs. Combine cooled potatoes, olives, eggs, celery, pickle and pimiento. Blend mayonnaise and onion and mix lightly with salad. Chill thoroughly. Serves 4 to 6.

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21

summer dinners

BY GENEVIEVE CALLAHAN

TOO HOT TO COOK? ALMOST TOO HOT TO EAT? BUT EVEN DURING THE DOG DAYS YOU MUST DO BOTH, SO WHY NOT MAKE THE WHOLE OPERATION AS SIMPLE AND COOL AS POSSIBLE? HERE IS A THREE-WEEK DESIGN FOR THRIFTY DINING, WORKED OUT SO THAT THE WARMEST PART OF THE WORK CAN BE FINISHED IN THE COOL OF THE MORNING AND DINNER CAN BE A MATTER OF PERHAPS HALF AN HOUR'S EVENING PREPARATION. ALL THESE MENUS ARE ATTRACTIVE AND APPEALING. ALL INCLUDE ADEQUATE AMOUNTS OF THE FOODS YOU NEED, AND ALL THE FEATURED DISHES HAVE BEEN PERFECTED IN GOOD HOUSEKEEPING KITCHENS

TUESDAY—NEW WAY WITH HAMBURGER

SKILLET MEAT LOAF* CREAMED CARROTS
BREAD BUTTER OR MARGARINE
CUCUMBERS AND ONIONS IN CELERY-SEED VINEGAR
SUGARED RED RASPBERRIES WITH MORE BREAD
MILK COFFEE (HOT OR ICED)

Prepare meat loaf in its skillet early if you like (though it takes less than 5 min. to put together). Cover thinly sliced onions and cucumbers with slightly diluted vinegar; add salt, pepper, and few celery seeds. Chill all.

Allow 20 to 25 min. to get dinner. Thinly pare carrots; cook in small amount boiling salted water. Make cream sauce for carrots. Then start cooking meat loaf, first on top of range, then in broiler—10 to 15 min. altogether.

WEDNESDAY—PICNIC WITH THE NEIGHBORS

BIG POT OF BAKED BEANS AND WIENERS
CABBAGE SALAD WITH TOMATO MAYONNAISE*
SANDWICHES OF BROWN BREAD AND CREAM CHEESE
MILK CHILLED WATERMELON
SOFT DRINKS

Career couples find this picnic easy to manage. As soon as you get home from work, place canned baked beans and canned wieners in kettle that will be easy to carry; heat till bubbling hot. Slice canned brown bread; spread with cream cheese (and also with marmalade or other favorite jam if you like). At last minute, mix Tomato Mayonnaise and toss with shredded crisp cabbage. Don't forget salt and pepper, forks, and knife to cut melon!

THURSDAY—COUNTRY SUPPER

FRIZZLED HAM WILTED LETTUCE
POTATO SALAD WITH LOTS OF PARSLEY ADDED
BREAD MILK
GREEN APPLESAUCE ALAMODE MOLASSES COOKIES
COFFEE OR TEA (HOT OR ICED)

In advance, make potato salad, using your own favorite recipe; or buy it. Also make applesauce; or use canned applesauce.

When it's time to get dinner, add, to potato salad, extra mayonnaise if necessary and generous handful of chopped parsley. Cook thinly sliced ready-cooked ham in skillet; remove to hot platter. Prepare wilted lettuce in drippings left in ham skillet. For dessert, top chilled applesauce with ice cream; sprinkle with nutmeg or cinnamon.

FRIDAY—LITTLE ADVANCE PREPARATION

FLUFFY RICE WITH CHEESE RABBIT
BUTTERED PEAS RADISHES AND ONIONS
CRISP RYE OR WHOLE-WHEAT WAFERS
TWO-FRUIT DESSERT SALAD WITH LEMON-WALNUT
SALAD DRESSING*
FAVORITE COLD DRINK

Any time in advance, crush walnuts with sugar for salad, but wait to mix salad dressing until shortly before using.

About 25 min. before dinner, start cooking rice. While it cooks, make your favorite cheese rabbit. Cook frozen peas; or heat canned ones. Arrange peach and pear quarters (or big pieces of apricot, melon, or other fruit) on individual salad plates or in wooden salad bowls; then add dressing. Serve dinner plates in kitchen.

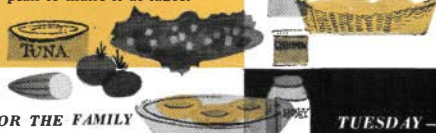
*Recipes for starred dishes appear in this article

SATURDAY—LITTLE DINNER OR BIG LUNCH

CHILLED MIXED-VEGETABLE JUICES
EGGS SCRAMBLED WITH CORN BACON GARNISH
BIG TOSSED GREEN SALAD
TOAST APRICOT OR STRAWBERRY JAM
GINGERBREAD SQUARES MILK OR BUTTERMILK

Bake gingerbread (your own or packaged-mix kind) an hour or more before dinner so that it, and kitchen, will not be hot later on.

Then allow 20 min. for preparing dinner. Cook bacon until quite crisp; remove from skillet; pour off most of drippings. For 4 people, beat 6 eggs with fork; add $\frac{1}{2}$ to 1 cup cooked, or canned corn, $\frac{1}{4}$ cup milk, and salt and pepper. Scramble this mixture in bacon skillet. Have someone in family make toast, or plan to make it at table.



MONDAY—PORCH BUFFET FOR THE FAMILY

SLICED TONGUE WITH CRESS AND DEVILED EGGS
DOUBLE-BOILER-SCALLOPED CABBAGE*
ICICLE RELISH BOWL SAVORY BUTTERED ROLLS
CHILLED FRUIT COCKTAIL OATMEAL COOKIES
COFFEE (INSTANT)

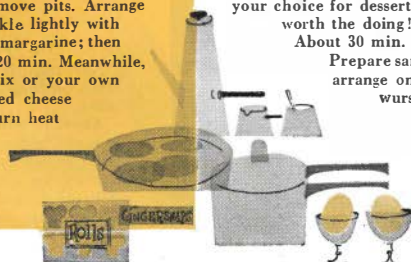
In the cool of morning, cook cabbage briefly and "scallop" so that it's ready for final cooking. Also prepare deviled eggs. Refrigerate everything, including canned or cooked fresh tongue.

About 35 min. before dinner, start cooking scalloped cabbage. To make icicle relish bowl, stand crisp sticks of carrot, celery, and green pepper in bowl of crushed ice. Spread rolls with butter or margarine blended with some prepared mustard.

WEDNESDAY—FOR A COOLER DAY

BIG SALADS OF TUNA, CUCUMBER, AND TOMATOES IN LETTUCE CUPS
CHEESE DROP BISCUITS BUTTER OR MARGARINE
BAKED PEACHES WITH CREAM VANILLA WAFERS
MILK TEA (HOT OR ICED)

About 30 min. before serving time, heat oven to 375° F. Peel some peaches; cut in halves; remove pits. Arrange peaches in shallow baking dish; sprinkle lightly with sugar and cinnamon; dot with butter or margarine; then pour 1 cup water around them; bake 20 min. Meanwhile, make drop biscuits, using packaged mix or your own favorite recipe and adding some grated cheese to dry ingredients. Arrange salads. Turn heat up to 450° F.; bake biscuits.



SUNDAY—PRESSURE SPECIAL

QUICK VEAL PAPRIKA* ON NOODLES WITH POPPY SEEDS
BUTTERED ZUCCHINI LETTUCE SALAD
PEACH ICE CREAM TOPPED WITH PEACH PRESERVES
CRISP COOKIES COFFEE OR TEA

Brown veal in morning; cool; then store (pressure cooker and all) in refrigerator. Bake some cookies unless you have packaged ones on hand.

About 25 min. before dinner, start veal "finishing." Cut zucchini in halves lengthwise; then start cooking zucchini. Cut head of lettuce in quarters or in slices; drizzle on French dressing. Arrange plates, topping mounds of noodles with Quick Veal Paprika and sprinkling generously with poppy seeds.

TUESDAY—THAT "PRECIOUS" COOKER

PRESSURE-COOKER VEGETABLE PLATTER
PAN-BROILED HAMBURGERS
PICKLE RELISH
FAVORITE BREAD OR ROLLS
GINGERSNAPS OR FIG-FILLED COOKIES
LEMON SHERBET MILK COFFEE

Make sherbet just far enough in advance so that it has creamy consistency and is easy to spoon out when served.

About 20 minutes before dinner, start cooking hamburgers in skillet. At same time, cook, in your pressure cooker, any 2 or 3 fresh or frozen vegetables desired, together or one after the other. Season each vegetable differently. (Toss one vegetable in hamburger skillet after removing meat and pouring off excess fat.) Attractively arrange all vegetables on one platter.

THURSDAY—NICE TO COME HOME TO

ONION-CHEESE SANDWICHES À LA BROILER*
BROILED LIVERWURST SLICES RAW CARROT STICKS
BLUEBERRY OR BLACKBERRY PIE OR
BERRIES WITH CREAM AND REFRIGERATOR COOKIES
MILK HOT COFFEE

Make pie in morning, before day warms up, if pie is your choice for dessert. (And it is such a treat, it's well worth the doing!)

About 30 min. before dinner, start frying onions. Prepare sandwiches so they're ready to broil; arrange on broiler with thick slices of liverwurst alongside. After broiling is done, turn off heat and put pie in oven to warm slightly.



FRIDAY—WARM-DAY FISH SUPPER

- CREAM-OF-MUSHROOM SOUP**
COLD FISH AND CHIPS **CUCUMBER DRESSING**
HOT BUTTERED GREEN BEANS **SOFT ROLLS**
LEMON OR PINEAPPLE SHERBET WITH
CRÈME DE MENTHE
POUNDCAKE SLICES **HOT COFFEE (INSTANT)**

In morning, simmer frozen or fresh halibut or other fish; cool; then break into chunks; coat with well-seasoned French dressing; cover and chill.

About 20 min. before dinner, start cooking green beans. For cucumber dressing, pare and dice one cucumber; mix with a little sour or sweet cream; add vinegar, salt, and pepper to taste. Arrange marinated fish on crisp lettuce on dinner plates; place cucumber dressing in lettuce cups alongside. Before serving, crumble potato chips over fish.

SATURDAY—SHOPPING IS EASY

- PAN-BROILED MINUTE STEAKS**
BUTTERED RICE
SPINACH OR CHARD **BUTTERED HARD ROLLS**
TOMATO WEDGES IN LETTUCE CUPS
GRAPE-COOLER DESSERT*
MILK **ICED TEA OR COFFEE**

Make Grape-Cooler Dessert in morning. Also scald tomatoes; plunge them immediately into cold water; then store, unpeeled, in refrigerator.

About 15 min. before serving time, start cooking rice, using precooked rice. Cook spinach or Swiss chard. Slip skins off tomatoes. Cut tomatoes in quarters; arrange in crisp lettuce cups; top with mayonnaise or cooked salad dressing. Stir soft cream cheese with milk; beat with fork to make dessert topping. Pan-broil steaks at last minute.

SUNDAY—CHICKEN—FOR SUNDAY OR ANY DAY

- BROILED CHICKEN QUARTERS** **TOASTED ROLLS**
NEW POTATOES WITH PARSLEY **CORN ON THE COB**
PICKLED-BEET SALAD WITH SOUR-CREAM DRESSING
CHOCOLATE CUPCAKES **CHOCOLATE ICE CREAM**
COFFEE

About 40 min. before serving, start broiling chicken slowly, placing cut sides next to heat first so juice won't be lost. Start cooking potatoes with jackets on. Arrange pickled-beet slices in lettuce cups; top with sour cream seasoned with grated onion and cucumber, salt, and freshly ground black pepper. Last of all, drop corn into boiling salted water; cook just 3 to 5 min. Then skin potatoes; butter and sprinkle with chopped parsley.



MONDAY—GOES TOGETHER QUICKLY

- BROILED TOMATO SLICES WITH CANADIAN BACON***
HASH-BROWNED POTATOES **BUTTERED RYE BREAD**
LETTUCE WITH EGG-SALAD DRESSING
CRACKERS **CHEESE** **FRESH PLUMS**
MILK **HOT OR ICED TEA WITH LEMON**

The day before, cook extra potatoes for dinner, so that there will be leftovers to hash-brown. In morning, hard-cook eggs; chop and add to French dressing. Now there's nothing to do until shortly before dinner.

About 20 min. before serving time, dice potatoes. Heat fat in skillet; add potatoes and cook slowly, turning often, until crispy brown. Meanwhile, prepare and start broiling tomatoes. Cut lettuce into 1/2" slices; top with egg dressing.

TUESDAY—GOOD COMBINATION OF FLAVORS

- BREADED LUNCHEON-MEAT SLICES**
VEGETABLE MEDLEY* **POTATO CHIPS**
GARLIC-BUTTERED BREAD
GRAPEFRUIT-MELON SALAD, CHEESE DRESSING
MILK **COFFEE OR TEA**

You can prepare this dinner in half an hour—from start to finish! Slice canned luncheon meat 1/2" to 3/4" thick; dip in beaten egg, then in finely sifted dried bread crumbs; set aside. Start cooking Vegetable Medley. Spread enriched-bread slices thinly with garlic-flavored butter, and cut into strips. Mix cottage cheese with French dressing; spoon over segments of grapefruit and thin slices of cantaloupe arranged on crisp greens. Brown breaded meat quickly in small amount hot bacon drippings.

WEDNESDAY—COLD WITH A HOT DRINK

- "CHILLY" CON CARNE* IN LETTUCE CUPS**
BUTTERED FRENCH BREAD **PICKLES** **RADISHES**
CUPS OF HOT TOMATO BOUILLON
SLICED FRESH PEARS WITH SUGARED RASPBERRIES OR
WHIPPED ORANGE GELATIN WITH MARSHMALLOWS

Mix "Chilly" con Carne in morning so that it will be really cold. Mash raspberries; sugar heavily; refrigerate. Also chill fresh pears. (Or make gelatin in morning, folding in diced marshmallows when gelatin has chilled to consistency of unbeaten egg white.)

Heat canned tomato or mixed-vegetable juice with bouillon cube (use 1 cube for 2 cups juice); serve, cup-and-saucer style, with main course. If meal seems a little on the light side, add milk and cookies to dessert course.

*Recipes for starred dishes appear in this article

THURSDAY—SERVE PLATES FROM KITCHEN

COLD HAM SLICES GLAZED CARROTS AND PINEAPPLE*
SALAD OF GREEN BEANS, ONIONS, AND RADISHES
BREAD BUTTER OR MARGARINE
CHOCOLATE MILK SHAKES GRAHAM CRACKERS
HOT TEA

No advance preparation is needed except to have on hand chocolate sauce for milk shakes, and to chill canned or home-cooked ham and cooked fresh or frozen, or canned, green beans.

Allow 20 to 25 min. to get dinner on table. Start cooking Glazed Carrots and Pineapple. Make salad, using garlic French dressing (day before, drop clove garlic into bottle of ready-to-use or your own French dressing). Prepare milk shakes so they're ready for ice cream. Slice ham.

FRIDAY—NICE TO SERVE ON TRAYS

SALMON-LOAF SALAD WITH OLIVE-NUT MAYONNAISE
CELERY OR CARROT STICKS BUTTERED LIMAS
LETTUCE SANDWICHES
TAPIOCA CREAM WITH CRUNCHY TOPPING*
LEMONADE ICED TEA

Before the day warms up, make small salmon loaf. While it bakes, make tapioca cream (follow directions on package), Crunchy Topping, iced tea. When salmon loaf is done, cool, then refrigerate, so it's ready to slice and serve on lettuce. About 15 min. before dinner, start cooking frozen or fresh limas. Make sandwiches. Prepare salad; for dressing, mix sliced olives, chopped almonds, mayonnaise. Fix celery sticks. Arrange all on trays.

SATURDAY—DINETTE BUFFET FOR THE FAMILY

CREAMED CHIPPED BEEF ON TOAST
COLD COOKED BROCCOLI WITH SLICED,
HARD-COOKED EGGS GARLIC FRENCH DRESSING
HONEYDEW WEDGES WITH LEMON AND MINT GARNISH
TEA OR COFFEE

Have plenty of everything for second helpings! Cook fresh or frozen broccoli in advance; chill in covered bowl.

Shortly before serving, arrange broccoli on platter; pour garlic French dressing over it; top with slices of hard-cooked eggs. Make creamed chipped beef; serve in heated bowl. Set out toaster and bread. For dessert, bring tray of melon from refrigerator. Arrange table to make pretty summer picture.

SUNDAY—COMPANY FOR SUPPER?

GLADYS N'S CHICKEN SALAD*
GRILLED CHEESE SANDWICHES
PICKLED PEACHES JELLIED CRANBERRY SAUCE
VANILLA ICE CREAM
WITH GRATED CHOCOLATE TOPPING
MACAROONS COFFEE

Do you plan to use a fricassee hen for salad? Simmer it the day before, with very little water. Cool quickly by setting pan in cold water; then chill.

In morning, make salad dressing and coarsely cut up chicken for salad. Hurry both into refrigerator. Toast walnuts. Prepare sandwiches so that they're ready to be toasted on griddle. Grate unsweetened chocolate for ice cream.

In late afternoon, toss salad with French dressing; chill till time to grill sandwiches; then finish salad.

MONDAY—FEW DISHES TO WASH

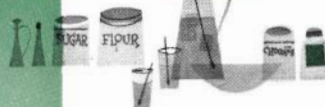
CORNEBEEF WITH HORSE-RADISH AND MUSTARD
PARSLEY GREEN LIMAS HEATED ROLLS
"ICE CREAM" SALAD*
COOKIES OR JELLY ROLL (BOUGHT OR HOMEMADE)
COCOA (HOT OR ICED)

Cook corned beef in pressure cooker early in day, or use canned corned beef; in either case, chill meat well. Make salad and cocoa syrup early too. Then shell fresh green limas; or use frozen or canned ones.

Half an hour before dinner, start cooking fresh or frozen limas; mince generous handful of parsley or chives. Slice chilled corned beef and arrange with "Ice Cream" Salad on dinner plates. Mix cocoa syrup with cold or hot milk. Add butter or margarine, salt, and pepper to lima beans; toss with parsley.



Recipes for **21** summer dinners



SKILLET MEAT LOAF

1 egg
 ¼ lb. chuck or round beef, ground
 ¼ teasp. salt
 ¼ cup minced onions
 3 slices packaged process American Cheddar cheese
 ¼ teasp. pepper

Beat egg in mixing bowl; add meat, salt, and onion; mix well. Grease small (8") skillet. Lightly pat half of meat over bottom of skillet. Place cheese over meat; cover with rest of meat, patting smooth. Sprinkle top with pepper. Cut into 4 or 5 pie-shaped pieces. (If preparing this in advance, chill until cooking time.)

About 15 min. before serving, cook meat loaf over fairly high heat on top of range until well browned on bottom. Then slide skillet under broiler until top of meat is nicely browned. (If you do not have skillet with metal handle, before putting skillet under broiler, wrap plastic or wooden handle with 2 or 3 thicknesses aluminum foil; then place so that handle extends out of partly open oven.) Remove meat with pancake turner. Makes 4 servings. (Don't worry about leftovers, because when cold, meat loaf slices beautifully for sandwiches.)

TOMATO MAYONNAISE

1 coarsely diced tomato
 2 chopped scallions
 ¼ teasp. salt
 ½ cup mayonnaise
 2 tablesp. vinegar or lemon juice

Drain tomato few minutes; then mix with other ingredients; chill. At serving time, toss with 3 cups shredded cabbage, adding salt and pepper to taste. Makes 4 servings. Double recipe as needed.

TWO-FRUIT DESSERT SALAD

To serve 4, allow 2 or 3 chilled fresh peaches (or 4 canned peach halves), 2 or 3 chilled fresh pears (or 4 canned pear halves), and ½ cup Lemon-Walnut Salad Dressing. Just before serving, cut fruits into quarters; arrange 2 or 3 of each in crisp lettuce cups. Spoon dressing over fruits.

LEMON-WALNUT SALAD DRESSING

3 tablesp. chopped walnuts
 2 tablesp. sugar
 2 tablesp. lemon juice
 2 tablesp. mayonnaise

Put walnuts and sugar on waxed paper; cover with more waxed paper; crush nuts thoroughly with rolling pin or measuring cup. Just before serving, mix nut mixture with lemon juice and mayonnaise. Serve on any fruit or combination of fruits. Makes ½ cup.

QUICK VEAL PAPRIKA

1 lb. veal round, about ½" thick
 ¼ cup flour
 1 teasp. salt
 1½ teasp. paprika
 1 egg, slightly beaten
 3 tablesp. salad oil or shortening
 ¼ cup sour cream (or sweet cream mixed with 1 tablesp. vinegar)
 1 3-oz. can sliced mushrooms

Cut veal into 8 to 10 pieces. On waxed paper, mix flour, salt, and paprika. Dip veal first in flour mixture,

then in beaten egg, then again in flour. Brown slowly in heated oil in pressure cooker. (If you are doing this in morning, cool meat quickly by setting pressure cooker in cold water; then cover and chill until needed.)

About 20 min. before dinnertime, add, to meat, sour cream mixed with mushrooms and their liquid. Cover pressure cooker and cook at 15-lb. pressure 10 min. following manufacturer's directions; reduce pressure quickly. Serve with boiled noodles or fluffy rice. Makes 4 servings. (To make this savory veal paprika in skillet, proceed as directed but use ½ to ¾ cup sour cream; cover; cook very slowly about 1 hr., or until tender enough to cut with fork.)

DOUBLE-BOILER-SCALLOPED CABBAGE

4 cups shredded cabbage (2 cups cooked)
 ¾ cup canned or diced fresh tomatoes
 Salt and pepper
 1 cup fluffy bread crumbs
 1 cup grated cheese
 2 tablesp. melted butter or margarine

Cook cabbage in small amount boiling water until tender-crisp—about 5 min. Into buttered double boiler, put half of cabbage, then half of tomatoes; sprinkle very lightly with salt and pepper. Next add half of crumbs and half of cheese. Repeat. Drizzle butter over top. Cover and cook over hot water about 30 min., or until cheese melts. (Allow extra 5 to 10 min. if refrigerated before cooking.) Makes 4 servings.

If you prefer, you may cook this in covered saucepan over low heat about 30 min.; or in casserole, baking at 350° F. 30 min.

ONION-CHEESE SANDWICHES A LA BROILER

2 or 3 thinly sliced medium onions
 2 tablesp. butter or margarine
 ½ teasp. salt
 ½ teasp. pepper
 4 slices enriched white bread, toasted
 4 slices packaged process American Cheddar cheese

Fry sliced onions gently in butter until tender and tinged with brown, seasoning with salt and pepper while cooking. Spread on hot toast; top with cheese slices; broil slowly until cheese melts. Makes 4 servings.

GRAPE-COOLER DESSERT

Pale-green grapes in purple gelatin make a cool and pretty-picture dessert.

1 cup hot water
 1 pkg. lemon-flavored gelatin
 1 cup cold grape juice
 1½ cups seedless grapes
 1 3-oz. pkg. soft cream cheese
 2 to 3 tablesp. milk

Pour hot water over gelatin; stir until dissolved. Add grape juice. Chill until consistency of unbeaten egg white; then fold in grapes, and pour into 6 to 8 individual dessert dishes. Chill until serving time; then add topknots of cream cheese whipped with milk. Garnish with whole or sliced. (Continued on page 154)

COMPLETE BOOK OF SALADS

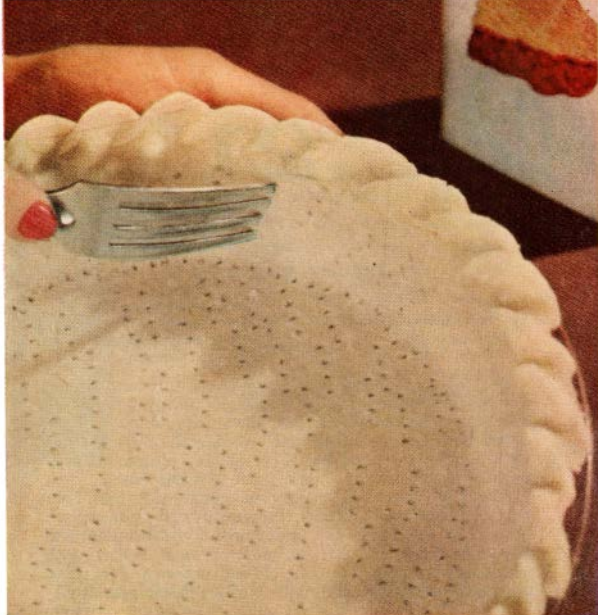
They're ready for you: reprints of the "Complete Book of Salads," which appeared in our July issue! This 40-page book contains recipes for more than 175 salads—

plus exciting dressings, hot-weather menus, and picture how-to-dos. To order, send 25¢ to Good Housekeeping Bulletin Service, 57th St. at 8th Ave., New York 19.

Susan makes Lime-Pineapple Parfait Pie

WHAT SUSAN USES

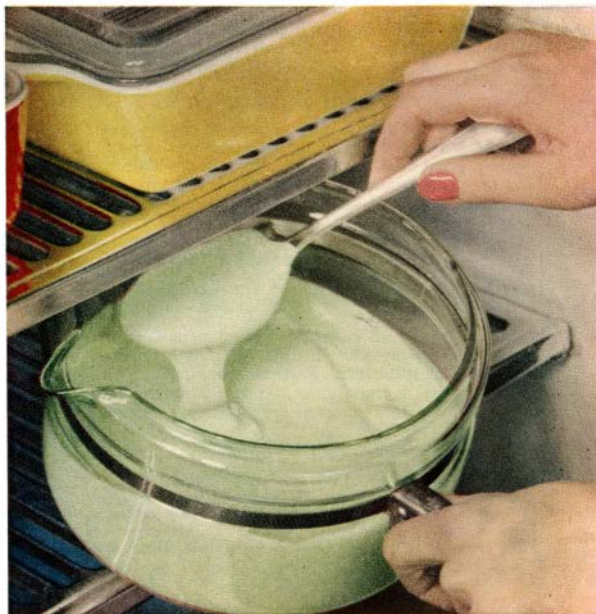
9" baked pie shell	gelatin
Juice drained from	1 pt. vanilla ice
No. 2 can crushed	cream
pineapple, plus	Drained canned
water to make 1 1/4	crushed pineapple
cups	from No. 2 can
1 pkg. lime-flavored	Fresh lime slices



1. Teen-age Susan starts again when she serves this luscious ice-cream pie. With the greatest of ease, she whisks together flaky 9" pie shell from her favorite recipe or pie-crust mix; pops it into oven; bakes it till golden brown; then lets it cool. (Just think, in an hour or so she can serve her pie.)



3. Next comes vanilla ice cream. Susan cuts 1-pt. brick into 6 to 8 pieces; turns it into hot lime-gelatin mixture; then, with blending fork, vigorously stirs all until ice cream melts and mixes smoothly with gelatin. (If preferred, you can add ice cream by spoonfuls.)



4. Now Susan places saucepan of ice-cream mixture in refrigerator to chill about 25 to 35 min., or until a little of mixture mounds when dropped from spoon. If mixture is not quite ready, she chills it a while longer—but she keeps careful watch to be sure it doesn't get too stiff.



2. Now, into measuring cup, Susan drains juice from 1 No. 2 can crushed pineapple; if necessary, she adds water to make $1\frac{1}{4}$ cups. She heats this $1\frac{1}{4}$ cups liquid in 2-qt. saucepan. When liquid is hot, she removes it from heat; adds 1 pkg. lime-flavored gelatin; stirs till gelatin is completely dissolved.



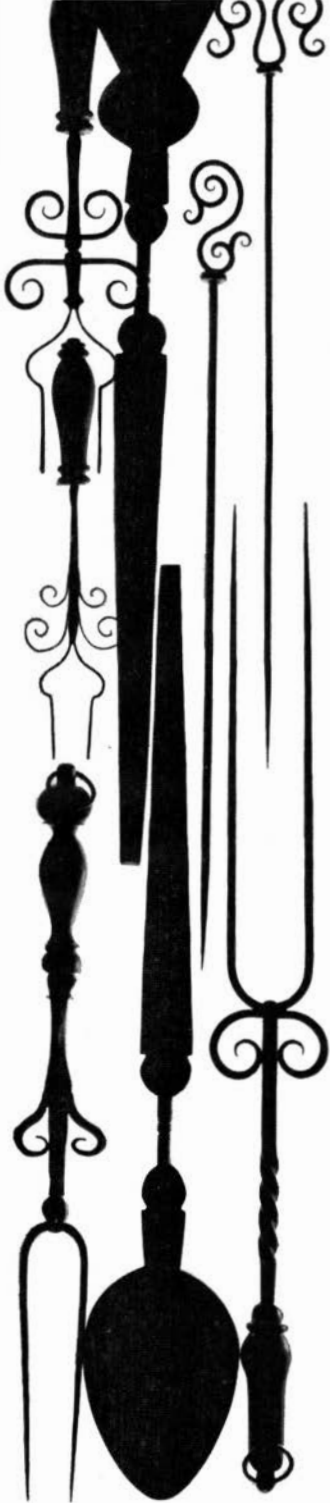
5. When ice-cream mixture is just right, Susan removes it from refrigerator; then spoons about 1 cup of the crushed pineapple onto it. (She saves rest of crushed pineapple for prettying up her finished pie.) Susan folds pineapple into ice-cream mixture; then turns mixture into cooled, baked pie shell.



6. Now Susan returns filled shell to refrigerator for about 25 to 35 min., or till set. To garnish, Susan cuts paper-thin lime slices; then, with kitchen shears, cuts a gash in each slice so she can twist it into S shape. Then she adds dots of crushed pineapple to each S to pretty up pie.

Hil Williams





*What you need
and what you need to know for*
**easy outdoor
cooking**

BY JANE CORNISH

One of these fine mornings you may wake up to the fact that summer is waning and you haven't yet given your family their quota of picnics and outdoor meals. Maybe you can't face the countless trips to and from the house, greasy grills to scrub, and a balky fire. But an outdoor meal needn't be such a chore. If you keep the menu simple, work out a plan for easy serving, use the right tools, and learn a bit about charcoal fires, you can enjoy many more pleasant picnics. The best summer evenings are still ahead.

Your Menu. There's no denying the appeal of food cooked over charcoal, and it's hard to improve on charcoal-broiled steak, chicken, or even good old frankfurters or hamburgers. But you can give them extra flavor by basting them with barbecue sauce. Keep the rest of the food as simple as you can—a crisp, cool salad; buttered rolls; tempting relishes; and some fresh succotash or old-fashioned scalloped potatoes. The dessert should be equally uncomplicated. Avoid foods that require last-minute attention.

Your Grill. You don't need an outdoor fireplace or an elaborate grill. Even an inexpensive portable grill can serve a hungry crowd. The one shown in the photograph opposite is a new kind that has no air vents. In this grill, charcoal burns more slowly and evenly, and with less flame.

Your Fire. Let the boys make the fire, using charcoal or briquettes of course. They'll bless you for emptying the fuel from the bags into a roomy bushel basket, and for having a pair of work gloves handy to handle the fuel with. Be sure to start the charcoal burning early, for the fire is at its best when it seems to be dying out. Charcoal burns from the bottom, so place crumpled newspaper beneath it and fan it from the side if it does not burn freely. Once all the charcoal is glowing, let the fire die down until each coal is just faintly glowing and covered with a fine white ash; then start cooking.

**HELEN W. KENDALL, DIRECTOR
APPLIANCES AND HOME CARE**

TURN PAGE FOR 14 IDEAS FOR OUTDOOR EATING



IF YOU'VE EVER TRIED TO TURN A STEAK over a hot fire with a table fork, you'll appreciate the need for sturdy long-handled tools. Just putting a frankfurter in a roll can be awkward without a pair of big tongs. If you can hang your tools near the fireplace or grill, so much the better. The set shown here includes a big knife for slicing steak. At the left are steak, frankfurter, and sandwich grills.



HERE'S THE ELECTRIC ROASTER GOING to a picnic, full of fried chicken. Whether you're cooking for four or forty, it's the easiest way to make chicken, stews, baked beans, spaghetti, even barbecued spareribs. Start your dish in the roaster early in the day; keep it hot there. At dinnertime just lift out the well and carry it to the yard. We made Brunswick stew in the roaster for one of our picnics.



NOW'S THE TIME TO PUT YOUR FREEZER, large or small, to full use. You can have dessert—ice-cream sundaes here—ready and waiting in individual paper dishes. If the sundaes are too hard, move them to the refrigerator about half an hour before serving. For a speedier trick, keep a supply of frosted ice-cream-on-a-stick on hand.



NOTHING IS HANDIER FOR SERVING A crowd than a shallow pan of some kind. The one we show here has a handy slide-on lid that keeps your cake, salad, or casserole covered. You can use a roasting pan covered with aluminum foil for the same purpose.



ONE OF THE BIGGEST PROBLEMS OF OUTDOOR dining is keeping coffee plentiful and hot. If you have grandmother's gallon coffee-pot, maybe you can boil your coffee right on the grill; but we favor more modern methods. The electric drip coffee maker at left is a good investment if you feed eight or more people frequently. It makes up to forty-eight cups, keeps it hot for hours.

Photographs by Tremont Sketches by Denny Hampson



PLASTIC IS A NATURAL FOR PICNICS.

When there's a call for long cool drinks, don't trust your glass tumblers to the hazards of back-yard use. You'll find it's more relaxing to use these big twenty-ounce plastic ones. They're unbreakable and as handsome as you could wish—nice to hold too, as they won't become frosty.

THESE LARGE PLASTIC PLATES WITH MUGS ARE

almost tray size—yet they're ever so light to carry. Either the mug or the tumbler mentioned above fits securely in the plate to make lap-style dining easy. And you'll like the new soft shades of coral, green, blue, and gray.



AN IMPORTANT PART OF ANY PARTY IS

an endless supply of ice cubes. Freeze them ahead, or buy them and store them in your freezer. They come out so frosty cold they'll keep a surprisingly long time even on a hot day. If you can't spare freezer space, consider buying a big insulated picnic pail. You'll use it often for outings away from home, as it will keep food cold for many hours.



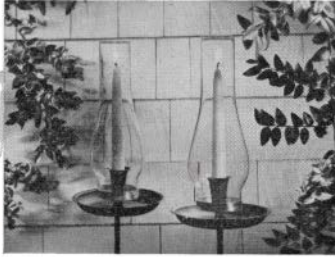
WE KNOW OF NOTHING THAT ADDS MORE TO

outdoor eating comfort than a few portable tables. They're available in sets, in wood or metal, in every price bracket. (The chances are you'll want to use them indoors too, as television tables.) A close second for convenience are lawn coasters; you simply stick them into the lawn wherever you need them.



DID YOU EVER HAVE THE BUGS SPOIL AN

otherwise lovely evening? We hate to mention it, but all your plans and preparations can go for nought if you don't deal quickly with the bug problem. Keep a can of insect killer, aerosol type, on hand. It is wise to spray the entire picnic area just before your guests arrive. Spray grass and nearby bushes, but not tables or grill.



IN THE OLD DAYS JAPANESE LANTERNS and candles provided that gala touch everyone loves on an August night. But now you can spear these safer hurricane lamps around the lawn wherever you want them. They're simple in design and inexpensive, so you can have many of them. Their pleasant soft light will make you want to stay in the yard long after sunset.



FOR A HOT AFTERNOON, FOR THE SMALL fry selling lemonade, for just any time when people want more and more cool drinks, you can serve up a tubful and make everyone happy. Why use your glass pitcher or punch bowl when this disposable paper tub is so smart and holds so much? There's nothing to break, for the tub is made of heavy waxed paper with a wood-grained pattern on the outside.



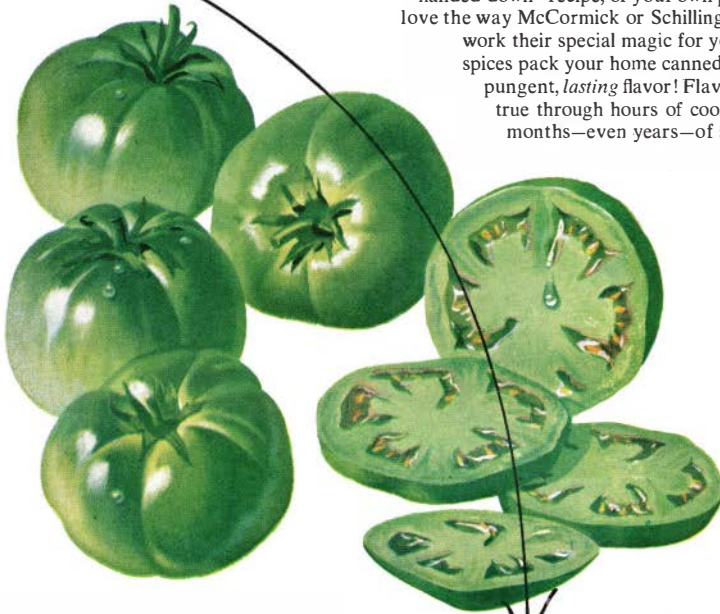
SOME OF OUR STAFF GAVE A LOBSTER party recently and served sweet corn, watermelon, and everything that goes with sea food. They set up long tables, covered them with plastic-coated paper bought by the yard, and decked out the centers with sand buckets—new ones, of course, from the five-and-ten. The buckets held cool crisp celery, carrot sticks, radishes, and olives, all on crushed ice, and they added a seashore touch to the table.



THERE'S NOTHING NEW ABOUT SERVING chicken-in-a-basket, but it may be new to make it a family habit. When your family feel like trooping out to the yard to eat, let them carry their own dinners—fried chicken, hamburgers, or frankfurters.

M-m-m-here's a pretty pickle!

Whether you make this delicious, old "handed-down" recipe, or your own pet pickles—you'll love the way McCormick or Schilling full-flavored Spices work their special magic for you! These famous spices pack your home canned goods full of pungent, *lasting* flavor! Flavor that holds true through hours of cooking, months—even years—of storing!



(Wonderful way to use up those little last-in-the-garden green tomatoes! And, come Christmas, you'll prize 'em like emeralds!)

RIGHT TO THE POINT FOR FINEST FLAVOR!

"SWEET 'N PERFECT" GREEN TOMATO PICKLES*

8 qts. green tomatoes (10 lbs.)	1 cup salt	6 Tablesp. McCormick or Schilling Mixed Pickling Spice
2 qts. peeled onions	1 qt. vinegar	4 cups sugar

METHOD: Wash and cut tomatoes and onions into 1/8" slices. Place in bowl. Sprinkle with salt. Cover—and put on heavy weight to hold down cover. Let stand overnight; then wash and drain tomato mixture three times in cold water. Place in kettle; add vinegar, sugar. Tie spice in a cheesecloth bag and add. Simmer, uncovered, until tender—about 5 min.; remove spice bag. Pour into clean hot jars; seal as directed. Process in water bath canner 30 min. Makes 6-7 pints.

*Recipe checked by the famous Good Housekeeping Kitchens

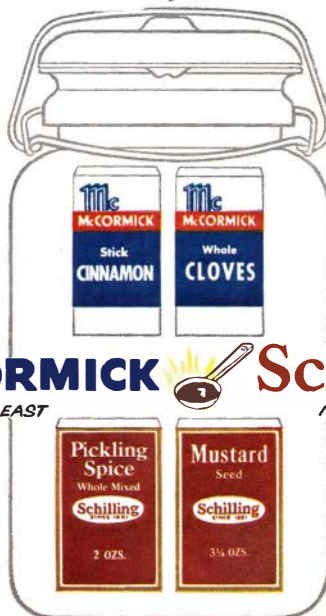
Put up pickles (or ANYthing else) with these super spices and you'll never "put up" with any spices other than . . .

McCORMICK  **Schilling**

IN THE EAST

IN THE WEST

ONLY BLENDING gives you such full-bodied, flavorsome tea! And McCormick Tea Tasters blend 5 of the world's choicest teas to give you this extra rich flavor. Reason enough (isn't it?) to . . . LOOK FOR THIS TEA WITH THE BIG MC!



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The World's Largest
Spice and Extract House



*Finest
ever
made!*

**Sunshine
Cookies**

KREEMILINED
WAFERS



VIENNA
FINGER SANDWICH



Sunshine
FIG BARS

A CURRY PARTY

By the time summer reaches its mid-way point, the popular sandwich-and-salad-luncheon menu is no longer a novelty. So why not serve your August guests a nice surprise in the form of a curry dish?

Chicken Curry with Almonds
Fluffy Green Rice
Bananas on the Half Shell
Corn Bits
Orange and Lemon Sherbets
Iced Tea



BY CAROL BROCK

CHICKEN CURRY WITH ALMONDS

- $\frac{1}{3}$ cup minced onions
- 1 cup diced, pared, cored eating apples
- $\frac{3}{4}$ tablesp. butter or margarine
- 3 tablesp. flour
- $\frac{1}{4}$ plus $\frac{1}{8}$ teasp. salt
- Speck pepper
- $\frac{1}{2}$ teasp. curry powder
- $\frac{3}{4}$ cup top milk or light cream
- $\frac{3}{4}$ cup chicken broth
- 1 lb. sliced, washed fresh mushrooms
- 3 tablesp. fat or salad oil
- 1 tablesp. lemon juice
- 3 cups cut-up, cooked or canned chicken
- $\frac{1}{2}$ cup toasted, slivered almonds

In top of double boiler, over direct heat, cook onion and apple in 3 tablesp. butter until tender. Remove from heat; blend in flour and next 3 ingredients. Add top milk and broth. Place over boiling water, and cook, stirring, until thickened. Cover; cook 10 min. Saut  mushrooms in fat in skillet 5 min. Add to sauce, with lemon juice, chicken, and almonds. Makes 6 servings.

FLUFFY GREEN RICE

Sauté $\frac{1}{4}$ cup sliced scallions in $\frac{1}{4}$ cup butter or margarine till tender-crisp. Toss with 4 cups fluffy cooked rice. (If your guests are not onion lovers, substitute $\frac{1}{4}$ cup minced parsley for scallions.)

BANANA ON THE HALF SHELL

Remove half of banana peel lengthwise. Without removing fruit from remaining peel, cut banana into $\frac{1}{2}$ " slices. (Do not cut through peel.) Serve on "half shell," with fork.



Hostess

INSTITUTE HOSTESS EDITOR

WAYS AND MEANS

Almonds add a pleasant crunchiness to chicken curry. Our only accompaniment is sliced bananas served in an unusual way. No need for salad plates; just set half-peeled fruit alongside curry. The corn bits come already packaged. Use them as the bread of the meal; don't reserve them exclusively for nibbling. At dessert time, you, the hostess, should set the example by spooning a bit of iced tea over scoops of orange and lemon sherbets; your guests will follow suit and discover how wonderful sherbet tastes this way. Or try peach glacé for dessert.

PEACH GLACÉ

Into $\frac{3}{4}$ cup melted orange marmalade, stir 2 tablesp. rum. Pour over No. 2 $\frac{1}{2}$ can cling peach halves, drained. Chill; serve. Makes 6 servings.



Be sure it's
Hawaiian—
Be sure it's
DOLE

Sunny, spoon-sized morsels, juicy with just-picked deliciousness . . . Hawaii's own DOLE Pineapple Chunks! Perfect in a score of flavor-bright recipes. And for that cool, refreshing morn-to-midnight treat, sparkling DOLE Pineapple Juice!

Send 25c for colorful book, "How You Can Give Hawaiian Parties," to DOLE, Box C, 215 Market Street, San Francisco 6, Calif.





At last!

a Freezer Tailor-Made for Your Kitchen

Manitowoc Sub-zero

it's upright — needs only 2½ by 3 feet of floor space . . . little more than your refrigerator takes. Put them side by side if you like.

wonderful to use — no old-fashioned digging or "diving." This Manitowoc freezer has separate compartments with Cold-Hold inner doors. Frozen foods are always at your finger tips . . . easy to see, easy to reach.

beautiful and big — smart new styling keys it to any kitchen. And there's up to 18½ cubic feet of space . . . enough for a supermarket of your own.



Yes, there's a 2½ x 3 foot *Treasure Island* in your home . . . just waiting for a Manitowoc Sub-Zero freezer. Ask the Manitowoc dealer nearest you for a free, actual-size floor plan and discover it today!

Manitowoc Equipment Works

Manitowoc, Wisconsin

21 Summer Dinners

(Continued from page 143)

grapes. Makes 6 to 8 servings—enough for today's dinner and tomorrow's lunch.

BROILED TOMATO SLICES WITH CANADIAN BACON

Wash and remove stem ends from 3 large firm ripe tomatoes. Cut each tomato crosswise into 2 or 3 thick slices; arrange in shallow baking pan; sprinkle lightly with salt or onion salt, pepper, and brown or granulated sugar. Broil slowly 7 to 10 min., or till thoroughly hot and lightly browned. Place thin Canadian-bacon slice on top of each tomato slice; broil till bacon is browned. (Bacon need not be turned.) Makes 4 servings.

VEGETABLE MEDLEY

1 large (or 2 small) coarsely diced, peeled tomatoes
1 tablesp. minced onions
2 tablesp. melted butter or margarine
1 pkg. frozen mixed vegetables
½ teasp. salt
⅓ teasp. pepper
1 tablesp. chopped parsley

Simmer tomato and onion in butter 3 or 4 min. Add mixed vegetables, salt, pepper; mix well; cover and cook over moderate heat about 12 min., or until barely tender. Add parsley and toss just before serving. Makes 4 servings.

"CHILLY" CON CARNE

1 No. 303 can kidney beans
¾ cup coarsely diced celery
¼ cup coarsely diced, cooked or canned meat
¼ teasp. salt
½ teasp. chili powder
Dash pepper
2 tablesp. vinegar
¼ cup mayonnaise
1 crushed clove garlic
1 grated small onion

Early in day, drain beans. Add celery and meat. In small bowl, mix salt, chili powder, pepper, and vinegar; stir in mayonnaise, garlic, and onion; add to bean mixture and mix lightly. Chill until serving time. Makes 4 or 5 servings.

GLAZED CARROTS AND PINEAPPLE

2½ cups (3 or 4 large) sliced carrots
¾ teasp. salt
½ cup water
½ to ¾ cup pineapple syrup drained from canned pineapple tidbits
1 tablesp. cornstarch
2 tablesp. butter or margarine
½ cup drained canned pineapple tidbits

Cook carrots with salt and water until barely tender. Drain any remaining liquid into measuring cup and add pineapple syrup to measure 1 cup; mix with cornstarch in saucepan; cook, stirring constantly, until thickened and clear. Stir in butter. Add carrots and pineapple tidbits; heat. Makes 4 servings.

CRUNCHY TOPPING

2 tablesp. butter or margarine
¼ cup brown sugar, packed
1 cup corn flakes
2 tablesp. chopped walnuts

Melt butter in small saucepan. Add brown sugar; heat, stirring, until bub-



bling. Remove from heat. Add corn flakes and nuts; stir until well coated; turn out on waxed paper to cool. Serve sprinkled over tapioca cream, packaged pudding, or ice cream. Makes 4 servings.

GLADYS N'S CHICKEN SALAD

2 **teasp.** butter or margarine
 1/2 **cup** coarsely chopped walnuts
 Dash salt
 1 1/2 **cups** coarsely diced, cooked or canned chicken
 3/4 **cup** thinly sliced celery
 1 **tablesp.** minced green peppers
 1 **teasp.** grated onions
 3 **tablesp.** French dressing
 About 1/2 **cup** Chicken-Salad Dressing

Melt butter in skillet; add walnuts and salt; toss over heat 3 or 4 min., or until crisp; cool. Combine chicken and next 4 ingredients. Let stand in refrigerator about 1/2 hr. Then add walnuts (reserve a few for garnishing) and Chicken-Salad Dressing; toss until well mixed but not mashed. Taste; add more seasonings if necessary. Serve in lettuce cups, garnished with reserved walnuts, plus radish roses or ripe olives if desired. Makes 4 servings. Multiply recipe as necessary.

CHICKEN-SALAD DRESSING

1/2 **cup** chicken broth
 1/4 **cup** vinegar
 1/4 **cup** water
 1/4 **cup** chicken fat, or 1/2 **cup** butter or margarine
 5 **egg** yolks
 1 to 2 **tablesp.** prepared mustard
 1 **teasp.** salt
 1/4 **teasp.** pepper
 Dash cayenne
 Evaporated milk

Heat first 4 ingredients in double boiler or saucepan over low heat. Beat egg yolks; stir in mustard, salt, pepper, and cayenne. Add gradually to hot liquid, stirring briskly, and cook, stirring, until thickened. Cool; store in covered jar in refrigerator until needed. Thin with undiluted evaporated milk to suit your taste and requirements. (If dressing seems a bit too rich in chicken flavor, also stir in 1 to 2 **tablesp.** mayonnaise.) Makes about 1 1/2 **cups**.

"ICE CREAM" SALAD

1 **lb.** cottage cheese (2 **cups**)
 6 to 8 **diced** radishes
 1/4 **cup** chopped walnuts
 Shredded lettuce
 "Sundae" Salad Dressing

If cottage cheese is quite moist, drain off excess liquid. Add radishes and walnuts. Chill well in refrigerator or, to speed up process, in freezing compartment. (Do not freeze mixture solid.) At serving time, with measuring tablespoon, heap cheese roughly into balls on shredded lettuce; top generously with "Sundae" Salad Dressing. Makes 4 servings.

"SUNDAE" SALAD DRESSING

3/4 **cup** chilled, drained canned fruit cocktail (or coarsely diced fresh or canned peaches)
 1 **coarsely** diced banana
 1/2 **cup** mayonnaise

Shortly before serving, mix ingredients. Makes about 1 1/2 **cups**, or 4 generous servings.

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TUNA MOLD

1. Soften 1 envelope Knox Unflavored Gelatine in 1/2 cup cold milk.
2. Dissolve thoroughly in 1 1/2 cups scalded milk.
3. Slowly stir into 2 slightly beaten egg yolks combined with 1 teaspoon salt and 1/4 teaspoon paprika.
4. Cook over hot, not boiling, water until mixture coats spoon, stirring constantly.
5. Chill, but do not freeze, until unbeaten egg white consistency.
6. Stir in (7 oz. can) tuna, drained and flaked, 1 teaspoon prepared mustard, and 2 teaspoons lemon juice or cider vinegar.
7. Turn into mold and chill until firm.
8. Unmold and garnish as desired.
9. Makes 6 servings.



1. TUNA MOLD. (About 1 1/2 a serving.) A different main dish, rich with good protein food value, to click with every appetite around your dinner table.

COFFEE SPONGE

1. Soften 1 envelope Knox Unflavored Gelatine in 1/2 cup cold coffee.
2. Dissolve gelatine and 1/4 cup sugar thoroughly in 1 cup very hot coffee.
3. Stir in 1 tablespoon lemon juice and, if desired, 1/4 teaspoon vanilla.
4. Chill or freeze until unbeaten egg white consistency.
5. Gradually beat 1/4 cup sugar into 2 stiffly beaten egg whites.
6. Whip gelatine until fluffy, very thick, fine-textured, and volume has doubled.
7. Fold into egg white mixture.
8. Turn into 2 1-lb. coffee cans waxed paper lined (or use half for a pie filling) and chill until firm.
9. Unmold and decorate as desired.
10. Makes 8 to 10 servings.



2. COFFEE SPONGE. (About 3 1/2 a serving.) A tender, fluffy-textured dessert that can be molded or used as pie filling. If you like coffee, you'll be serving this treat mighty often. Try it soon.

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THE TEXTILE LABORATORY

Shop for Sheets in August

BY TONI FALCONE

If your sheet supply is running low, we have good news for you. The white sale, once confined to the month of January, is now becoming an August feature as well. More and more stores are offering bargains in bed linens at the end of each summer, and the wise shopper can now make thrifty purchases twice instead of once a year.

With these sales as an inducement, take a look at your linen closet. You should have three pairs of sheets for each bed. If you haven't, or if any of your sheets look as though they might not last until January, this is a good time to buy replacements.

WHAT KIND?

Four kinds of sheet are in general use. Each is designated by a number, which indicates the number of threads it contains per square inch. And each kind has its own advantages.

Type 128 is a muslin sheet—that is, it is woven of carded yarn. Of the four kinds, it is the lowest in price; and being relatively lightweight, it's easy to launder at home or economical to have laundered if you pay by the pound. It wears well under ordinary usage.

Type 140, also muslin, is the heaviest and most durable of all sheets, the one that stands up best under the most punishing wear and frequent bleaching.

Type 180 is a percale sheet woven of combed yarn. It combines smoothness and light weight with good durability. It is usually considered the most satisfactory sheet for ordinary adult use.

Type 200, also percale, is frankly a luxury sheet, wonderfully soft and smooth. It is the most expensive and is usually used in guest rooms or for gifts.

WHAT SIZE?

The size of your sheets is another point to consider. They should be wide and long enough to allow for a generous tuck-in. Remember that the lengths shown on labels are torn lengths, so subtract about 5 inches for the hems. Remember too that the average sheet shrinks 5 or 6 inches in length (shrinkage in width is very small), so allow for that also. For the bottom sheet, the fitted type is worth considering.

Some sheets have labels indicating the type of bed they fit, but others merely indicate the size in inches. So here's a check list of sheet sizes to guide you on your next shopping expedition.

Cot size: 54" x 99" or 108"

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Double-bed size: 81" x 99" or 108"

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Oversize: 100" x 120" or 108" x 122½"



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The List

(Continued from page 57)

the nose of a Roman senator. Her well-cut widow's black revealed a figure of heroic proportions, and the diamond brooch at her throat left no doubt about her financial status.

She moved off toward the library, noting with approval the large vase of fall leaves on the console. Everything had to be perfect today, because today, at last, Charlie, her beloved son and heir, was coming home! Still smiling, she opened the second right-hand drawer of the roll-top desk, and there it was: the list.

Mrs. Halloway, of course, made lists and plans for everything. She had not become the richest person in Webster, Illinois, by accident. But this was the most important list in a long and impressive career. She gave it a final glance. Written across the top was "The Most Eligible Girls of Webster," and underneath were ten or twelve names with qualifying descriptions. "Emily Hawkins—fat but healthy, and seems manageable." "Henrietta Stark—reads too much poetry but could be calmed down. But she's too opinionated." "Mabel Elliot—good stock, but has brother in Alaska." And so on.

Mrs. Halloway dropped the paper into the fire, watched it curl into ashes. Charlie's marriage would be sensible, but it must also seem romantic. He must not guess the days of fond but practical thought that had shaped his future. Still, it seemed a pity that such a masterful plan should forever go unsung. Well possibly—just possibly—when she was a very old lady and Charlie had been happily married for years, she would tell him about it, and they would laugh, and he would thank and admire her.

She went out to the limousine in a perfect glow of motherly affection.

IT WAS a brilliant fall day. The sky was clear blue, and the elms and oaks had just started to turn. Mrs. Halloway took several deep breaths. She believed that fresh air cleared the brain, and her brain would have to be exceptionally clear for the next few months. Charlie, being her son, was clever. However he was a man, and Mrs. Halloway had yet to meet the man she could not outwit. She had managed Charlie very well while he was at home, but four years at Harvard and a lively summer in New York had given him ideas. He had spent a great deal of money on heaven knew what—or whom—and lately his letters had been full of pleas for a trip to Italy. Mrs. Halloway had never been abroad, but she knew Italy by reputation and had no intention of letting Charlie be picked off by some scheming countess. She knew better than to refuse him outright however; she had asked him to come home first to get some idea of the business that would soon be his.

There was to be a gay round of parties the minute Charlie hit town—the mothers of Webster were only too glad to co-operate. Then he and Mrs. Halloway would visit the many farms she had acquired and Charlie would settle down in his late father's office at the feed store—an unglamorous but profitable business. Along about Christmastime his attentions would doubtless have

narrowed down to two or three suitable girls. The social life would have dwindled, the weather would be cold and miserable, and the feed store would be at its dreariest. At this point Mrs. Halloway would voice her willingness to finance a long honeymoon in Italy—and let nature take its course. When Charlie returned, he could take over the business and Mrs. Halloway could retire to manage her hoped-for grandchildren. She sighed happily. The remainder of her life stretched before her, as sunny as the street to the station.

The train was late, but finally it steamed in. Two or three men got off, then a woman, and then Charlie.

"Mother!" he called, hurrying over to her, his arms opened wide.

WHEN he had kissed her, she stepped back, a little breathlessly, to look at him. He had not changed—brown hair, brown eyes, an engaging smile—the happy product of sterling ancestry, sound education, and the best tailors. Mrs. Halloway blinked back satisfied tears.

"Dear," she said, "you look wonderful." He grinned and patted her hand. Then there was a peculiar little pause, and suddenly, instinctively, Mrs. Halloway knew that something was wrong.

"Mother," Charlie said, "I—uh—have a surprise for you."

He turned, and Mrs. Halloway noticed for the first time that there was a woman with him.

He put an arm around the woman's shoulders. "Mother," he said, "this is Golden Dupré. We're going to be married."

The shock was so great that for a moment Mrs. Halloway could see nothing. Automatically she thrust out her hand and felt it taken. Then the blackness cleared and she found herself looking straight into the cool green eyes of—The Enemy!

Because she knew at once that this was not at all what she had planned for Charlie. This was no respectable girl of good family. Fine features, pale skin, but eyelashes that hinted of a touch of mascara—and the hair! The hair was unforgivable: blazing red-gold, topped by a velvet toque with amber and sea-green plumes.

"Well," Mrs. Halloway said, "well!"

"I'm so happy to meet you," Golden said in a clear and musical voice.

Mrs. Halloway noted the girl's green velvet suit and the black pearls in her pierced ears. Then she realized that she was staring and that she must get hold of herself quickly. She managed a smile. "Welcome to Webster, my dear," she said stiffly. "I hope you'll like us."

"I know I will," Golden said. "Everything Charlie has told me about you has been wonderful, and I can see it's all true."

By this time Mrs. Halloway had taken several deep breaths and was quite herself again. Two, she thought, can play at that game. She leaned over and kissed Golden's cheek and then wagged a finger at Charlie.

"Why didn't you tell me?" she said crossly. "I'd have had Mary prepare the guest room."

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Relief flooded over Charlie's face; he began to laugh and talk excitedly. Mrs. Halloway glanced at him with pity. What had the poor boy expected—hysterics? A scene? This sort of thing could scarcely be settled on a railway platform. Then she realized that Golden was watching her, smiling as if she had read her thoughts.

After lunch they had coffee in the parlor. The parlor was a very grand room, with brocade drapes and a ceiling mural of scrolls and cupids that had been done by an artist from New York. Over the mantel was a large portrait of Charlie's grandfather, one of the Halloways of New Jersey.

MRS. HALLOWAY secretly hoped the house would make Golden seem ill at ease or awkward. But Golden sat quietly under Grandfather Halloway's stern gaze, a tiny smile still on her lips, her green eyes mysterious and faintly wicked.

"La belle Dame sans Merci," Charlie said fondly. "That's what you look like."

Mrs. Halloway cleared her throat. This was hardly the time for poetry. "Now, my dear," she said, putting aside the small talk that had gone on during lunch, "you must tell me all about yourself. Golden Dupré—that's an unusual name. Are you French?"

Golden shook her head. "Scotch-Irish. My real name is Higgins. I only use Dupré for the stage."

The stage! Mrs. Halloway concealed her shock by pouring another cup of coffee. An actress—it was even worse than she had feared. Somebody, she supposed, married actresses, but she could not imagine who.

"How ever," she asked, "did you two meet?"

Golden glanced at Charlie and they both laughed.

"We met," Charlie said, "one night in Bridgeport when I took Helen Wymore to the theatre, and—"

"You mean Brookling Wymore's daughter?" Mrs. Halloway interrupted. The Wymores were a very fine family.

"I guess so," Charlie said carelessly. "Anyway, we arrived late, just in time for the last act, and sat in a box right over the stage. It was a touring company and they were doing *Othello*. You know the scene at the dressing table, where Emilia combs Desdemona's hair? Well, Desdemona was sitting with her back to us, and her red hair fell almost to the floor, all waves and curls—I tell you I'd never seen anything like it. Helen said to me, 'I'll bet it's a wig.' Desdemona turned around and gave us a fierce look, and I knew she'd heard. So after the show I went backstage to apologize. Desdemona came up to me—it was Golden, of course—took my hand without a word, put it into her hair, and pulled hard. Then she said, 'Now go tell that silly girl you're with that it's all mine!'"

"I was furious," Golden said. "A wig! Can you imagine?"

"After that," Charlie went on, "I didn't go back to New York. I just followed along after Golden. New Haven, Hartford, Springfield, Greenfield, Albany—I saw *Othello* so many times that they made me the unofficial understudy."

"And in Schenectady," Golden said, "he proposed!"

"Well!" Mrs. Halloway said. The thought of Charlie trailing after a theatrical troupe made her almost ill.

Golden gave her a keen glance and then turned to Charlie. "Dearest," she said, "why don't you run along and let your mother and me have a talk? I know she has lots of questions and so have I."

"I don't think—" Charlie began, but Golden stopped him.

"You'd just be in the way—wouldn't he, Mrs. Hallowsay? Women can't ever really talk with a man around."

When he was gone, she turned to Mrs. Hallowsay, her eyes warm and shining. "I really do love him, you know."

Mrs. Hallowsay sniffed, unwilling to grant her anything. "I should think you would. Everyone does. He's a good, kind, attractive boy. It's easy to love Charlie. But I didn't think it would be quite so easy to marry him."

"It took a bit of doing," Golden said. "Marriage wasn't exactly what he had in mind at first."

"My dear girl," Mrs. Hallowsay said, leaping to Charlie's defense, "how could he have had it in mind? The Hallowsays are one of the finest families in the country. I know nothing about your people, but—"

"I never knew my father," Golden said, "and my mother died when I was fifteen. Since then I've made my own way. Charlie knows all about it. I have nothing to be ashamed of."

"I'm sure you haven't," Mrs. Hallowsay said without conviction, "but I want you to answer one question honestly." She looked straight into the girl's eyes. "Would you marry Charlie if he were poor?"

"Certainly not," Golden said. "I've starved long enough to know it isn't glamorous."

Mrs. Hallowsay admired the girl's frankness. She had always liked people who fought in the open.

"One of the secrets of my success," she said, "has been that I never overestimate a man or underestimate a woman. I think we both look at things realistically. As it stands, you have Charlie's love and I have his money."

GOLDEN nodded. "That seems to be it." She gave a sudden and disarming smile. "You don't know what a relief this is," she said. "I was afraid you'd be one of those insipid women who never say what they mean, and it would be days before we got where we've gotten in five minutes."

Mrs. Hallowsay caught back an answering smile just in time. She began to understand what had happened to Charlie. The girl was really delightful. But an actress, she reminded herself, with no father. Even the Hallowsay name could not survive such a disgrace. No, she was completely, utterly impossible.

"Miss Dupré," she said, "I have a plan. You can see, of course, that marriage is out of the question. If you will leave quietly, without fuss, I will give you five thousand dollars and a ticket to New York. I think that is both generous and reasonable."

Golden flushed and jumped to her feet. "I thought you never underestimated a woman," she snapped. "I'd rather die than do that to Charlie."

"If you persist in marrying," Mrs. Hallowsay went on calmly, "I will cut Charles off without a cent and leave my fortune to charity. Charlie's bank balance at the present is somewhere around five hundred dollars, and you know how

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well equipped he is to make a living.” Golden looked at her. “I don’t believe you’d really do it,” she said. “Charlie’s your only son. You couldn’t bear to lose him. You’d weaken.”

Mrs. Halloway considered this. “It is possible,” she admitted, “but not likely. I am a very strong-minded woman. And even if I didn’t change my will, we are a long-lived family. My mother was ninety-six when she died. Of course if you feel you could weather thirty or forty years of penury, with nothing but the faint hope—”

“What if I tell Charlie and let him make the decision?”

Mrs. Halloway shrugged her shoulders. “He is an impetuous boy. He will undoubtedly choose you. But I doubt that either of you would find it a happy choice in the long run.”

Golden stood rigidly, twisting her fingers together.

“Five thousand dollars would set you up very nicely.”

“It isn’t the money I’m thinking of.”

“Well,” said Mrs. Halloway, “if it’s Charlie you’re thinking about, the decision is obvious.”

Golden bit her lip. “Give me more time,” she murmured. “I’ll tell you tonight.” Then she hurried out, and Mrs. Halloway could hear her running up the stairs to her room.

Mrs. Halloway took a deep breath and fanned herself with her handkerchief. It had been a trying half hour, but her long years of being grand had not failed her. Golden clearly believed that she was capable of disinheriting Charlie.

DINNER that night was very gay. Golden wore her bright hair elaborately twisted and coiled about her head. She was dressed in red silk, and about her throat was a garnet necklace that explained what had happened to at least part of Charlie’s large allowance. Her bearing and her manner were impeccable, Mrs. Halloway admitted. With a little toning down she would have made a stunning lady of the house. It was a great pity. Charlie watched her with such worship in his eyes that Mrs. Halloway could scarcely bear to look at him.

“Beauty is truth, truth beauty,” he said, “—that is all ye know on earth, and all ye need to know.” He smiled. “That’s one of the reasons I want to go to Italy, Mother. To visit Keats’ grave.”

“I’m sure it would be very instructive,” Mrs. Halloway murmured. She was beginning to appreciate the difficulties of dealing with an actress. Nothing in Golden’s manner revealed that she had any problem or gave a hint of what her decision was going to be.

After dinner, however, Golden took Mrs. Halloway aside.

“I accept your offer,” she said. “When Charlie goes to the office tomorrow, you go to the bank. I’ll catch the eleven o’clock train to Chicago.”

“I think you are being very sensible,” said Mrs. Halloway. “One thing more. Naturally I must have your word of honor that you will not return to Webster or attempt to write or communicate with Charles in any way.”

“I give you my word,” Golden said. “I only hope,” she added, with her curious little smile, “that you get your money’s worth.”

“I always do,” Mrs. Halloway said stiffly.

At breakfast the next morning Charlie planned the day's activities. When he told Golden he would show her the town, she tactfully suggested he do whatever had to be done at the office first, so that his mind would be free. Mrs. Holloway was forced to admit that, now that everything was decided, Golden was carrying off her part very well. She seemed relaxed and cheerful. Only when Charlie left was her embrace a little too fervent for a two-hour parting. He, however, apparently suspected nothing; he did not even turn back to wave.

AS SOON as he had gone, Mrs. Holloway hurried to the bank and drew out five thousand dollars in cash. Golden was waiting for her in the parlor, her bags by the door. Mrs. Holloway handed her the money. "Bert will drive you to the station," she said.

Golden nodded. She was pale but calm. Bert helped her into the limousine; in a few minutes the purr of the motor had faded down the street, and it was as if Golden Dupré had never been there at all. Only the note she had left for Charlie remained. It was unsealed. Mrs. Holloway hesitated a moment and then opened it. It read simply, "I'm sorry, Charlie—it could never have worked out. Don't try to follow me. Golden"

Charlie took it harder than Mrs. Holloway had anticipated. He was not angry; he was utterly crushed. Mrs. Holloway invited Emily and Henrietta and Mabel and the other Eligible Girls, one by one, to the house. But Charlie scarcely noticed them, and even Mrs. Holloway found that, compared to Golden, they seemed a pallid lot.

Autumn passed, the snows came, and Charlie grew thinner and thinner. His eyes were haunted, his face hollow with misery. He never mentioned Golden, but one day when Mrs. Holloway was in his room she found a volume of Keats' poems opened to "La Belle Dame Sans Merci." Charlie had underlined all the references to the beauty and falseness of the lady and the desperate state of her lover. The implication to Mrs. Holloway was that Charlie himself would soon be nothing but a pile of bones.

That was the final touch.

When Charlie came in from his walk one afternoon, Mrs. Holloway announced that he was sailing for Italy on the next boat; she had wired for reservations. She gave him his ticket to New York and a liberal letter of credit, and when the train pulled out with Charlie on it, she was greatly relieved. She had been suffering from severe pangs of conscience lately. She could only hope that new places and new people would help Charlie to forget.

Charlie spent the rest of the winter and part of the spring in Italy. From there he went to Paris, and in June to London. His letters were friendly but impersonal. Mrs. Holloway became more and more uneasy and began to wish she had kept Charlie at home under her motherly eye. In his state he might do almost anything.

One hot July afternoon when Mrs. Holloway was sitting in the darkened parlor, Bert brought in a letter from London. It was addressed in an unfamiliar hand.

"Goodness!" Mrs. Holloway murmured, her heart beating faster. "I do hope nothing's happened to Charlie."

Bert made no comment.



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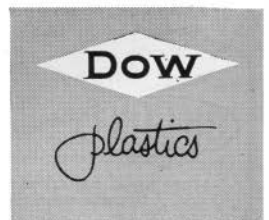
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Mrs. Halloway studied the envelope, half-afraid to open it. The handwriting was delicate and precise, obviously a woman's, and as she looked she realized that after all there was something familiar about it. She frowned, trying to remember whether any of her friends were in London. No. Then who—?

She tore open the envelope.

"Dear Mrs. Halloway," she read. "I want you to know first that I did not break my word. I did not attempt to write or communicate with Charlie in any way. However, I guessed that you would send him to Italy to recover from what would be a dreadful shock, so I arranged with someone before I left Webster to keep me informed of Charlie's activities. I reached Rome just before he did and made no attempt to see him. But I did visit Keats' grave. It is in the old burying ground of the Protestant cemetery—a most romantic spot. I spent much of my time there. And one day who should appear but Charlie! I explained everything, and we were married the next week. Between my five thousand dollars and his allowance, we have had a delightful honeymoon."

MRS. HALLOWAY put the letter down.

Her hands were shaking with rage. The hussy! The scheming, brazen little hussy! She should have known you could never trust a woman. She would get in touch with her lawyer. Her will would be changed!

She glanced at the rest of the letter. "Charlie wanted to tell you at once of our marriage, but I, being an actress, felt that timing was everything and we should wait. Today is, it seems to me, the perfect time. I am writing now without Charlie's knowledge, although I know he will write you when he comes in this evening and hears the good news. But I wanted to be the first to tell you that, next January, you are going to be a grandmother! With love from your new daughter, Golden."

Mrs. Halloway let the letter drop to the floor. A baby. A grandchild. The dearest wish of her heart. Tricked. Tricked and outmaneuvered by a red-headed young nobody.

Suddenly she became aware that Bert was still in the room. She looked at him. His face was in repose, but his false teeth gave him a perpetual, archaic smile that seemed at the moment to be particularly knowing. Mrs. Halloway's eyes narrowed. "Someone" had kept Golden informed of Charlie's movements. "Someone" had been in on the plot.

"I hope it ain't bad news, ma'am," Bert said, peering at her with bland, nearsighted eyes.

Oh, he knew. Mrs. Halloway glared at him.

"Bert," she said, "come along with me to the library. I want you to post a letter."

She swept down the hall, settled herself at the big desk, and reached for pen and paper. The monumental lines of her face softened, and her lips twitched slightly.

"My dear Golden," she wrote. "Another secret of my success has been to know when I am beaten. So when your money runs out, come home. I do hope the child is a girl. Any daughter of yours and granddaughter of mine will probably be the first woman president. Most respectfully yours, Mother Halloway"

THE END

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Between You and Bankruptcy

(Continued from page 13)

incident was a trumped-up attempt to collect damages. Perjured witnesses swore that they had seen the car and noted the license number before the car sped away. This could have been a nasty case. If the owner had lost, he would not only have had to pay heavy damages but would also have been branded a hit-and-run driver. And win or lose he would have had to pay heavy legal fees.

As it turned out, more than \$4,000 was spent to fight and win this case. The car owner didn't have to pay these costs because he was insured; the company didn't mind assuming the costs because the case broke up a vicious fraud ring that had been victimizing insured drivers. But what if the claim had had to be fought by someone who couldn't afford to spend so much to defend himself? There are times when an automobile liability policy is very important even for the owner who never has an accident.

What your automobile liability policy will do. Automobile liability insurance pays for damage done to others, by a specific car, when the owner of that car is legally liable. The damage may be of two kinds: that done to property and that done to people. The policy stipulates the maximum amount it will pay for each kind of damage and requires a separate premium for each. The usual minimum policy pays up to \$5,000 for damage to property; up to \$5,000 for bodily injury to just one person; up to \$10,000 per accident when more than one person is injured. Because of its bodily-injury limits, this policy is often called a "five and ten."

When you have an automobile liability policy, the insurance company will defend you against lawsuits at its own expense. This can mean considerable extra protection, as in the case of the fraud ring where the company assumed over \$4,000 in expenses and would nevertheless have also paid the full amount called for by the policy if the case had been lost. But the idea that a liability policy gives a blanket guarantee that any accident is on the house is perilously wrong.

What your liability policy will not do. The most important fact to remember nowadays (when juries are awarding \$50,000 and \$100,000 for types of injury that used to cost \$2,000 and \$5,000) is that your insurance will not pay more than the amount stated in the policy. If that amount isn't large enough to pay all damages, you will have to pay the rest.

If your policy insures just one car, it does not provide coverage for any others you may own, except, temporarily, a new one. However, you do have protection that is not limited to the particular vehicle mentioned in the policy. For example, if you are responsible for an accident while you are driving a friend's car, your policy will protect you: Or if you buy a new car, it is automatically protected under the policy (for as long as thirty days) until you have time to notify the company. But whether you sell your old car or keep both cars, you must notify the company within thirty days, or your new car will not be insured.

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damage your car may do to your own person or property or, in most cases, to your immediate family. These are all risks that require additional insurance, although coverage for some of them can be added directly to your liability policy.

It is not true that when both cars involved in an accident are insured, each can collect on the other's liability policy. Unless the accident was your fault, your insurance company need not pay the other driver. His company can also refuse to pay you unless you prove that he was legally liable. You may have to sue to do this, and your policy does not cover such costs.

Never say, "It was all my fault, and my insurance company will pay." If you do, those very words will release the company from having to pay anything and will leave you holding the bag. When someone is injured in an accident, it is proper for you to see that everything necessary is done to help him. It is proper to announce that you are insured. It is proper to report the accident exactly as it happened. You don't have to lie or make excuses. If it was your fault, your company will back you up; but let the facts speak for themselves.

A liability policy forbids you to assume responsibility for an accident because often the automobile that seems to have done all the damage is not legally at fault. Even the "innocent" pedestrian may be judged guilty of causing an accident if, for example, he was violating a law against jaywalking. Your insurance does not promise to pay the other fellow; it only promises to protect you from having to pay him.

How much does this protection cost? Though \$48 a year is the average cost of the usual five-and-ten liability policy for a private car, average cost does not indicate much. Rates vary widely, and yours will depend upon the following:

1. How is your car used? A private-car policy costs the least; rates are higher for automobiles used partly or wholly for business. You must be careful about this. If Junior tries to eke out his allowance by using your car to run a part-time taxi service, your private-car insurance won't cover an accident.

2. Who drives? Rates zoom for cars driven by anyone under twenty-five years old, for statistics show that young drivers have the most accidents. If your car is in an accident with a young driver at the wheel, you'll still be covered no matter what rate you have paid. But an owner who "forgets" to tell the insurance company when his children begin to drive the car is not very wise. Every insurance company is most reluctant to reissue a policy to someone with a record of a bad accident and a bad memory.

3. Where is your car kept? In some cities accidents are many and verdicts are high; in other cities there are few accidents and low awards. The people in each territory pay a rate based on the accident experience of the drivers in that territory. Thus in the five-and-ten liability policy for most private cars, the cost of the bodily-injury coverage alone ranges from a high of \$86 a year to a low of \$10 a year. The high is in New York City; the low, believe it or not, Dodge City, Kansas.

4. What amount does your policy pay? The larger a policy, the more it costs, but it doesn't cost as much more as you'd expect. If you have a five-and-ten policy, you can double your protection (\$10,000

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by *Lucina Ball*

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for one injured person, \$20,000 for more than one) for only a 20 per cent higher premium (an extra \$2 if you are paying the low \$10 rate). Each further increase in coverage costs proportionately less, and many car owners pay an extra 54 per cent of that basic five-and-ten rate in order to bask in the sky-high protection of \$100,000 and \$300,000 limits instead of \$5,000 and \$10,000.

This brings us to the big question: How much protection do you need? A policy that calls for maximum payments of \$5,000 and \$10,000 will safeguard you from the costs of perhaps two thirds of all motor accidents. But aren't the others—the ones that might cost a fortune—the ones you most need to be protected against?

A \$25,000, \$50,000, or \$100,000 accident would leave even a rich man in debt; and certainly a five-and-ten policy wouldn't go very far in such a case. In all but two of the thirty-seven states that have passed laws governing the financial responsibility of car owners, a five-and-ten policy is big enough to satisfy the law. But it may not be big enough to satisfy a court judgment—or to satisfy you.

The wonderful thing about an automobile liability policy is the feeling of security it gives you. You know that if you are involved in an accident, your policy will protect you no matter who is at fault. Recent research proves how much that assurance can be worth, for experience indicates that when you take the wheel it is almost as important to be carefree as to be careful.

THE END

Next month: "World's Champion Insurance Policy"

Precautions for Summer

(Continued from page 28)

or are chopped or given a slightly coarser consistency for older children.

Should all fresh fruit be peeled for an older child?

Not if the child can chew well and if the fruit can be washed thoroughly in pure water first. A child who is old enough to enjoy munching on a raw apple will be less likely to choke if it is peeled and left whole rather than sliced.

In hot weather should one keep to special feeding hours?

No. We now believe that infants should not be forced to eat unless they are hungry. Within a few weeks after birth, the baby will usually develop his own schedule. Doctors think it is wise to make as few changes as possible during hot weather.

If a baby has a few loose stools, does this mean that he is going to be sick?

Not necessarily, but his mother should watch him carefully and report to the doctor if the condition continues. A minor infection, a cold, a sore throat, or a new food introduced into the diet may cause a loose stool. Some mothers say that their babies have loose stools whenever they cut new teeth.

What should be done when a bottle-fed baby has thin stools?

Report to your doctor and let him advise you in detail. Many ill babies owe

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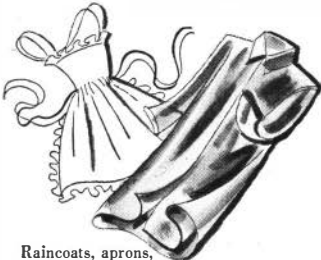
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their lives to the expert medical care given them in the early stages of intestinal disease. In general give special attention to the cleansing of your hands and all utensils used to prepare the infant's food. No hard-and-fast rule can be given as to what to feed the baby. Do not try to carry the responsibility yourself. If you cannot reach your own doctor, try the nearest hospital, public-health nurse, or medical or baby-health clinic for advice.

What should be done about a breast-fed baby's food if he has a few loose stools?

Breast-fed babies are less apt to have severe intestinal upsets during the summer than bottle-fed ones; but when they do have such upsets, they need the same good medical care. Until you can hear from your doctor, it is usually safe to continue breast feedings but to omit supplementary foods and vitamins.

What does the word diarrhea mean?

It comes from two Greek words meaning "to flow through." In the time of Hippocrates, diarrhea was described as "abnormal frequency and liquidity of the bowel movements," a description that is valid today. A most serious type is the contagious epidemic diarrhea that affects the newborn, and every maternity hospital makes a special effort to prevent its occurrence. Any time a baby has diarrhea for more than a day or two, it may become serious. Every mother should do whatever she can to protect her baby from developing this dangerous condition.

Does an infection often start with diarrhea?

Yes. A baby with a cold, infection of the middle ear, or a communicable disease may have loose stools before any other symptoms develop. An infection of the bowels may come from germs in the baby's food, from contaminated water, or from germs transmitted by some adult carrier who is not himself ill. Children or adults with an infection of any sort should be kept away from the baby.

Is there less diarrhea now than there used to be?

Yes. According to the statistics of the Metropolitan Life Insurance Company, the difference in death rates for infants in 1930 and in 1950 is astounding. In 1930 the death rate from diarrhea and enteritis for children up to four years of age was 54.7 deaths per 100,000. In 1950 it had dropped to only 4.8 per 100,000. It is hoped that expert supervision of foods and water by federal and local health departments, medical supervision of infants by doctors and nurses, and increased care by parents can bring this figure even lower.

How soon in a baby's life may sun baths begin?

Your doctor should advise you about this. Usually not until the baby is gaining well and weighs about ten pounds.

When and how should sun baths be given the baby?

Before ten A.M. and after four P.M. (sun time) are the best times. Avoid the heat of day. Sun baths are beneficial if given carefully and with moderation. Start by exposing the baby's arms and legs two or three minutes; then, on succeeding days, gradually work up to exposing the whole body, starting first with



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the back and later the front. Do not let the baby face the sun, glare, or reflected light from water. Sunning time can be increased a few minutes each day until twenty or thirty minutes is reached. Take the baby out of the sun if he seems hot, or if his skin becomes pink.

Is there danger of sunburn?

Yes, and a mother should always be on her guard against this. Blond babies are more susceptible than those with darker skins. Remember that a strong wind can burn as well as the sun. If the baby's skin looks too pink, apply a soothing lotion or cold cream and do not expose the skin again until the redness has disappeared.

Are skin rashes common among infants during summer?

Yes, and it is often hard to prevent them. Some skin diseases, such as impetigo, are caught from other children. A rash from poison ivy usually occurs in older children who wander far afield where poison ivy, poison oak, and poison sumac grow. The most common rash among infants is prickly heat, which is relatively easy to prevent but slow to cure. It occurs in hot, humid weather, especially when the infant is dressed too warmly and his perspiration cannot evaporate easily. The rash may appear as tiny red pimples or small blisters on the baby's forehead or chest, under his arms, or in the fat folds around his neck. You may use a paste of bicarbonate of soda and water, patting it on the areas affected and leaving a white deposit on the skin; or you may apply calomine lotion (without phenol). To prevent this heat rash, dress the baby lightly. During the heat of day, he may wear only a diaper but should be protected from both sunburning and chilling. A light coating of cornstarch or baby powder on the skin may be comforting.

How can one protect a baby from insect bites?

See that your home is well screened. Caution older children not to run in or out of the house at dusk, when mosquitoes are most active and will quickly come in. You may use netting over a baby carriage or crib, but fasten it so that it will not fall down over the baby's face.

Do not keep the infant in a room when an aerosol spray is being used; air the room thoroughly before taking the baby back into it. Make sure the spray has not contacted anything which the baby may handle.

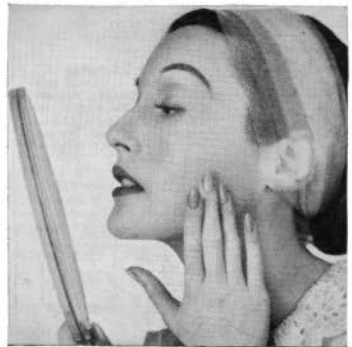
If, in spite of all one's efforts, the baby is bitten by mosquitoes, what should be applied to the bites?

The same remedies used for heat rash can be used for mosquito bites. In countries where malaria-carrying mosquitoes abound, it is extremely important to keep the baby from being bitten; but in most areas in the United States, malaria is rare. The common mosquito is an annoyance; some infants react to the bites, while others seem to be little bothered by them.

Flies, on the other hand, are known to carry disease, and you should protect the baby and your home from them. Be especially careful that flies do not have access to the baby's food, do not alight on his bottle's nipple, his feeding utensils, or his food.

THE END

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Outside—embedded dirt is lifted from pore-openings. *At the same time*, your skin is given special smoothing oil and moisture.

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Soft-cleanse—swirl Pond's Cold Cream all over your face and throat. Tissue off well.

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No Risk On Your Part

The World of Children

(Continued from page 44)

Boys' Chorus

Youngsters who join the world-famous Tucson, Arizona, Boys Chorus don't have to confine their singing to the shower or bathtub. Their voices are heard ringing across Grand Canyon, coming from New York's Town Hall, even spanning the country on coast-to-coast radio and television broadcasts. In addition to familiar Western songs, the boys sing major classics, sprightly folk music, novelty numbers (in Spanish), and gay comedy songs. This unique boys' chorus, directed by Eduardo Caso, is composed of approximately thirty voices; there is also a junior group in which about forty more boys train for admittance to the main group. The chorists, ranging from eight to fifteen years of age, represent every elementary and junior high school in Tucson, do all their rehearsing in their spare time. To keep a regional flavor while on tour, the chorus furnishes its own scenery (usually a background of cactus) and dresses in colorful blue-and-red cowboy outfits and the inevitable sombreros. Founded in 1939, the Boys Chorus is a successful experiment in community development and a gift from the people of Arizona to music lovers everywhere. The nonsectarian, nonprofit organization is dedicated to the advancement of the boys themselves.

Children's Fairyland

Many children can boast about having their very own parks with swings, seesaws, and wading pools; but youngsters who live in Oakland, California, can proudly say that they have a park where dreams come true—if they dream about Mother Goose and fairy-tale characters. On the two oak-shaded acres of Children's Fairyland, the make-believe world of "Goosey, Goosey Gander," "The Three Little Pigs," and "Hickory, Dickory, Dock" becomes real indeed. There are lifelike castles, floating arks, and an assortment of animals that are neither stuffed nor stuffy. After paying 9¢, children enter the park through a four-foot-high door in the house of the Old Woman Who Lived in a Shoe. Grownups pay 14¢, must stoop to get in, and may not enter at all unless accompanied by a person under twelve! Most popular of the storybook characters is Willie the Blue Whale: Children can walk into his mouth, slide down his tongue, and see the goldfish swimming in his aquarium-like stomach. On holidays and weekends there's additional magic: a Ferris wheel filled with toys and a mechanical snow man at Christmastime, an apple-bobbing contest at Halloween, a story lady on summer Saturdays, and a sugar-plum tree that spouts gumdrops for a youngster's birthday celebration. The magic wand that created this Disneylike wonderland? A \$55,000 public subscription and the co-operation of the Oakland Park Department. The result? Joy and delight for over a million children. Parents who can't take their youngsters to Oakland will be glad to know that there is a twenty-minute color motion picture entitled "Fairyland, U.S.A.," which can be borrowed free of charge by any school or interested group.

Junior Rembrandts

In summer, Laguna Beach, California, youngsters are likely to come home from their free-for-all covered with black-

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Like to swim?

IT'S SAFE ANY DAY WITH MEDS TAMPONS!



4 out of 5 doctors report it's safe to swim on "those days" (according to a recent national survey of 900 leading gynecologists and obstetricians). Naturally, the water should not be too cold . . . and you should use Meds, the sanitary protection that's worn internally.

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Meds * Meds * Meds * Meds * Meds

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and-blue (and green and red) marks; but the cause is not fighting, it's painting. In the Free-for-All Junior Art Classes, held outdoors each afternoon as a part of the annual Laguna Festival of Arts, one hundred boys and girls from kindergarten to high-school age roll up their sleeves and paint. The purpose: creative self-expression. The result: hundreds of uninhibited examples of contemporary art. With the art materials supplied them, children do water colors, charcoal sketches, even portraits in oils, and then hang them on clothesline or tack them on a nearby board fence with jumbo thumbtacks. For previously recognized junior Rembrandts there is a Junior Art Gallery (a temporary building set up each year for this purpose) where the art work of Orange County youngsters is viewed by more than sixty thousand visitors. Pupils work all year in their schools on pictures they send to the gallery. Last year, out of 1,220 paintings submitted, 286 were chosen by the jury for the exhibition.

Circus at the Seashore

To children from coast to coast "the biggest show on earth" usually means a circus complete with juggling acts, pretty costumes, and an animal side show. But children who spend their summers on the coast (seashore to them) can have a continual circus of animal life that might better be called "the biggest show right on the earth." In *Wonders of the Seashore* (Dodd, Mead & Company, \$2.50), Jacquelyn Berrill acts as a colorful and informative ringmaster for an eight-year-old-and-up audience. She writes about such performers as the father sea horse who carries his babies around in a cradle made of his own fins, the rock barnacle that lies on its back and kicks food into its mouth with its feet, sea anemones that have the shapes and colors of flowers, and tiny sea animals that light up at night like stars. For youngsters who are full of why's about the seashore, Clarence J. Hylander, in *Sea and Shore* (The Macmillan Company, \$3.00), answers questions like "Why are there oceans?" "Why is the sea salt?" and "Why are most seaweeds not green?" He includes descriptions and pictures of the many different kinds of plant and animal (such as sea lettuce and other seaweeds, cockles, mussels) a young beachcomber may find.

Good Reading

Ages 3 to 5: *Tenggren's Tawny Scrawny Lion*, by Kathryn Jackson (Little Golden Books—Simon and Schuster, Inc.)

Ages 6 to 9: *Willie Without*, by Margaret Moore (Coward-McCann, Inc.)

Ages 10 to 12: *Rockets, Jets, Guided Missiles and Space Ships*, by Jack Coggins and Fletcher Pratt (Random House)

Good Listening

Ages 3 to 5: *Fog Boat Story*, told and sung by Denise Alexander, David Anderson, Norman Rose, and Lee Sweetland (Children's Record Guild)

Ages 6 to 9: *Heroes of the West. Vol. 1: Buffalo Bill and Kit Carson*, told and sung by Gene Autry (Columbia)

Ages 10 to 12: *The Masked Marauder*, featuring Roy Rogers (RCA Victor)

THE END

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Stops Odor Instantly! Checks Perspiration More Effectively!

From Colgate—world's largest makers of beauty products—a spray deodorant you can use with confidence! A squeeze of the Veto Spray bottle—and you have all day protection against underarm odor and perspiration! Use it daily!

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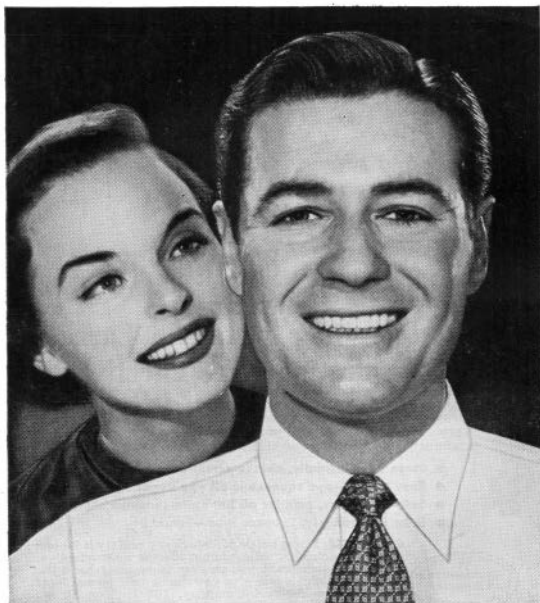
More mothers use Evenflo for their babies than all other nurseries combined. That's why no baby shower gift is more appreciated than the 40-piece Evenflo Layette Feeding Set. Contains feeding essentials for baby's first year plus generous package of Evenflo Brushless Cleanser. Set comes in pretty blue and mauve box, ready to gift wrap, at baby shops, drug & dept. stores.

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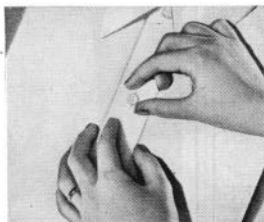


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Arrow's anchor-stitched buttons will not pop, chip or discolor. They keep their gleaming, bright whiteness for the life of the shirt. And everyone knows what a long time that is.



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ARROW SHIRTS

Give him a lift...
Give you a break!

Cluett, Peabody & Co., Inc.

See Good Housekeeping's Advertising Guaranty—Page 6

CALLING ALL TEENS,



TO THEIR SEWING MACHINES



Patterns

GOOD HOUSEKEEPING FASHIONS

3954

Teen-age Nancy in a dress she made from Simplicity Printed Pattern 3954. Teen sizes 10 to 16. 35¢. Size 12: 3¾ yards for dress, ½ yard for detachable collar and cuffs. Both, 35" fabric. On page 178 we tell how she made the dress. On the following pages Nancy models more clothes. Bates Disciplined cotton, used for dress, is at Bloomingdale's, New York; Burdine's, Miami; The Halle Bros. Co., Cleveland; Schuneman's, St. Paul; Bullock's-Downtown, Los Angeles.

Order Simplicity Printed Patterns from your dealer or Good Housekeeping Pattern Dept., 57th St. at 8th Ave., N. Y. 19



3955

Bigger and Better
REMNANTS

**BIGGER
EYES
FOR
NEEDLES**

*The French seam
must go*

3915

Photographs by James Abbé, Jr.

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174

She'll go back to high school in a wardrobe she made

As perfect wardrobe mates for the dress shown on page 173, 13-year-old Nancy chose the three teen-ager's costumes shown here. Opposite page: Pert young blouse and skirt. The blouse is Simplicity Printed Pattern 3955. Teen sizes 10 to 16. 35¢. Size 12: 2¼ yards of lengthwise-stripped material for blouse (Nancy wears red-and-white-striped Dan River cotton), ¾ yard white cotton for collar and cuffs. Both, 35" fabric. The skirt is Simplicity Printed Pattern 3915. Teen sizes 10 to 16. 35¢. Size 12: 3¾ yards of 35" fabric (here, Crompton red corduroy). The Dan River cotton is at Bloomingdale's, New York; Schuneman's, St. Paul; Younker Bros., Des Moines; The Crompton corduroy is at Bloomingdale's, New York; Burdine's, Miami; Schuneman's, St. Paul; and Bullock's-Downtown, Los Angeles.

3956



Hat by Madcaps
Pouch bag by Belmo

3958

Above: Smart suit. Simplicity Printed Pattern 3958. Teen sizes 10 to 16. 35¢. Size 12: 1 yard for skirt, 1½ yards for jacket. Both, 54" fabric. Nancy chose to wear gray Botany wool flannel. It is at Bloomingdale's, New York; Burdine's, Miami; The Halle Bros. Co., Cleveland; The Dayton Co., Minneapolis; Schuneman's, St. Paul; The Emporium, San Francisco; Bullock's-Downtown, Los Angeles.

Right: Party dress. Simplicity Printed Pattern 3956. Teen sizes 10 to 16. 35¢. Size 12: 3½ yards for dress (Nancy's is Amer-Mills acetate-and-rayon faille crepe), 1 yard for dickey. Both, 39" fabric. The Amer-Mills fabric can be bought at Burdine's, Miami; Schuneman's, St. Paul; and The Dayton Co., Minneapolis.





Above: Simplicity Printed Pattern 3961. Sizes 1 to 6. 35¢. Size 5: 2¼ yards of 35" lengthwise-striped fabric for dress, 2½ yards of 35" fabric for apron.

Extreme right: Simplicity Printed Pattern 3964. Sizes 7 to 14. 35¢. Size 10: 3¾ yards for dress, ¼ yard for collar, 2½ yards for petticoat. All, 35" fabric.

Right: Simplicity Printed Pattern 3963. Sizes 7 to 14. 35¢. Size 10: 3 yards of 35" quilted fabric for jumper, 1½ yards of 35" fabric for blouse.

To make for the grammar- school delegation





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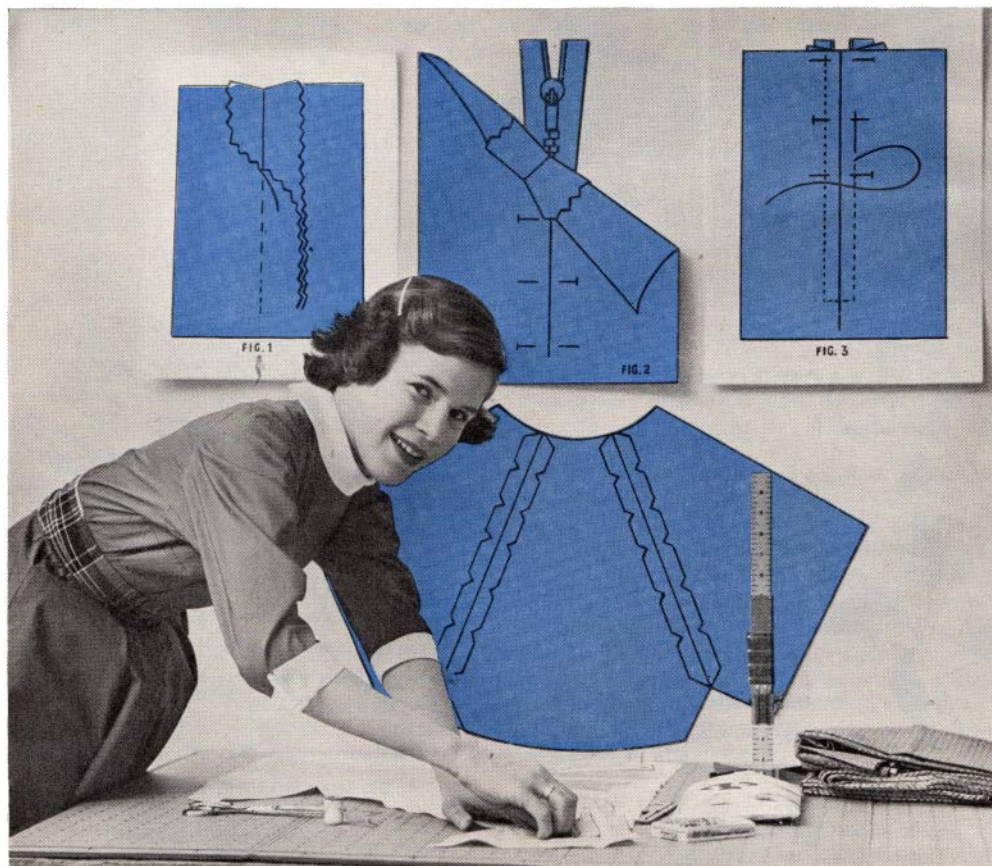


ELIZABETH C. RAMSAY,
DIRECTOR

A teen-ager makes her first dress

On page 173 we showed you teen-ager Nancy modeling a dress she made. Here is a helpful description of her steps in making it.

STEP 1. CHOOSING PATTERN AND FABRIC. Nancy looked for a style that would not pose difficult fitting problems. She liked Simplicity Printed Pattern 3954, which is made with two big pockets set in the side seams. It provides for three variations: attached or detachable collar and cuffs, a belt or cummerbund, and addition of a weskit. When Nancy went to buy the pattern, she knew her waist, bust, and hip measurements. She checked them with those listed in the measurements chart on the first page of the Simplicity Printed Patterns book and found that the Teen Age size 12 was her size. For her fabric Nancy selected a brilliant-red plain-weave cotton. At the same time she bought matching red thread, a zipper, seam binding, white waffle piqué for the collar and cuffs, and plaid cotton for the cummerbund. (Continued on page 180)





*...right and
bright
for school*



LOOK FOR THIS TAG

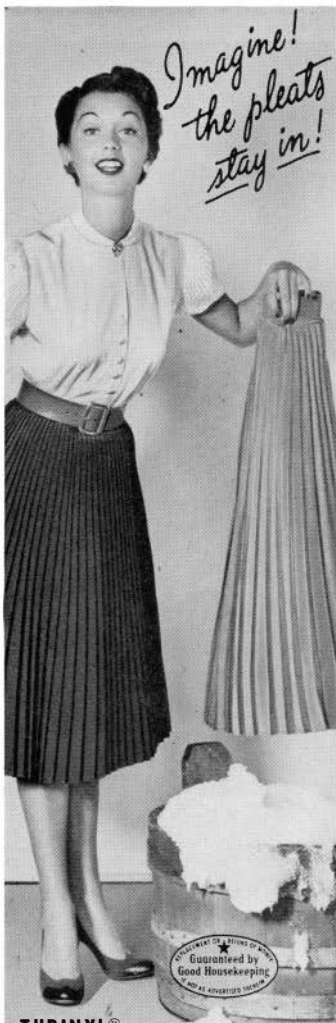
... it's your assurance of high quality gingham, beautifully woven in a variety of lovely colors and original patterns. Mission Valley is the kind of gingham designers like to work on and mothers love to have their children wear. Colorfast . . . Mercerized . . . Sanforized—easy to launder and always looks so crisp and fresh.



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STEP 2. EQUIPMENT AND SUPPLIES. Next Nancy assembled a supply of sharp pins, good cutting shears, a tape measure, thread, needles, and thimble; then she made sure the sewing machine was in good working order. For a large, smooth surface she used a cutting board (shown on page 178) marked in 1" squares for easy measuring.

STEP 3. ADJUSTMENTS. Nancy measured the pattern, including skirt and sleeve lengths, to make sure that her measurements matched those of the pattern. That was the time she would have made adjustments if any had been needed.

STEP 4. STUDYING THE DIRECTIONS. This is an important step. In each pattern envelope there is a primer of directions that shows how to lay the pattern on the fabric and gives special layouts for different size ranges and fabrics of different widths. Nancy drew a red circle around the layout for her size and fabric width so that she could follow it easily. She also studied all other directions.

STEP 5. CUTTING OUT THE DRESS. Nancy pressed the fabric and the pattern pieces so that they would lie flat while she pinned the pattern to the fabric. On each pattern piece there is a plainly marked line that is placed on the straight of the fabric (with the grain). To locate a pattern piece on the fabric, Nancy first pinned both ends of this line to the fabric, measuring from the ends of the line to the selvage to make sure it was pinned absolutely straight. When this grainline is straight, the dress will hang properly. When cutting, Nancy slid the lower blade of the shears along the cutting board so as not to raise the fabric off the board. To transfer the pattern markings for darts, seamlines, buttonholes, etc., she used tracing paper with a tracing wheel, a sure method for a beginner.

STEP 6. SEWING. Nancy found the instructions for putting the dress together clear and easy to follow. The general directions suggest running a row of stitching $\frac{1}{2}$ " from all curved and bias edges to keep them from stretching. Nancy did this so that there would be no chance for the neckline, top of skirt, and seams to stretch out of shape. When sewing the seams, Nancy had a little trouble staying on the $\frac{5}{8}$ " sewing line and sometimes ran off the edge of the material; but she overcame this tendency after having to open and re sew one or two sections. She sewed and pressed all the darts as instructed and pressed the seams open. The diagram under Fig. 2 on page 178 shows how to clip curved raglan seams so that they will lie flat. When making the cuffs, Nancy found it was important to follow the directions exactly or the cuffs wouldn't fit the sleeves. She used the buttonhole attachment of her machine to make the buttonholes on the cuffs.

STEP 7. ZIPPER CLOSURE. The dress closes at the back with a 22" zipper. For this Nancy bought a seam-thin zipper so that the closure would be as flat, flexible, and inconspicuous as possible. The diagram on page 178 shows the steps involved in making a slot-seam placket. Fig. 1 shows the placket opening basted shut. After doing the basting, Nancy pressed the seam open, then turned the dress to the right side. Fig. 2 shows how she centered the basted seamline over the closed zipper, then pinned the edges of the seam to the zipper tape, easing the tape as she pinned it to the seam so that it would not pucker when sewed. The sewing can be done either by hand or by machine using a zipper foot. Nancy decided to sew by hand and stitched as shown in Fig. 3, using two rows of small evenly spaced running stitches all around the zipper to hold it securely (one row of backstitching can be used instead).

STEP 8. FINISHING TOUCHES. Nancy hemmed the dress according to directions. She made a cummerbund of dark-plaid cotton fabric, following pattern instructions. Then she attached the white collar and cuffs. When she had finished the final pressing, she was completely delighted with her handsome new dress. And she's looking forward to wearing it often to high school.

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D) Blouse; 1¾ yds. Mimosa Indian Head. Flared skirt; 1¾ yds. Cadet. McCall's pattern #8743. Cost to make, about \$3.40.



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makes these "made to behave" dresses in violet with lilac or Biscay blue with aqua. Sizes 3 to 6x, about \$6.00. Sizes 7 to 14, about \$8.00. At stores listed.



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 *Bates*

DISCIPLINED FABRIC®

Intestinal Obstruction

(Continued from page 18)

A child under three may develop an obstruction called intussusception. This is produced when one part of the bowel is telescoped within another portion of it. The condition occurs suddenly. A child cries as if he had a sharp cramp. The pain then goes away, only to return. If the child has a bowel movement after this, he passes some blood. Although he has no fever, he looks very sick and sometimes has the appearance of being in a state of shock. Often a physician can feel the mass in the child's abdomen.

THE severity of the symptoms of intestinal obstruction depends upon its cause. When the cause is a strangulated hernia or adhesions, pain comes on suddenly. A person may go to bed feeling as fit as he ever has in his life, and then wake up with excruciating cramplike pains that come in waves. He will vomit and be unable to have a bowel movement. His abdomen may be swollen.

If a growth is plugging the intestine, the signs may be slight at first, with the patient becoming increasingly uncomfortable over a two- or three-month period. He may feel full and distended, develop constipation, and then begin to have pain—all depending on whether the obstruction is partial or complete.

The symptoms of obstruction in the small and the large intestine differ somewhat. When the stoppage occurs in the small intestine, the patient experiences a sudden onset of violent cramps, vomiting, and cessation of bowel movements. Later he suffers a distended abdomen. When the stoppage occurs in the large intestine, the patient first notices increasing constipation, characterized by bowel movements that at first are difficult and finally are impossible. He even stops passing any gas. He has cramplike pains and his abdomen is distended early in the development of the obstruction.

Because constipation is often a significant symptom of cancer or obstruction in the large bowel, any persistent change in bowel habits should be a signal for an appointment with the doctor. The sooner he can treat either one, the more likely the patient is to save his own life or, if the obstruction is benign, to cope with it before it becomes ominous.

Diagnosis of intestinal obstruction must be made not only speedily but accurately as well, since other conditions such as gallstones, inflammation of the pancreas, and even a very tense nervous condition can produce the same symptoms. In a case of partial obstruction, it may be possible to delay treatment a few days; but with complete stoppage, immediate attention may be urgent. Intestinal obstruction used to be a frequent cause of death, and mortality is still high in neglected cases. In recent years, however, medical science has learned to diagnose and cure it. But the patient must give science a chance.

When the patient comes to a good hospital or clinic, the doctor may order an X ray of the abdomen. Then he gives the patient a thorough physical examination. He checks to see whether the patient has a strangulated hernia or any scars that indicate previous surgery. He touches the abdomen to see whether it is tender. And he checks the patient's temperature and pulse. The general examination, the X ray, and the laboratory studies tell the

doctor how much of an emergency the case presents.

If the blood supply has been cut off, if gangrene has developed, or if the intestine is perforated, the doctor must operate at once. But if the situation has not progressed to the danger point, the doctor may spend more time on X-ray diagnosis and preparation for treatment.

When adhesions are causing an obstruction but the bowel is still healthy, the doctor passes a mercury-weighted tube through the patient's nose down to his stomach. (This new device is one of the most valuable inventions of modern medicine.) In the majority of cases the motion of the stomach will carry the tube into the intestine. Then the gas and fluids are sucked up out of the bowel through the tube, much as water is pumped out of a boat. When the pressure is relieved in this way, the intestine is likely to straighten itself out.

The doctor keeps the tube in the intestine for about twenty-four hours. If the technique is going to effect a cure, the patient will be greatly improved by this time. To find out whether or not the tube has been completely effective and has taken care of the obstruction, the doctor clamps the tube but lets it remain for a time in the stomach. If the patient still feels as well as can be expected with the tube inside him, if he has no pain and no longer has a distended abdomen, the physician removes the tube.

If a patient is not cured by this treatment, the doctor must operate. And there are times when the tube cannot be employed because it will not pass through into the intestine. But in many cases the tube will relieve the obstruction.

Once in a while obstruction caused by adhesions may recur, but the vast majority of patients go through the experience only once.

IF THE obstruction is caused by a strangulated hernia, the doctor puts the intestine back in its place. At the same time he repairs the hernia to prevent a recurrence of the condition.

The surgery for an intestinal obstruction may be fairly simple or it may be highly complicated. The doctor may merely cut an adhesion or untwist the bowel. If, however, he finds that the obstruction is caused by a tumor, he must remove it, then take a segment of the bowel out and piece the rest together again. Also, if he finds at the time of surgery that the blood supply has been so seriously affected that a portion of the bowel will not live, he must similarly cut out the part of the intestine that has been affected, then fasten the healthy portions together.

There is no denying that, whatever the treatment, intestinal obstruction is an extremely unpleasant affliction. Although treatment by tube is far more desirable than surgery, the patient undergoing it is very uncomfortable. With either tube treatment or surgery, the patient must be fed intravenously; that is, through a needle inserted in a vein. He often needs a blood transfusion too.

The patient is up and about soon after an operation for intestinal obstruction. When he goes home, he needs only the care he would have after any other major operation.

THE END

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Now There's a New Law about Furs

(Continued from page 49)

the name. However, to guide you in making your selection, the law provides that the country of origin of the skins shall appear on the tag, and reliable stores will tell you which regions produce the best Persian lamb. For example, the Shiraz region in southern Iran produces a mediocre fur that has some of the characteristics of fine Persian lamb but not its good wearing qualities, and therefore should have a lower price tag than the better-patterned, tightly knuckled Persian lamb.

The law provides that all the required information must appear on one side of the tag. The store may, if it wishes, use the reverse side of the tag to instruct you how to care for furs, or what to do about storing and repairing them, but no wording may be used that will in any way mislead you in your purchase.

When you have your coat restyled or repaired and new material is added, the furrier must state on your sales check the true animal name of the added fur and its country of origin. He is not required to put a tag on the garment inasmuch as it is your own garment, not a new one.

But no law can fully protect you where the quality of the fur you buy is concerned. To protect yourself, first of all be sure that the store where you go shopping for furs is well known to you and to your friends as reliable. By a reliable store we mean one that will tell you the truth and stand in back of its statements. Next, learn the difference between good-quality and poor-quality fur by carrying on a little research of your own, as you do for the myriad other commodities you buy for yourself, your family, and your home.

HERE are a few hints to help you judge fur. Wild animals have two kinds of hair growth: a fine down called fur fibers and long, pointed, springy hairs called guard hairs. The best-quality fur is taken in the wintertime, because it is then that the animal puts on its greatest abundance of fur fibers in order to keep warm. In the fall and in the spring its fur fibers are not so abundant and the guard hairs are therefore more prominent; they lie down, giving the fur a flat appearance. The leather side of the skin is also at its best in the winter season; in the off-season it is poor textured. Off-season skins will not stand up to wear as well as winter skins.

Domestic animals such as the lamb, the kid, and the pony do not have this double hair growth; they have either wool or one type of hair only. The value of such a skin is established by its characteristic curl or pattern. For example, the Persian lamb that has tightly knuckled curls lying flat in a pleasant, unbroken pattern is considered the best type and brings the highest prices. Loosely curled skins with an interrupted pattern are worth less. Another thing to note is the texture of the wool. Coarse-textured wool will give much longer service and better wear than wool of a soft and silky texture. So you will have to decide whether a silkier texture or longer wear is more important to you. The coarse-textured Persian lambs have thicker skins; this means that a coat

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made from their fur will be heavier than one made from silkier-haired lambs.

Mink is another fur that requires careful selection. Wild mink are found in many sections of North America. Their environment, including food and water, has a good deal to do with the texture, thickness, and coloration of their fur.

Ranch-mink skins are more uniform in color, texture, and weight. And because of the great advances in the study of applied heredity, almost any shade of color from brown-black to pure white is now obtainable, including shades of pale blue, light and dark gray, and even pale lavender.

Both wild- and ranch-mink furs come in different qualities. The best winter-caught skins are called first quality, or Number Ones, in the trade. Skins caught earlier or caught later are called second quality, or Number Twos. These out-of-season skins have a very thin covering of fur fibers and sometimes weak, limp guard hairs that have a tendency to lie flat instead of standing up fluffy and lively. Retail stores do not generally tell you the grade of a fur, but you might do well to ask whether the skins you are buying are Ones or Twos.

A properly made mink garment has evenly spaced seams on the back of the skins. Usually you can examine these seams, because the lining of a mink garment, as a rule, is left open at the bottom.

THE END

The Great Lesser Lights

(Continued from page 115)

talk!—about their own musical ideals.

Mussorgsky was carried away by the enthusiasm and decided to become a composer. Shortly after this decision his family lost their money; and at the age of twenty-four Mussorgsky, for the first time, had to earn his living. He got a small clerical post in the government service. Five years later, after starting but not finishing two operas, he began to compose his masterpiece, *Boris Godunov*. He finished the first version in less than two years; it was ready in December of 1869, three years after Tolstoy wrote the last lines of *War and Peace*. Mussorgsky introduced the work to a small circle of friends, who encouraged him to submit the opera to the Maryinsky Theatre in St. Petersburg. The usual voting method there was with black or white balls. Seven men voted on the opera; six black balls were dropped into the basket—and one white one. One wonders: Who dropped the white ball?

The objections against the opera were that it lacked love interest, the chorus was too important, and there was no feminine role. Mussorgsky set to work revising *Boris*, adding an entire act and introducing a love scene. Three scenes of this second *Boris* were performed with great popular success, and Mussorgsky was sure the time had come for celebration. His friends met at Rimsky-Korsakov's house for a champagne supper to drink to the success of a complete performance. But once again the committee of the Maryinsky Theatre judged Russia's greatest opera not worthy of performance.

But now Mussorgsky received unexpected help from a determined woman, Madame Platanova, the most popular

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opera star of St. Petersburg. She decided that Boris must be given a hearing, and she made its performance a condition of her signature to a new contract with the opera house. So Boris was performed, with much applause from the public. And yet it made enemies. Many critics disliked it; both the imperial family and opera-house management were disturbed by its "democratic elements." Eventually it was shelved.

ONLY seven years elapsed between Boris' fleeting success and Mussorgsky's death. He was still to compose *Khovanshchina* and *The Fair at Sorotchintsi*, though he finished neither. He had previously composed beautiful songs and two smaller works: the orchestral piece "A Night on the Bare Mountain" and the fantastically brilliant piano work *Pictures from an Exhibition*, which we also know in the orchestral transcription by Ravel. Boris, however, was the only major work that Mussorgsky completed, and even this is usually given in a modified version, which Rimsky-Korsakov completed many years after Mussorgsky's death. In this new version Boris was presented on the opera stage in 1904 with Chaliapin in the title role. It triumphed—and so did Chaliapin.

Mussorgsky's last years were steeped in disappointment. The man's personality became more and more difficult. His manner still showed his aristocratic upbringing, but he was capable of selling both furniture and clothes to haunt the taverns. He never married.

Had it not been for the support of a few friends who gave him a small pension, Mussorgsky would have been destitute. Desperately he worked on two operas at once. At the beginning of his forty-second year, he was taken to a hospital. There the Russian painter Repin saw him and painted a portrait of him, an unforgettably sad picture—hair unkempt, nose red and swollen, eyes wild with the look of an outcast. Two weeks later he was dead.

Boris is a work of rich vitality and magic power. Though it disappears from the repertoire for a number of seasons, we all know that it is waiting in the wings, a challenge to a great singing actor. Sooner or later someone takes up the challenge and Boris is staged again. After Chaliapin there was Pinza, and now there are several newcomers who want to undertake the monumental role. After several seasons without Boris, next season there will be Boris all around. The New York Metropolitan Opera will give it in the original Mussorgsky version; the Rimsky-Korsakov adaptation will be performed in San Francisco; and a concert performance has been announced by the New York Philharmonic-Symphony Orchestra. At least two new recordings of Boris are planned.

The man who put the white ball in the voting basket has been vindicated.

THE END

A WONDERFUL BOOK ON MUSIC

George Marek, Music Editor of Good Housekeeping, has written exactly the right book for people who enjoy his articles in this magazine. Available at all bookstores, Price, \$3.50. *The Good Housekeeping Guide to Musical Enjoyment.*

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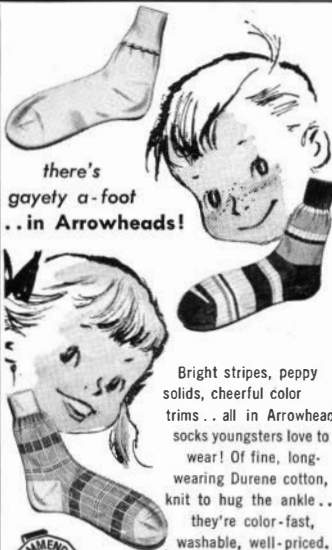
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Assignment in Hollywood

(Continued from page 17)

Squeaky has no troubles now. He has been adopted by a family who love him greatly, and best of all, he has an enormous yard with plenty of stationary burying space.



Doris Day, Ronald Reagan, and Frank Lovejoy have gained new importance with their respective small sons. All three, who star in *The Winning Team*, the story of the great pitcher Grover Cleveland Alexander, have now worked with some of baseball's top players.

Not only have Terry, Michael, and Steve something to brag about to their pals, but they have proof to substantiate their tales. Bob Lemon of the Cleveland Indians, Peanuts Lowrey of the St. Louis Cardinals, Irv Noren of the New York Yankees, Jerry Priddy of the Detroit Tigers, Hank Sauer of the Chicago Cubs, Al Zarilla of the Chicago White Sox, and Gene Mauch of the St. Louis Browns, when not actually before the cameras, spent much of their time autographing baseballs. Although youngsters asked for their share of autographs, cast and crew of the picture as well as hairdressers, script girls, wardrobe women—and even producer Bryan Foy and director Lewis Seiler—brought balls for signatures. As closely as can be estimated, these big-leaguers signed about twelve dozen balls!



Art is art, but appetite is appetite, especially to a six-year-old. Young Angos Perez, radio's famed Quiz Kid, proved this on the set of *Lydia Bailey*, Technicolor dramatization of Kenneth Roberts' popular novel. Our case in point occurred during the filming of an important scene, when flames billow in through the windows of a mansion.

In this sequence Charles Korvin runs into a fire-licked room. He removes a pistol from a desk, hides behind a door. As Dale Robertson and Anne Francis come into the burning room, he pulls the trigger. But as he fires, young Angos Perez runs into the scene; the bullet hits him and he falls dead.

Jean Negulesco, the director, explained how the mansion, which covered almost an entire sound stage, was to be burned, piece by piece. Eighteen firemen stood by with hoses to water down the players in case their clothing should catch fire; flames were shot out of long canisters of oil; and the scene began.

When it was finished, Negulesco saw Angos still lying on the floor.

"He's hurt! Get the nurse!" he barked.

But Angos' mother said, "No, Mr. Negulesco, he's all right. He's still playing dead. Angos, get up!"

But Angos did not get up. When a man's dead; he's dead; so the lad had to be carried out. He was limp all over, playing his death scene like a Barrymore. It made no difference that the cameras were no longer turning.

"My heavens!" said Negulesco. "I can't bear to look at him. How do we bring him back to life?"

Anne Francis proved herself a good psychologist. "Perhaps a candy bar might do it," she suggested.

Angos opened his eyes wide. He was no longer even a little bit dead—for appetite is more important than art!

THE END

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How To Read a Road Map

(Continued from page 42)

larger cities. Hills are indicated by what look like embroidered scallops—hachures.

By carefully noting these symbols, and others, you should be able to select the good highways and avoid the big cities. If driving time is important to you, you'll do best by using numbered routes (so easy to follow); by avoiding winding or hilly roads; and by keeping away from congested areas and certainly from road construction, which most oil-company maps indicate.

To know what roads are being repaired is one reason you should keep your map library up to date. Route numbers are sometimes changed, ferries abandoned, bridges built. Notice the date on the next map you consult. With many new road maps available every year, it's foolish to run the risk of using old ones.

Most maps indicate three classes of road—first, second, and third. The first-class road is wider, smoother, and straighter than the other two; it is always a paved highway.

The second-class road may be practically as good as the first class and is, in any case, a dependable, all-weather road, especially if it's a numbered route.

The third-class road is often unimproved and is usually used by local drivers. Unless you're exploring or looking for scenic beauty, avoid these roads if you are a stranger. There are also unnumbered roads that join together two numbered ones. These may prove confusing to find and to follow, especially after dark.

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WARNING: Never look at a map while you are driving! If you want to consult with your passengers about a route, or if you are alone, pull over to the side of the road and stop.

The most satisfactory way to use a map is to study it before you leave home (or each night on a long trip), then refold it, with the section you are most likely to refer to on top, and fasten it with a clip. Under the clip (especially if driving alone), I like to put a piece of paper with a simple outline of my trip. It might read "Route 12, twenty-five miles to join 67; six miles on 67; then right on 97 to Smithtown; left to Millerville." Use route numbers where they exist, town names on unnumbered roads. Also, if you like, jot down landmarks such as state borders or airports. Note mileages (adding together the small numbers between towns). Then, with a quick look at your speedometer, you'll be able to estimate your progress and be ready for major changes.

Beware of the fact that route numbers sometimes change at state lines. (There is a movement afoot now to make routes continuous and to use federal numbers where state and national highways are the same.)

I gained new respect for road maps when I visited the drafting department of one of the large map makers. Looking at the finished product gives you but a small idea of how each mark's value to the motorist is considered, and how precisely it is drawn. No mark is without purpose and meaning for those who have learned to read a map.

THE END

Next month: "Dressing for Driving"



Safety Is No Accident

BY CYRIL FREEMAN

According to the National Safety Council, about 2,600 people lost their lives last year in accidents resulting from mishandling or unsafe storage of firearms. So if you have any kind of gun around the house, you'd be wise to observe the following safety rules scrupulously.

1. Never point a gun at anything you don't mean to shoot. Even though you're convinced that the gun is unloaded, pointing it at random is a foolishly hazardous procedure. And a shocking number of accidents are still attributed to the fact that someone didn't know a gun was loaded.
2. Before examining or cleaning a gun, always open the breech and check to make sure the magazine is empty.
3. When checking the barrel of a gun, always look through the breech end, never through the muzzle end.
4. Never bring a loaded gun into the house.
5. Store a gun and its ammunition in separate places. If there are any children (your own, the neighbors', or visitors) around the house, be sure that both firearms and ammunition are locked up.
6. When learning to shoot, or when teaching someone else, choose a well-protected range. Never attempt backyard target practice.
7. Never carry a loaded gun while traveling in a boat or automobile.
8. When hunting with a loaded gun, keep the safety on. Always "break" or open the breech of a loaded gun before climbing over a fence or other obstacle, and put the gun over the fence ahead of you.
9. Never lean a loaded gun against a wall, fence, or tree.
10. Never allow a person unfamiliar with firearms to handle a gun.
11. Be sure that young people, especially, are carefully instructed in the handling of firearms, and that they never use them except under adult supervision.
12. Remember that these rules apply to all firearms. The .22 rifle, for example, is just as dangerous and deadly a weapon as any other.

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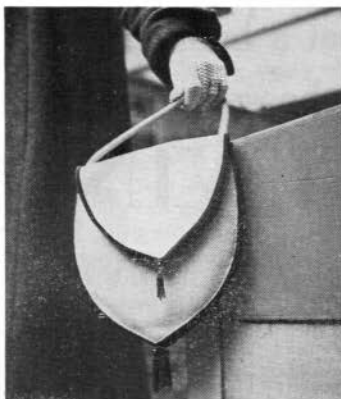
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THE NEEDLEWORK ROOM



Hat and Bag from Place Mats

BY ALICE CARROLL

MATERIALS: 7 woven-straw place mats (at least 12" x 18"); 5 yards ¼" red-gro-grain ribbon; 1½ yards red double-fold bias binding; 1 ball red J. & P. Coats or Clark's O.N.T. Pearl cotton thread.

TO MAKE HAT: Bring 2 short edges of place mat together, keeping fold at right. Then, beginning at left, lace top open edges together with 42"-long ribbon for 6" (Fig. 1), using large-eyed darning needle to work ribbon ends through openings in weave. Tie ribbon in bow; knot ends. Poke remainder of

top edges to inside, pushing in corner for 2" (Fig. 2).

To make brim, fold back remaining long edge of place mat 3".

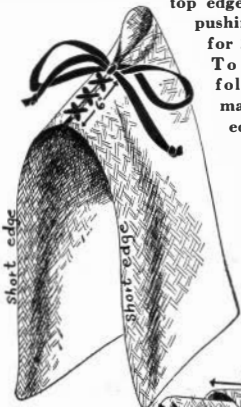


Fig. 1



Fig. 2

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Jack **S**PIRO & CO., INC. 1333 Broadway, New York 18, N.Y.



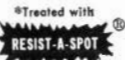
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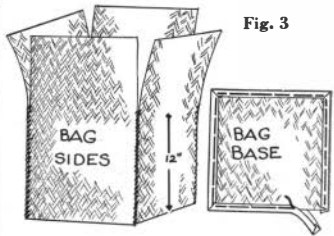


Fig. 3

TO MAKE BAG: For sides of bag, overcast together long edges of 4 place mats, joining them for 12" starting from bottom, to form box (Fig. 3). To make base, trim 1 edge of place mat to form 12" square. Fold bias binding evenly over all edges of square; baste, catching in both sides of binding and mitering corners (Fig. 3). Baste and sew bottom edges of bag sides to bag base, catching in all thicknesses.

TO MAKE HANDLE: Fold 1 place mat in half lengthwise. Bring long double edges to within 1/4" of fold and hem them in place. Pin ends of handle 3" down from top center on outside of 2 opposite sides of bag (Fig. 4). Fasten each end in place with 27" strip of ribbon laced in cross-stitch on underside of bag. Tie ribbon in bow on out-

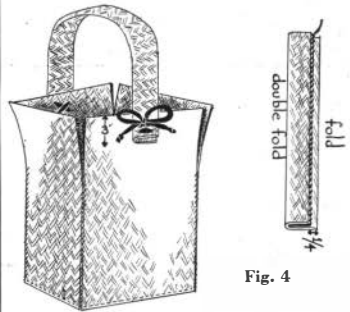


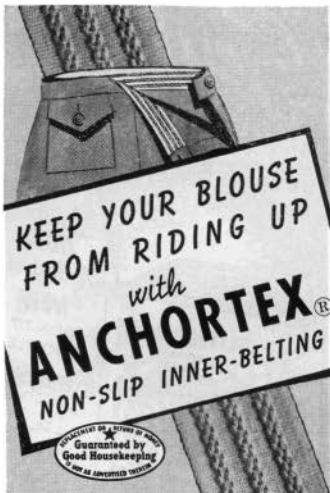
Fig. 4

side; knot ends. Roll 4 corners nearest handle diagonally toward handle on outside; hem in place.

TO MAKE CLOSURE: Attach 4 20" ribbon ties on remaining 2 sides of bag. For each tie, take a 2 1/2" stitch vertically, starting from outside at point 1" from top edge and 3" from side edge (Fig. 5). Pull end through for 4". Knot this end tautly to other end close to bag.



Fig. 5



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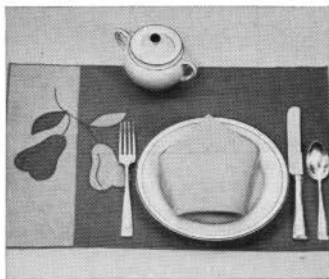


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THE NEEDLEWORK ROOM



Fruitful Sewing

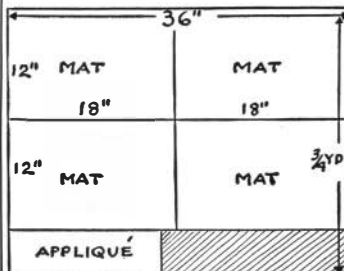
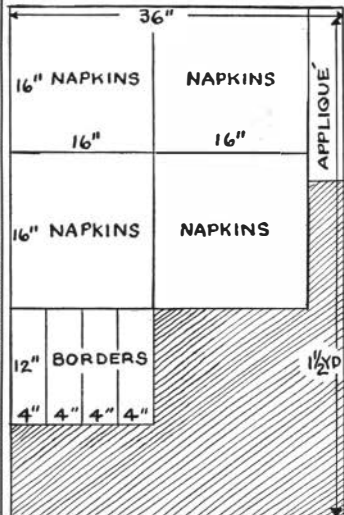


FIG. 1

MATERIALS FOR EIGHT-PIECE SET (four mats, four napkins): For mats and appliqué, $\frac{3}{4}$ yard 36" linen; for napkins, appliqué, and mat borders, $1\frac{1}{2}$ yards 36" linen in contrasting color; matching thread and/or embroidery floss (use thread for machine).

PATTERNS FOR APPLIQUE: *Pear*: Fold $2\frac{1}{2}$ " by 3" piece tissue paper in half lengthwise. Trace pear pattern in Fig. 5. Cut out through folded tissue paper; open. *Leaf*: On tissue paper, trace leaf pattern in Fig. 5; cut out.

FIG. 2



lace
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FIG. 3
CUTTING DIRECTIONS: Mats and napkins: See cutting charts (Figs. 1 and 2). Pear appliqué: Using pattern, cut 4 of each color. Leaf appliqué: Using pattern, cut 4 of each color.

SEWING DIRECTIONS: 1. Pin and baste a border strip on left edge of each mat (Fig. 3), outside edges even. With thread or floss that matches border

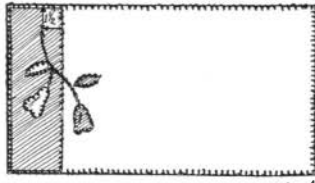


FIG. 4

strip, sew inside border edge to mat with buttonhole stitch worked by hand or with machine attachment. 2. Finish all mat and napkin edges with narrow hems or with buttonhole stitch (Fig. 4). 3. Pin one contrasting pear to border, another contrasting pear to mat (Fig. 4). With chalk, draw stems connecting 2 pears, ending 1 1/2" from mat top. Pin contrasting leaves to stems. Baste and sew leaves and pears in place as in Step 1. Sew stems and pears in each year (see picture, page 193) with outline stitch worked by hand or with machine attachment. These Bucilla mats are available ready-made in most department stores.



FIG. 5



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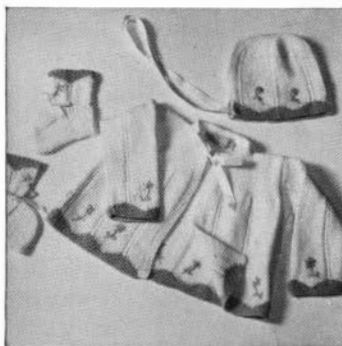
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THE NEEDLEWORK ROOM



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BY ALICE CARROLL

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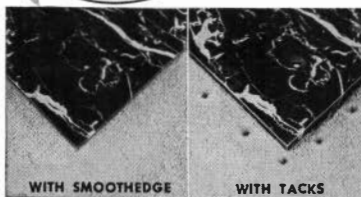
GHN542



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THE NEEDLEWORK ROOM



GHN543

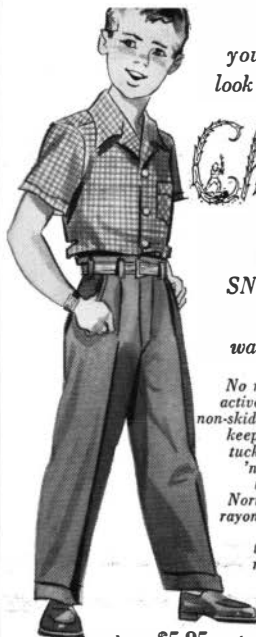
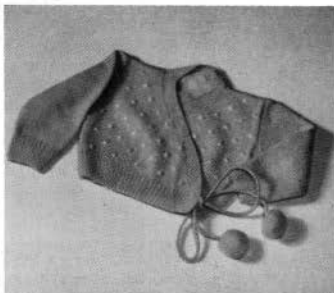
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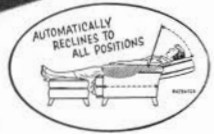
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THE DECORATING STUDIO

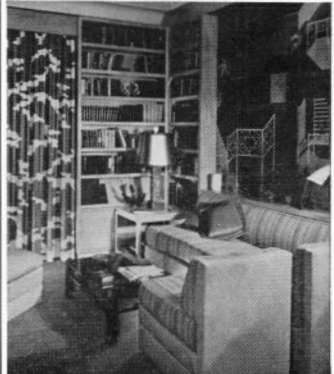


When there's no company, this informal guest room is a study for the family of the house

The Sometimes Bedroom

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This handsome sitting room conceals its comfortable sleeping potential for guests



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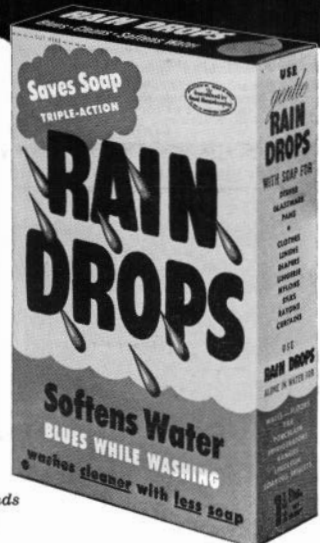
because only Rain Drops
**softens water
cleans clothes
blues while washing**

Use triple-action Rain Drops for all washing—dishes, walls, laundry—in automatic, non-automatic machines or tub—automatic dishwashers, too. Makes dishwater a beautiful desert sky blue.

*or detergent



To save soap,
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THE DECORATING STUDIO



Stove is composed of miniature hearth on raised platform. Note the opened grate door

Starring
the Stove

Most of us confine our placing of stoves to the kitchen and forget that a few generations back the stove appeared in any room in the house. Today too the stove can be a very charming part of a variety of decorating schemes. Above: A shining black open-hearth stove in a New England bedroom. It plays a bright and completely appropriate decorating role in company with a ladder-back chair and old-fashioned patchwork-quilt spreads. Below: A stove as modern as any piece of furniture in this contemporary California living room. Charcoal burns on white sand. Brick wall and cement floor provide fireproofing.

Completely modern stove with mushroom chimney, handsome portable undersection



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It's the New Liquid Way!

Watch Liquid GLIM's
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Get dishes cleaner...
quicker...thrifter
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Made by the makers of Bab-O

Banish Greasy-Grey Sink Smog!

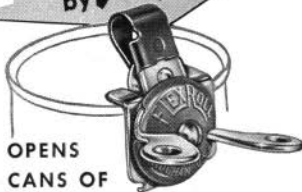
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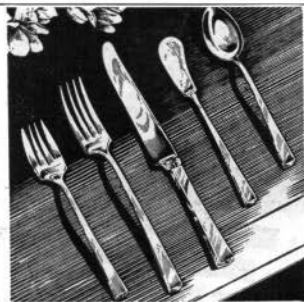
WHAT'S THE MATTER WITH BILL?

HE'S AFRAID SOMEONE WILL SWIPE ONE OF HIS UNDERWOOD SANDWICHES!

TIP:
For a lunch-box treat, try Underwood's and Swiss cheese, add tomato slices. What sandwich!

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The ORIGINAL Marshmallow Creme

FREE Recipe Book: "It's a grand substitute for whipped cream—and saves eggs and sugar, too. Try it!"

Write Chip-O-Lite, Dept. G-17, St. Louis 1, Mo.

THE DECORATING STUDIO



Desk need not take up wall space, but may be placed near window or at one end of sofa

Dinner at Your Desk

If your home or apartment is small and finding a suitable dining spot is difficult, consider a double-duty desk as an answer to your problem. Handsome and useful desks do not necessarily take up the wall space needed for a console or an extension table. Above: A well-proportioned drop-leaf desk is made of mellow cherry wood, with simple brass hardware. When topped with one or two important accessories, it is not makeshift in appearance but is an important piece of furniture. Below: The desk, with same twenty-inch leaf raised, is set for luncheon for three. When the other leaf is extended, five people may dine in comfort, or it may hold buffet fixings.

Green-globed student lamp remains on top as desk becomes handsome luncheon table



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St. Louis, Mo.



THE DECORATING STUDIO



Coffee table, in light-mahogany finish, blends well with modern upholstered sofa grouping

Coffee Tables Grow Up

Today's hostess, with an eye on entertaining in the casual manner, looks at the coffee table with new expectation. For no longer is it a delicate affair planned to hold demitasse cups and one tiny ash tray; in the modern living room it's an important focal point. It must be big, good-looking, and useful. It must take a lot of hard knocks—spilled drinks, overflowing ash trays, hot-food trays—and it may serve other purposes too. Above: A really roomy table that expands two ways. It has drop leaves that can be raised as a party grows, is an integral part of the room. Below: With a flick of the wrist, same table rises, for supper or cards.

Raised to thirty inches, the expandable table is correct height for comfortable dining
Courtesy of B. Altman, New York



Amazing cloth keeps your silver

**BRIGHT
WITHOUT POLISHING**

Tiny particles of silver in Pacific Silver Cloth trap gases that cause tarnish, prevent them from discoloring your silver. Leading silversmiths recommend this protection. Lasts a lifetime! Labeled bags, rolls, chests, wraps in beaver brown.

RATED BEST ANTITARNISH wrap in Reader's Digest report of *im partial laboratory findings*. For booklet and dealer list, write Pacific Mills, Dept. 8-H, 1407 Broadway, N. Y. 18.

Gorham's new Rondo pattern, protected by Pacific Silver Cloth

PACIFIC Silver Cloth POSITIVELY PREVENTS TARNISH

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THE DECORATING STUDIO



Perfect for serving a small buffet supper, cart holds chafing dish, hot coffee, and dessert

Meals on Wheels

The teacart has had many versions, every one a welcome help to busy women. Wheeled from kitchen to living room to porch, it's proved a time- and stepsaver ever since Grandmother's day. Now it's a bar, a buffet, or a server that pulls up beside the regular dining table. In a small house it probably doubles for a bookcase or console. Above: A far cry from the teacarts of tea-and-biscuit days, this bleached-oak rolling cart is set for a buffet supper complete in every detail. The top surface is plastic, has drop leaves. There's a center shelf for extras, deep storage space behind doors underneath. Below: The same cart used as a small console.

When not used for serving, cart holds books, lamp, plant, and other small accessories



Amazing new kind of plastic starch keeps clothes from getting so soiled and dirty



EVER USE A STARCH THAT DOES ALL THIS?

Now your clothes will come clean so much easier! For Glosstex contains miracle discovery CMC, featured in the news! Each fibre of cloth is coated with an invisible film . . . sheds dirt, tends to prevent stains from reaching the fibres! This protective coating dissolves instantly when clothes are washed, so dirt just floats away! Save time ironing, too—iron won't stick—zips over the sm-ooth fabric like magic! No more starching mistakes . . . gives 'soft-stiffness'. Ideal for babies' things. Perfect for blouses, dresses, linens. No more 'sawtooth collars on shirts. Costs only pennies more than ordinary starch. Concentrated—goes farther! Not yet available in all stores. But keep asking for Glosstex till you get it—you'll agree it's wonderful!

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Apparel Advertisements
See pages 172-197 incl.

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THE DECORATING STUDIO



Comfort, convenience—and his possessions nearby. What more could a man ask for?

Bedrooms for Boys and Girls

A child's room can, and we think should, reflect the tastes and interests of the youngster who lives in it. It should also provide ample shelf or storage space for his or her belongings. Above: A handsomely appointed boy's room. The well-lighted study-and-play area contains two modern chests of drawers and a desk. Over the desk deep shelves display a collection of books and toys. A drawing board and paint tray keep the young artist's materials in place, and a studded leather wallboard converts the bed into an undeniably masculine couch. Below: A young lady's boudoir. Open shelves with cupboards divide sleeping area from play area, and house a little girl's dolls. Chaise longue and desk complete a room that, with minor changes, will serve through all the growing-up years.

A dainty apartment calculated to charm the most exacting of young feminine hearts





King of the Cowboys



Queen of the West

Keep 'em "Home on the Range" with the Official

Roy Rogers AND Dale Evans

CHENILLE BEDROOM ENSEMBLES
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What Size Nail Should I Use?



Saves Precious Moments

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Now PERFUMED with a mild, fresh fragrance

MAKES IRONING EASY



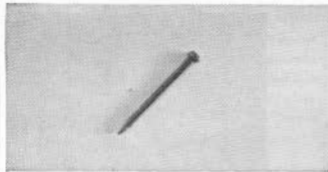
Makes Ironing A Joy, —Not A Job!



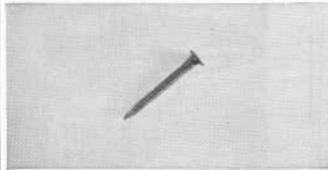
Nailing is the quickest and simplest way to fasten two pieces of wood together. But there are at least 60 different kinds of nail, each designed for a specific purpose. When doing any nailing job around the house, you should use the proper nails.

Nail sizes are designated by the term -penny, expressed as "d." The smallest nail size measured by the -penny is 1", which is 2d. Other common nail sizes are 1 1/4" (3d), 2" (6d), 3" (10d), 3 1/2" (16d), 4" (20d), and 5" (40d). All nails longer than 3 1/2" are called spikes, and their sizes run up to 6" (60d). Nails shorter than 1" are classified either as brads or tacks, and are measured by fractions of an inch.

Nails are sold by the pound or by the 100-pound keg. It is wise to have a good supply of nails on hand for your home repair jobs. Tacks, brads, staples, and corrugated nails will also be useful in making small repairs. Keep the different types and sizes of nail in separate containers to save time hunting for the proper nail.



WIRE BRAD comes in 1/4" to 1" sizes. Its small, angular head allows it to be sunk below the surface of the wood. It is a fine finishing nail for thin wood



COMMON BRAD comes in 1/4" to 1" sizes. This flat-headed nail is usually notched crosswise down its full length to increase its holding power. It is used for tacking or nailing thin pieces of wood

the SUPER KOVERWALL Color Carousel

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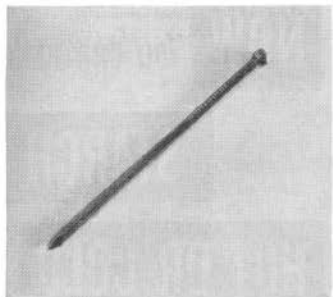
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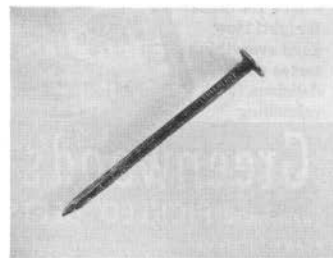
HYDROPONIC CHEMICAL CO., Inc., Copley, Ohio, U.S.A.



FINISHING NAIL comes in 1" to 4" sizes. It has a small head so that it can be set below the surface of the wood and the hole puttied and painted over to conceal its location. A finishing nail is mainly used for indoor work, such as cabinetry, and securing window and door trim, baseboards, and moldings



COMMON WIRE NAIL comes in 1" to 4" sizes. This flat-headed nail is driven into the wood so the head is flush with the wood surface, not below the surface. It is used in rough ordinary carpentry



BOX NAIL comes in 1" to 5" sizes. It is shaped like a common nail, but it has a smaller diameter and therefore does not split wood as easily. Usually it is lacquered or varnished to improve its holding ability. It is used for light wood pieces like those on trellises

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... know what you are getting.
 It's amazing what a difference the upholstery filler can make in durability, comfort and lasting satisfaction. *Paralex*, the modern upholstery filler by **BLOCKSOM**, combines the advantages of Latex Rubber with thousands of tiny, spring-like coils of Curled Hair. *Paralex* never shifts or bunches, stays always resilient, permits free air circulation even in use.

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KING MFG. CO.
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PLASTERBOARD NAIL comes in 1" to 2" sizes. This blued nail has a large head that prevents the soft plasterboard from pulling off it. Usually it is notched crosswise down its full length to increase its holding power. It is used on any plaster-base or other wallboard where a nailhead is unobjectionable



BLUED LATH NAIL comes in 1" to 2" sizes. This small flat-headed type of nail is made of blued steel. The 1" size is used most and will hold $\frac{3}{8}$ "- to $\frac{1}{2}$ "-thick panel boards to wood framing; longer sizes are needed for thicker panels. This nail is also used for working on wallboard and insulating lath



ROOFING NAIL comes in $\frac{3}{4}$ " to 2" sizes. Selection of proper size is determined by the thickness to be penetrated. Nail should be rust-resisting. A large-headed zinc-coated roofing nail is recommended for asphalt shingles and roofing (nails often come with roofing) and asbestos-cement shingles. Use a copper or a copper-clad nail for slate and tile

NOW You can make
STARCH
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—Just get the box that's red and gold!

■ It's the new Quick Elastic box at your dealer's now! Makes starch—as you like it—hot or cold in 30 seconds with no cooking. Costs less than 1¢ a quart.



QUICK ELASTIC
HOT OR COLD STARCH
 in 30 seconds

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See Page 6—for Good Housekeeping's Guaranty and Index to Advertisements

how's your table talk?

Plenty happy we'll bet when Pop and the kids see what's for dinner tonight! How good everything tastes with delicious, refreshing



Greenwood's
 Sweet-Spiced **PICKLED BEETS**
 READY TO SERVE—perfect side dish or salad

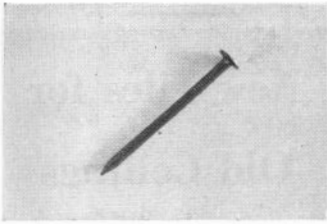
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Show 24-KT. GOLD-NAME Christmas Cards
50 EASY SALES \$50.00
 BRING YOU

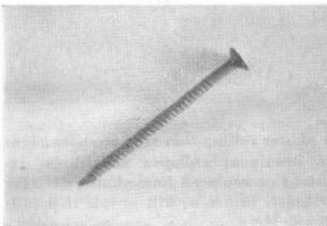
Sensational money-makers! New Christmas Cards with names in 24-Kt. gold leaf pay you \$1 per box. Up to 100% profit on over 150 fast sellers: \$1 Assortments, Secret Pal, Eastern Star Cards, Kiddie Books, Name-Sake Notes, Catalog of \$1 Gifts, Glow-in-Dark Ornaments. Assortments on approval. Ornament & Magnet Samples FREE. Write!

Send for **SAMPLES**

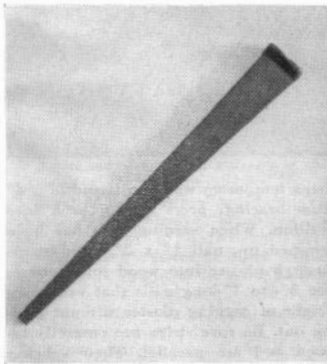
MIDWEST CARD CO., 1113 Washington, Dept. 11-B, St. Louis 1, Mo.



SHINGLE NAIL comes in 1" to 2" sizes. This small flat-headed nail is notched crosswise down its full length to increase its holding power. It is either made of blue steel or is zinc-coated. It can be used for wood or asbestos-cement shingles. A lightweight non-rusting aluminum nail can be used for shinglework too. Its head weathers to a soft gray that blends with the roofing



CEMENT-COATED NAIL comes in 1" to 6" sizes. This is a common nail with a cement coating. It is widely used for exterior work because it holds well and resists rust. These properties make it a particularly good fastener for plywood wherever used on exteriors



CUT NAIL comes in 2" to 3" sizes. It has angular sides, is wedge-shaped and blunt. This nail is used chiefly for work on floors, since it does not split wood as easily as a common nail. It is sometimes used to nail wood to concrete

When you work up your picnic plans include HI-C in those great big cans

So handy-tastes dandy!

Your Biggest Beverage Value in taste, quality and price

On your next outing, take along plenty of delicious Hi-C . . . the wholesome family drink! Not carbonated and ready to serve. Comes in handy 46- and 12-oz. cans. Costs only a few cents a glass. Your grocer has Hi-C Orange, Grape and Lemon.



AN ORIGINATION OF CLINTON FOODS INC. . . PACKERS OF FAMOUS Snow-Crop

Presto! 4 Ways to Save You Time In One Amazing Iron



\$1995
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Press tailor-perfect, dry-iron quickly, easily! No more pressing bills . . . press with professional ease *without* bothersome pressing cloths. Take your things right off the line and iron *without* wasting time sprinkling and rolling. Heat indicator tells *exact* temperature for each fabric. Yes, you'll never want to go back to old-fashioned ironing again . . . See a PRESTO VAPOR-STEAM IRON wherever quality appliances are sold—today!

Other PRESTO Products for homemaking happiness: PRESTO COOKERS PRESTO Automatic DEEP-FRYERS



- 1 Vapor-Steam Presses without pressing cloths
- 2 Vapor-Steam Irons without sprinkling
- 3 Dry Irons without fatiguing lifting
- 4 Completely Automatic indicates exact temperature for each fabric. Uses ordinary tap water.

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NATIONAL PRESSURE COOKER COMPANY, Eau Claire, Wis.

OVER 18 MILLION SATISFIED PRESTO USERS

This lid goes

Snap

when your
home canning's
SAFELY SEALED



HEAR IT! SEE IT!...Yes, *hear* this new Bernardin SAFETY SIGNAL telling you that your home canning seal is *safe*...doubly safe because you *see* the depressed cap, and *hear* the Bernardin snap! You'll be amazed how Snap Lids take the guess-work out of home canning...No more half-sure canning when you "can by ear" with Bernardin *Snap* Lids.

Compare These Features with Any Other Lid!

LIVE SAFETY RINGS of latex built right into the Bernardin lid grip tight to jar rims for high vacuum seal.

PACKED READY TO USE...Bernardin lids are packed back-to-back...no sticking...lids slide out ready to use.

LIDS TRIPLE COATED...food acid resistant white enamel, on tough gold lacquer on a heavy coating of tin.

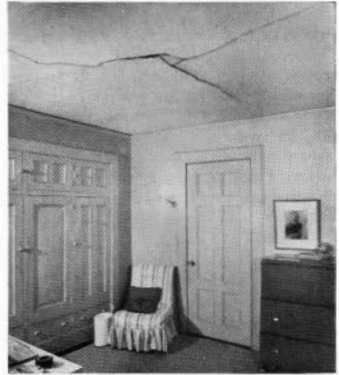
SNAP SIGNAL...Bernardin's new Snap Lids *tell* you when the seal is safe with a distinctive "snap!"

... just ask for *Snap* Lids

BERNARDIN
Home Canning
CAPS AND SNAP LIDS



New Tiles for Old Ceilings



A plaster ceiling that sags or shows signs of imminent collapse should be repaired or replaced immediately. It may seriously injure or kill people if it falls down. Here we show how to re-cover a ceiling with wood-fiber tiles. This handsome material comes with factory finish that requires no painting, but you may paint tiles to match room if you wish



Using temporary wood posts and 2" x 2" cross bracing, press ceiling back into position. When sagging area has been propped up, nail 1" x 2" wood strips through plaster into wood joists above. Use 3"- to 4"-long nails that will carry weight of sagging plaster without pulling out. Be sure strips are correctly located and are parallel. Their spacing depends on size and shape of ceiling tile selected. We used 16"-square tiles, so set nailing strip every 16", measuring from centers of strips. To determine placement of strips, mark mid-points of four walls; then stretch string between mid-points of opposite walls. Strings will then intersect at exact center of ceiling

Her 1952 Goal is a Modern Kitchen — Paid for with Her Spare-Time Earnings!



Miss Sara Bigby

In a recent letter Miss Sara Bigby, one of our spare-time subscription workers, writes: "I am very proud to be one of your representatives. The commissions have helped me to buy furniture and a heater for my car. My goal in 1952 is a G. E. kitchen."

Although Miss Bigby is a busy schoolteacher, she has discovered how easy it is to earn extra money in her spare time as a subscription representative for *Good Housekeeping* and other leading national magazines.

You, Too, Can Earn Extra Money This Easy Way!

If you have found it increasingly difficult to stretch the family budget to cover all your expenses—if you have been forced to give up many things you want and need—if you require extra money for any purpose, and household duties or some other reasons prevent you from accepting a full-time position—why not do as many others in similar circumstances have done?

Hundreds of men and women of all ages have found profitable spare-time employment in subscription work. What they are doing you can do just as easily and successfully. Your home is your office—you are your own boss—you work at your own convenience—in your own community—in your own way.

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Please send me complete details of your money-making spare-time subscription plan.

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For Economy, Convenience, Food Conservation

Sold Thru Leading Independent Appliance Dealers... Consult Phone Directory in Your City



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SPECIALISTS IN HOME FOOD FREEZER MFG.

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OR MORE

In Your Spare Time

Earn Extra Cash The Easy Way
With **Merit**
CHRISTMAS CARDS

Just sell Merit Christmas and all occasion cards to your friends and fellow workers. 21 for \$1 and 50 for \$1.25, with name on. You make up to 50¢ on each box. Send for selling plan and samples on approval. Costs nothing to try.

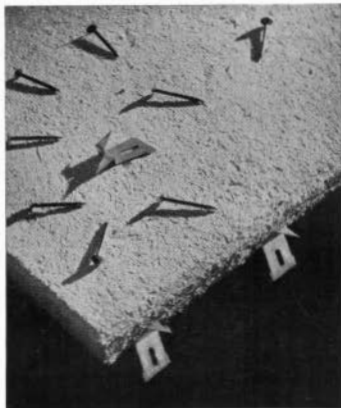
Many organizations and church groups raise money this easy way. WRITE NOW!!

MERIT CARD CO.

370 Plane St., Dept. 21, Newark, N. J.



Let either center string serve as center line of first wood strip. (Since tiles are square, strips can run either length or width of ceiling.) Nail last strip to ceiling next to wall. Mark location of strings on wood strips to help in placing tiles later. Remove strings, temporary posts, and cross bracing. Ceiling is now ready for you to install first row of tiles



Most ceiling tiles come with small metal hooks for attaching tiles to wood strips. Hooks (attached with lath nails) have sharp, bent wings that pierce tile edges



To hang a tile, nail one or two hooks to wood strip. Then slide tile onto points of hooks. Nail few hooks to opposite side. When tile is secured, add additional hooks. (We used five hooks per tile side. Each manufacturer furnishes installation directions.) Do not crush soft edges of tiles while hammering

Rich New Colors
in Matchless
Texture



WUNDA WEVE

ROOM SIZE RUGS

You want your rooms to be different, distinctive. They can be with Wunda Weve, the luxury loomed cotton carpet! Here is rich, furniture-flattering texture to dramatize Modern and Traditional decor... brilliant and muted colors to underline and accent your decorative scheme. See Wunda Weve in leading rug departments.

Send for Color Book of Room Settings



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202-C River Street, Greenville, S.C.

Please send 8 page full color booklet of room settings with Wunda Weve. I enclose 10¢ to cover handling costs.

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THE BLACK MAGIC TRIO

1 Planter Mix

Eight ingredients blended to make house plants THRIVE... Includes charcoal, peat moss and redwood leaf mold.

2 Leaf Lustre

Black Magic Leaf-Lustre enhances the beauty of the shiny-leaved plants and is good for them, too.

3 Planter Food

A one-purpose plant tablet to feed indoor plants correctly... all-organic, non-corrosive.

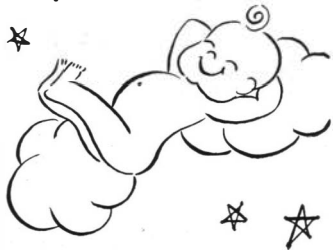


— FOR INDOOR PLANTS

PARKS MFG. CO.
P. O. BOX 245, HERMOSA BEACH, CALIF.

JOLLY TIME POP CORN
ALWAYS POPS BETTER

DIAPER RASH PASSES ME BY...



Mother uses
Dennison
DIAPER LINERS
inside my regular diapers
to combat diaper rash...

...reduce diaper staining...end hard scrubbing...help diapers last longer.
Lint-free, silky-soft Dennison Diaper Liners are only \$1.00 for 180. Get a box in any Baby Department and see how easy diaper handling can be.

MOTHERS SAY "THEY'RE WONDERFUL"

MR. AND MRS.
BOB CROSBY
and their daughter
JUNIE MALIA



Bob Crosby, star of CBS Radio's "Club 15," for Campbell's Soups.

1952 SAFETY SERVER now with amazing SAFETY BATHER accessory

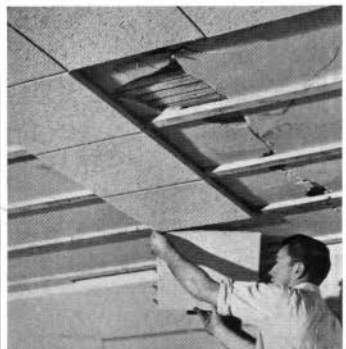
IT'S A CRADLE TOO...safety seat converts to cradle with perfect 40 degree angle back for spoon feeding younger babies.
WORLD'S FINEST PLAY AND FEEDING TABLE...tip-proof, prevents tragic highchair accidents. Safety legs extend to table height for mother's convenience. Safety harness included.

ECONOMY MODEL
(not illustrated)
\$1795
EASY PAYMENTS...not sold in stores

Jay Company, Inc., Dept. B-41
1438 East 15th St., Los Angeles 21, Calif.
My baby is _____ mos. old, is expected in _____ (mo.)
Please send me illustrated color folder and free Safety-Server baby gift.
Name _____
Address _____
City _____ Zone _____ State _____
Opportunity for sales representatives in several areas. Exclusive. Write for details.



Starting from string intersection point and following string markings, install center row of tiles in each direction, forming cross of tiles. Be sure each joint is tight and lined up. A mistake on starting rows will affect entire ceiling



When you reach wall, measure distance and cut last tile to fit. It should be same size as its counterpart at opposite end of row. Install remaining tiles row by row



Here's finished tile ceiling. Not a hook or nailhead shows. Joint between walls and ceiling is hidden by picture molding



NO WONDER THEY LOVE ME!

Everybody is giving approval to Doeskin tissue products...and no wonder! See for yourself!



DOESKIN FACIAL TISSUE
Downy-soft. Faster absorbing. So-o-o gentle!



DOESKIN DINNER AND LUNCHEON NAPKINS
De luxe napkins with the linen look and feel!



DOESKIN BATHROOM TISSUE
So soft. So strong. The whole family's favorite!

Made by the makers of Sanapak
Doeskin Products, Inc.

Relieve SKIN irritation

WHITE CLOVERINE BRAND SALVE

Ease pain. Soothe red, irritated, rubbed skin with gentle White Cloverine Brand Salve. Safe! Fast acting! A family standby since 1895.

For Chafes, Sunburn
Apply White Cloverine on chafes, chaps, sunburn, mild surface burns—or tender, smarting skin of face, lips, hands, arms, legs, feet. At Druggist or agent. Only 25c.
WILSON CHEMICAL CO.
TYRONE, PA.



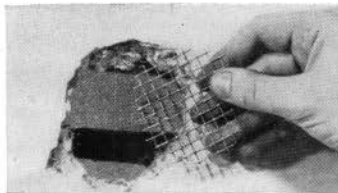
Now Many Wear FALSE TEETH With Little Worry

Eat, talk, laugh or sneeze without fear of insecure false teeth dropping, slipping or wobbling. FASTEETH holds plates firmer and more comfortably. This pleasant powder has no gummy, goopy, pasty taste or feeling. Doesn't cause nausea. It's alkaline (non-acid). Checks "plate odor" (denture breath). Get FASTEETH at any drug store.
When mouth tissues change—see your dentist.
(L-30-17)

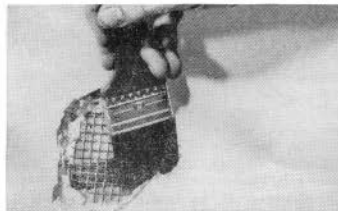
Patch a Hole in a Plaster Wall



One of the wonderful things about plaster is the ease with which it can be repaired. Suppose, for example, that one of your walls—or ceilings—has developed a hole. With a few minutes work it can be restored to perfect condition. Here's how: First step (above) is to clean out any loose plaster and then to undercut entire perimeter of hole with chisel. New plaster will be forced into this undercutting and be locked permanently into place when it hardens



Second step is to cut piece of wire netting approximately size of hole. Press it into hole. Loose wire ends will hold piece of netting in place temporarily



Third step is to wet edges of old plaster thoroughly. Purpose of this wetting is to prevent old, dry plaster from drying out the fresh plaster before it hardens

Copper Brite

IN ONE SECOND!

Yes, in one second **Copper Brite cleans—and polishes—copper beautifully!** Brass and stainless steel, too.

No waiting! No rubbing! With this new wonder liquid you simply wipe off smudge, stains, tarnish, burns! Keeps your precious copperware glowing with a lovely luster.

Certified by United States Testing Company!

Backed by the Good Housekeeping Guaranty Seal!

Quality controlled by York Research Laboratory!

Save time, save work, save treasured copperware—get Copper Brite today!

8 oz. bottle 89¢. Full pt. \$1.49. At hardware stores and houseware depts.

For sample bottle send 10¢ to cover handling.

Los Angeles 46, California

A Flick of the Finger

and you have—
Spray
or
Stream
for your
kitchen faucet

Snap! And it's a *fine spray*—to wash, rinse dishes, clean vegetables, stir up suds. Makes dishwashing faster, easier!

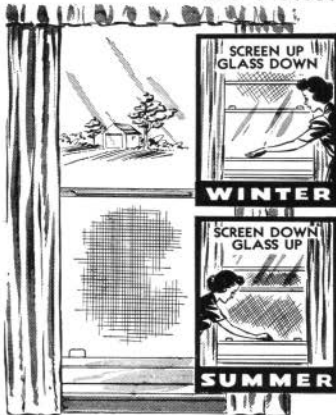
click! And it's a *no-splash stream* for regular uses. *Stays on*—always ready!

flexible! Finest rubber obtainable. Bellows-like neck *bends*—spray reaches every part of sink! Easy to connect—Fits any Faucet in common use.

Faucet-Queen
49¢

In red, white, green or yellow. At chain stores, hardware, dept. stores, etc...or send 49¢ to The Faucet-Queens, Inc., 119 W. Hubbard St., Chicago 10, Ill. (No stamps, please).

Why **WISCO** Windows are Better



Wisco aluminum combination storm and screen windows are:

- All Aluminum
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You will want to know all about these wonderful windows—write today for free illustrated literature and name of your dealer.

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Hot, home-cooked meals
...away from home

EAT OUT OF IT!

DRINK OUT OF IT!

the
wonderful

Aladdin
WIDE MOUTH

VACUUM BOTTLE

100% GUARANTEED
Guaranteed by
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JUST WHAT YOU'VE ALWAYS WANTED TO PROVIDE THE CHILDREN WITH HOT, NOURISHING, SCHOOL LUNCHES

Eat out of it...**SPOON GOES RIGHT IN** for hot Stews, Baked Beans, Spaghetti, thick Soups. Or use it for cold Salads, tasty Desserts.

Drink out of it...Keeps Milk, Lemonade, Coffee, any beverage, hot or cold for hours. Full 10 oz. capacity.

Non-drip pouring lip...cuts off flow of liquids sharply and cleanly.

New-type rubber closure seals perfectly. Easier to keep sweet and clean. Won't absorb odors and is longer-lasting.

Durable plastic case can't rust.

Aladdin WIDE MOUTH Vacuum Bottles with school lunch kit and other *Aladdin* Vacuum-Ware, at leading Hardware, Drug, Super Market, Variety and Department stores everywhere.

ALADDIN INDUSTRIES, INCORPORATED, Nashville, Tennessee

MORE! much more,
for your money!



CUSTOM MODEL 10CA

MARQUETTE

MARQUETTE APPLIANCES, INC., MINNEAPOLIS 14, MINNESOTA

Automatic defrosting . . . shelves-in-door . . . butter conditioner. More S-P-A-C-E. More food at your fingertips. Big 10 cu. ft. beauty! Adjustable shelves . . . quiet, "Thrifty-Power" unit. Five year protection plan. All the features you want most . . . for less!

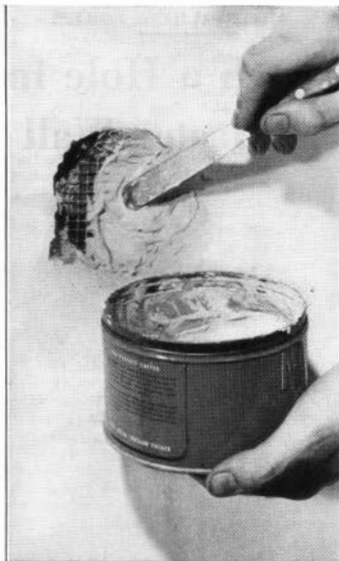
MORE frozen food space . . . in Marquette's big full-width freezer locker. Holds 52½ lbs.

MORE capacity and convenience... in special freezer drawer that "Quick-chills".

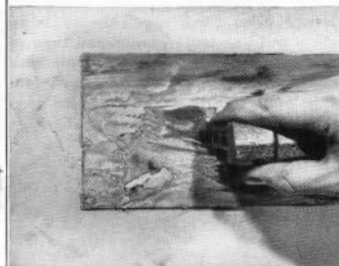
MORE fresh fruit and vegetable space . . . room for bushel plus in Twin Crisper Drawers.

MORE flexible shelf arrangement . . . with Marquette's clever "Flip-Flex" shelf. Adjusts for turkey, etc.

100% GUARANTEED
Guaranteed by
Good Housekeeping
NOT AN ADVERTISED TRADE



Fourth step is to prepare mixture of patching plaster and water. (Buy patching plaster at your paint or hardware store.) Make mixture nicely spreadable—neither too wet nor too dry. Apply with putty knife or smooth blade



Fifth step is to smooth out plaster patch with trowel. A few confident strokes and plaster patch will have nearly perfect surface. Now allow new plaster to dry



Sixth step is to make sure patch is thoroughly dry, then to sandpaper it smooth. Use piece of fine sandpaper wrapped around small wood block. Then dust patch. Wall is now ready for repainting or, if you prefer, retouching

FOOD

The finest of crops
"HARVEST FRESH FROZEN"
 at field's edge
 directly after
 harvest!



also enjoy
PICTSWEET
 premium quality
CANNED
PEAS and CORN



Foreign Flavor
 from Italy

When you think of Italian food, you probably think of the famous pasta dishes—spaghetti, macaroni, ravioli, etc. But these are by no means the only Italian dishes worth borrowing. Valentina Anastasia, secretary to Good Housekeeping's Director of Appliances, whose mother came from Potenza, Italy, says that vegetable dishes are favorites of that region. They're cooked with a variety of seasonings, often with olive oil added. Here are Val's favorites, selected from her mother's many recipes. Observe that there's not so much as a noodle in any one of them.

BROCCOLI FRITTI
 (Fried Broccoli)

- 2 lb. broccoli
- 1 teasp. salt
- Boiling water
- ½ cup olive or salad oil
- 2 cloves garlic, halved

Wash broccoli; split each stalk lengthwise; then cut lengthwise gashes along each stalk. Place flat in 10" skillet; sprinkle with salt; pour in boiling water till 1" deep. Cover; boil 15 to 20 min., or until stalks are tender-crisp. Lift out to pie plate. Pour water out of skillet; then pour in oil. Add garlic and cook until golden. Discard garlic; add broccoli and heat, shaking skillet gently, until well coated. Taste and add more salt if necessary. Makes 4 servings.

PEPERONI IMBOTTITI
 (Stuffed Peppers)

- 4 large green peppers
- 1 loaf day-old Italian bread (about 16" long)
- 3 minced cloves garlic
- ½ cup olive or salad oil
- 1 teasp. salt
- ½ teasp. pepper
- 1 tablesp. minced parsley
- 2 small cans anchovies
- 3 tablesp. olive or salad oil

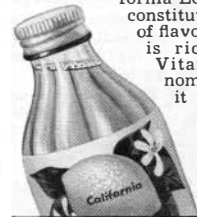
Heat oven to 350° F. Halve peppers; remove stems and seeds. Break bread loaf in half and place in large bowl; cover with water; let soak 5 min. Pour

Have you tried
California
 RECONSTITUTED
Lemon Juice
 in bottles?



It's so handy and economical!

Bottled California Lemon Juice is really convenient! Just unscrew the cap and pour out a teaspoon... a tablespoon... a cup... whatever your beverage or food recipe calls for. You have no squeezing, no fuss, no bother. Screw the cap back on... put the bottle in your refrigerator. It's ready for instant use when you need it. Bottled California Lemon Juice is reconstituted for uniformity of flavor and strength... is rich in healthful Vitamin C. It's economical, too. Look for it at your grocer's.



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 Advisory Board.
 Los Angeles, Calif.

YOUR CHOICE OF MANY BRANDS
 Just be sure the label reads
CALIFORNIA
LEMON JUICE

Opens cans easily



DAZEY CAN OPENERS

\$1.95 Cuts out entire lid of round, square, or oval cans. Lifts out of bracket or swings flat against wall. At hardware, home furnishings, and department stores.

to **\$5.95**

Available with magnetic lid lifter.
 In colors

Be sure it's a **DAZEY**
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SKINNER'S
 Macaroni

FOR FRIDAY'S MENU
 ... AND EVERYDAY ECONOMY

SKINNER MANUFACTURING CO., OMAHA, NEBR.

Newest Pie Crust Recipe



NO GUESSWORK!

**You make it with
SNOWDRIFT
and Milk!**

"GOLDEN FLAKE" PASTRY

Grand success every time because you use an exact amount of milk and this Snowdrift-sure recipe.

Yields a double-crust pie or 2 pastry shells. Preheat oven to 425°.

1. Mix in large mixing bowl
2 cups sifted all-purpose flour,
1 teaspoon salt
2/3 cup Snowdrift

...using blender or knives, until mixture looks like coarse meal. Remove 1/4 cup (4 tbs.) for Step 2.

2. Measure
1/2 cup milk
and stir in the
1/4 cup of the above
Snowdrift flour
mixture

Stir together and mix into the remaining Snowdrift-flour mixture to form dough. All so easy because extra creamy Snowdrift cuts in quickly. Press into a ball and flatten slightly.

3. Roll half the dough between 2 waxed papers (12 inches square). Ease off top paper. Pick up bottom paper at top corners. Dough will cling. Place (paper side up) in 9-inch pie pan. Peel off paper; fit into pan. Trim. Add your favorite fruit filling.

TO MAKE LATTICE TOP: Roll remaining dough as above. Peel off top paper. Cut into 1/2-inch strips. Weave strips crisscross on waxed paper. Flip quickly over filling. Seal ends without moistening and flute edge. Bake in hot oven, 425° F., about 40 minutes.



SNOWDRIFT IS MADE BY THE WESSON OIL PEOPLE

Here it is—
The Only Jar Rubber
with the
Split-Tab Feature

No Tugging
No Fussing

You'll be glad at eating time you had the foresight to use SPLIT-TAB Good Luck Jar Rubbers at canning time ... Jars are easy-opening with SPLIT-TAB ... an easy pull, an easy twist, and you're ready to start serving! No more mess, fuss, broken glass or wasted food.

Put 'em on your next shopping list: Good Luck-Jar Rubbers with the wonderful SPLIT-TAB exclusive!

No Waste
No Breakage



GOOD LUCK SPLIT-TAB JAR RUBBERS

PRODUCT OF BOSTON WOVEN HOSE & RUBBER CO., CAMBRIDGE, MASS.

off water; squeeze excess water out of bread; then crumble. Thoroughly mix in garlic, 1/2 cup oil, salt, pepper, parsley, and halved anchovies (add their oil too); use to stuff peppers. Into large casserole, pour 3 tablesp. oil; then arrange peppers in oil. Bake, covered, 30 min.; uncover; bake 30 min. longer, or until peppers are tender and stuffing is golden. If stuffing is not golden enough, place peppers under broiler few seconds. Makes 4 servings.

MELANZANA PARMIGIANA (Eggplant Parmesan)

- 1 large eggplant
- 3 eggs, beaten
- 1 cup sifted dried bread crumbs
- 3/4 cup olive or salad oil
- 1/2 cup grated Parmesan cheese
- 2 tablesp. oregano
- 1/2 lb. mozzarella cheese, sliced
- 3 cans tomato sauce (3 cups)

Heat oven to 350° F. Pare eggplant if desired; then cut into 1/4"-thick slices. Dip each slice first in eggs, then in crumbs. Sauté eggplant in hot olive oil until golden brown. Place layer of eggplant in 2-qt. casserole; sprinkle with some of Parmesan, oregano, and mozzarella; then cover well with some of tomato sauce. Repeat until all eggplant is used, topping last layer of sauce with a couple slices of mozzarella. Bake 1/2 hr., or until sauce is bubbly and cheese is melted. Makes 4 to 6 servings.

Note: When Mother has spaghetti, she likes to make extra spaghetti sauce and use it in place of the canned sauce.

PIZZA DI RICOTTA (Cheese Pie, Italian Style)

The Pastry:

- 3 cups sifted all-purpose flour
- 1 teasp. salt
- 1 cup shortening
- 2 eggs
- 1/2 cup milk
- 1 teasp. vanilla extract

Heat oven to 350° F. Into bowl, sift flour and salt. Drop in shortening; with pastry blender or 2 knives, cut in shortening until mixture is crumbly. With fork, stir in eggs. Then add milk and vanilla; stir until mixture forms ball.

Divide dough into thirds. With stockinet-covered rolling pin, on lightly floured, cloth-covered board, roll out one third of dough into 11" circle. Fit into 8" layer-cake pan, leaving 1" overhanging edge. Repeat with second third of dough, second pan. Thinly roll out last third of dough; cut into strips about 1/4" wide; set aside. Make filling:

The Cheese Filling:

- 2 lb. ricotta cheese
- 1 1/2 cups granulated sugar
- 1/2 teasp. salt
- 10 eggs
- 2/3 cup diced canned citron
- 1/2 lb. milk chocolate, coarsely grated

Combine ricotta, sugar, salt, and eggs; with electric mixer or hand beater, beat until creamy and smooth. Stir in citron; then quickly fold in chocolate. Divide mixture between the two pastry-lined pans. Arrange strips, crisscross-fashion, over top of each; then flute edges. Bake 1 1/2 hr., or until golden brown. Cool on cake rack. Serve cut in wedges.

BLUE MAGIC KRISPY KAN

Trade Mark

KEEPS FOOD FRESH!



The miracle cap, exclusive with Blue Magic, absorbs every drop of moisture forming in the Krispy Kan, Crackers, pretzels, nuts, cereals - all snack foods - stay tastier, more delicious, day after day. Available in three, lovely, decorator-selected colors, burgundy, gray and yellow. \$2.00ea.

Blue Magic DeLux Shakers

When placed in a shaker, no salt is moisture-proof! But the amazing, lifetime Blue Magic cap assures free running salt at all times by absorbing all moisture in the shaker. DeLux shakers are exquisite, fashioned in three crystal, Every cap hand-ground, individually fitted. \$2.50 per set. Also in giant Range Set for kitchen and outdoor, \$2.50; Utility Set for everyday, \$1.00



BLUE MAGIC ABSORBING ACTION IS GUARANTEED
Ask for Blue Magic moisture-proof products at better stores everywhere.
LUCE MANUFACTURING CO., GROTON, VT.



A BETTER BUY FOR BABY - A BETTER BUY FOR YOU!



America's LIGHTWEIGHT CHAMPION Stroller and Walker
Only FOLDA-ROLA is one-hand folding...instantly. Weighs but 10 lbs. Now you can take it with you. At better Department, Infant, Furniture and Hardware Stores. Free Literature. A. E. PETERSON MFG. CO., 700 E. Allen Ave., Glendale 1, California

ELMER'S a first-aid-er!



Here's a fix-it for everybody - and that means you. ELMER'S Glue-All is white magic for strong, invisible gluing of: furniture, wood, paper, fabric, pottery, leather, linoleum, etc. Dries in a jiffy - and so pleasant and easy to work with! Wonderful for kids because it washes off hands and clothing instantly. Non-staining. Get a trial-size bottle of ELMER'S Glue-All today.



GOOD HOUSEKEEPING FASHIONS

Back-to-School Fashions

THE GROWING VOTE FOR FASHION, PAGES 64 THROUGH 69, AVAILABLE AT THESE STORES IN ADDITION TO STORES LISTED ON PAGE 64

- | | |
|-------------------------|----------------------------|
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| Asheville, N. C. | Ivey's |
| Belmont, Mass. | Filene's |
| Canton, Ohio | The Halle Bros. Co. |
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| Columbia, S. C. | Tapp's |
| Erie, Pa. | The Halle Bros. Co. |
| New Haven, Conn. | Hamilton & Co. |
| Harrisburg, Pa. | Mary Sachs |
| Jackson, Miss. | Kennington |
| Manhasset, L. I., N. Y. | Lord & Taylor |
| Millburn, N. J. | Lord & Taylor |
| New Haven, Conn. | Cooper's |
| Portland, Me. | Smith & Welton |
| Reno, Nev. | Porteous, Mitchell & Braun |
| Rochester, N. Y. | Joseph Magnin |
| Sacramento, Calif. | Sibley, Lindsay & Curr |
| Spokane, Wash. | Joseph Magnin |
| Tulsa, Okla. | The Crescent |
| Wellesley, Mass. | Seidenbach's |
| Westchester, N. Y. | Filene's |
| Wichita, Kan. | Loim & Taylor |
| Winchester, Mass. | Innes |
| Worcester, Mass. | Filene's |

The fashions shown on pages 58 through 63 are available at the stores listed on those pages and also at the following stores:

- JOSEPH LOVE, PAGE 59**
- | | |
|----------------------|------------------------|
| Denver, Col. | Neusteter Co. |
| El Paso, Texas | Popular Dry Goods Co. |
| Westville, Ky. | H. P. Selman & Co. |
| Miami, Fla. | Burdine's |
| Omaha, Nebr. | J. L. Brandeis & Sons |
| Pateron, N. J. | Meyer Bros. |
| Portland, Oreg. | Wortman |
| Rochester, N. Y. | Sibley, Lindsay & Curr |
| Salt Lake City, Utah | Z. C. M. I. |

- KATE GREENAWAY, PAGE 60**
- | | |
|------------------|------------------------|
| Ablene, Texas | Thornton's |
| Baton Rouge, La. | Godchaux's |
| Galveston, Texas | Robert I. Cohen |
| Hartford, Conn. | G. Fox & Co. |
| Houston, Texas | Columbia Dry Goods Co. |
| Kansas City, Mo. | Macy's of Kansas City |
| Louisville, Ky. | Kaufman Straus Co. |
| Rockford, Ill. | Chas. V. Weisse Co. |
| Troy, N. Y. | Wm. H. Frear & Co. |
| Tucson, Ariz. | Jacome's |

- CINDERELLA, PAGE 61**
- | | |
|--------------------|------------------------------|
| Akron, Ohio | A. Polsky Co. |
| Boise, Idaho | C. C. Anderson Co. |
| Cincinnati, Ohio | The John Shillito Co. |
| El Paso, Texas | The White House |
| Hartford, Conn. | G. Fox & Co. |
| Hutchinson, Kan. | Pegues, Wright Dry Goods Co. |
| Minneapolis, Minn. | John W. Thomas & Co. |
| San Antonio, Texas | Joske's |
| Springfield, Mo. | Heer's |
| Wilmington, Del. | Kennard, Pyle Co. |

- JACK BORGENTICH, PAGE 62**
- | | |
|----------------------|-----------------------|
| Atlantic City, N. J. | M. E. Blatt Co. |
| Huntington, W. Va. | Bradshaw-Diethyl Co. |
| Jamestown, N. Y. | Nelson's of Jamestown |
| Milwaukee, Wis. | Bitker, Gerner Co. |
| Philadelphia, Pa. | The Gimbel Bros. |
| St. Paul, Minn. | Schuneman's |
| Silver Spring, Md. | Jelleff's |
| Syracuse, N. Y. | Dey Bros. |
| Terre Haute, Ind. | G. Smith Schultz Co. |
| Worcester, Mass. | Filene's |

- YOUNGLAND, PAGE 63**
- | | |
|--------------------|--------------------------|
| Atlanta, Ga. | Davidson-Paxon Co. |
| Bufileo, N. Y. | The William Hengeler Co. |
| Cincinnati, Ohio | H. & S. Fogue Co. |
| Hartford, Conn. | G. Fox & Co. |
| Memphis, Tenn. | Lowenstein's |
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Hit and Run

(Continued from page 50)

better bring her back here to wait."
"I can't understand what happened," the woman said with deep concern. Her teeth were still chattering a little, but her voice was low and controlled.

Carney got up and placed a chair for her near the stove. He said to Tillotson, "Bob, you're sure there wasn't anybody walking down the road?"

"We went on and checked the gas stations in Verrick. I went slow, and we watched both sides of the highway, coming and going. Still snowing pretty hard, you know."

The woman bit her lip. She seemed close to tears.

"PUT some coffee on, Bob; then go and look for him some more. Turn your spot on the ditch. Look for anything that might be a man covered up with snow. Sorry, Mrs. Fairliss, but we've got to think of a hit-and-run driver, or a heart attack."

"He's quite healthy; he just had a check-up recently. And he's intelligent enough to step off the highway when a car is coming toward him in the snow, Sergeant."

"Where were you bound, Mrs. Fairliss?"

"Oregon. We left Syracuse early this morning."

"You came quite a way in weather like this."

"Peter is an expert driver. I've never known him to run out of gas before though. I guess he was watching the weather so closely he forgot."

"What time did you run out of gas?"

"It was exactly twenty minutes to ten by Peter's watch. I know because he checked it so he could estimate about how long it would take him to walk to a gas station. He bundled me up in the car robe and a blanket and got some brandy out of the suitcase. It helped a little, but not enough. The car got terribly cold inside."

"Has he been depressed or anything?"
"Oh, no! I suppose you're thinking of amnesia, or that he just walked out on me. No, we get along very well. His children are away at school. I'm his second wife; we've been married nearly two years now. His first wife died, quite suddenly, four years ago."

"How old is he?"

"He'll be fifty his next birthday." She smiled. "He's a little upset about that. He says fifty sounds so decrepit." The smile faded quickly, and she bit her lip again.

"Was he carrying much money?"

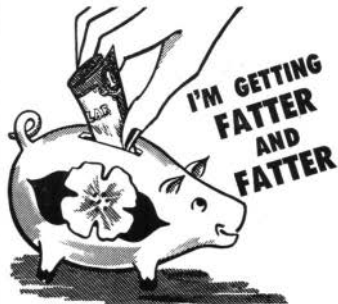
"Several hundred dollars."

"There's the possibility, Mrs. Fairliss, that he got a ride and whoever picked him up may have taken him somewhere to rob him and leave him."

"He'd be a difficult man to do that to. He's quite quick and strong. He keeps himself in good shape, Sergeant."

He heard the coffee perking and went to turn the flame down. When he came back, she was standing up. She smiled. "I'm just too nervous to sit still, I guess. And I'm warm now. That's a lovely stove."

They both jumped when the phone rang. Carney scooped it up. The dispatcher said, "Tillotson says to tell you he can't find anything. What do you want him to do?"



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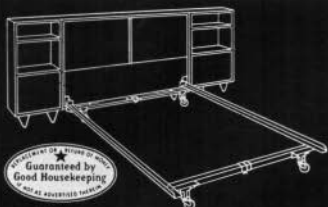
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"Tell him to look some more. He couldn't have covered the area thoroughly in this length of time. Can you release anybody to help him?"

"Could be. I'll check. Want to know?"
"Just do it if you can, and thanks."
Carney hung up and gave Mrs. Fairliss what he hoped was a reassuring smile. "Nothing to report, as I guess you could figure out. Would you mind if I finished a little paper work?"

"Please go ahead, Sergeant."
He went back to the crash pictures, typing out description slips and pasting them on the photographs. As he typed with two fingers, in slow cadence, he was aware of her roaming restlessly back and forth near the stove. When he glanced over, he saw that she had taken off her fur jacket and hung it on the back of the chair. She stood by the window looking out at the snow. It was a nice tweed suit, he decided. And she had that square-shouldered, trim-hipped, long-waisted look that made clothes look good.

IN FIFTEEN years of duty, Sergeant Carney had gained a sixth sense. He knew now with certainty that something had happened to Peter Fairliss. Something unpleasant. And he guessed that the pretty woman shared that certainty but was telling herself she was being morbid. It would be kind to take her mind off it a little.

"That's that," he said heartily, slipping the photos into an envelope. When she turned he said, "There's always paper work, it seems."

"Peter's always complaining about reports to make out."

"This is what we call a substitution. It's pretty small, and I get stuck with all the paper work. They tell me I'm in charge. I guess that's to soften the blow."

"Do you have many men here?"

"Just four."

"The man who brought me back was nice."

"Bob Tillotson. He's coming along. Two years of it he's had."

She was looking at him with polite attention, and he felt a sudden unreasoning jealousy of this Fairliss, who at—what was it?—forty-seven had found this woman and married her. It had been a long time since he had felt jealousy toward any man.

She glanced at the wall clock and murmured, "Half past twelve."

"Mrs. Fairliss, you've got to start thinking of what you'll do if this hunt isn't ended soon. It seems a little pointless to stay up all night."

"I couldn't possibly sleep, Sergeant. Of course if I'm in your way here—"

"No, no," he said hastily.

"What on earth could have happened?" she said, with the petulant anger of the sorely troubled. Why has it happened to me? Why has God stopped smiling?

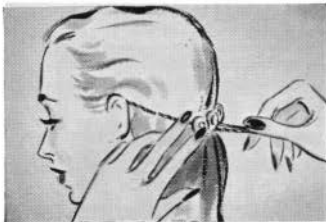
The phone rang and he picked it up, knowing at once what the voice on the other end would say. Looking at her, he saw that she knew too. She stood with feet parted, braced almost, the way a child who is expecting punishment stands. He looked away, toward the window.

"Del?" the dispatcher said. "Got a call-in from Bob. He's found him. Hit and run, it looks like. Dead. Three miles your side of Verrick." Carney held the receiver tight against his ear so that the hard, casual voice wouldn't be audible

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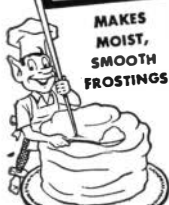
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to the woman. "Got the coroner on the job. Wife there?"

"Yes."
"That's a job I'm glad you've got this time, Carney."

"Get the lab lined up on it."
"I read the manuals too."

The dispatcher hung up. Carney replaced the phone in the cradle very gently and stood up. He saw the woman's hand come up to her mouth, very slowly; saw the fingers go tight across the lips.

"I'm sorry, Mrs. Fairliss."
She turned blindly back toward the chair by the stove and sat down, clumsily. "What happened?" she asked. "He's dead, isn't he? I've known that for an hour, I think."

"They think it's hit and run."
She spoke as though to herself. "So alive. Laughing. Calling himself a dope for running out of gas."

Carney removed his glasses, polished them slowly on his handkerchief. Usually it happened over the phone; that was easier because you couldn't see their faces. The expression on this woman's face startled him. He was not easily moved by looks of anger; he had seen the lusterless animal eyes of the psychotic-killer type. This was a cold, intellectual ferocity, glistening.

"Hit and run, Sergeant? I want him caught. I want to look at him."
"Now, Mrs. Fairliss."

"I mean that. Oh, I'm not going to break down. Not yet. Don't look at me like that."

"Every effort will be made to locate the—"

"Find him for me, Sergeant."

"I will, Mrs. Fairliss," he heard himself say, and he realized the stupidity of the promise. A through highway, a snowy night. No witnesses. Go ahead and be a big shot, Carney. Find the bad man for the lady.

He sighed and went to the phone and called Doris Bell down the road, who agreed readily, as he knew she would, to take Mrs. Fairliss in. He called the dispatcher and made arrangements to pick up the Buick. He got the addresses of Peter Fairliss' children and laboriously composed wires. Mrs. Fairliss approved them without interest, merely asking that they be signed Linda. When the Buick came in, he got her suitcase out of the trunk and detailed a trooper to escort her to Mrs. Bell's for the night. She turned back at the door and took his hand for a moment, unable to speak, but showing by the gesture the sort of breeding that is more than the result of training.

AT BREAKFAST Bob Tillotson gave his reconstruction of the accident, drawing on the tablecloth with a horny thumbnail. "Now here's the shoulder, Del. There were sort of big dimples in the snow about here; that must have been where he stepped off the road to let the car go by. We found them just in time or the county snowplow would have covered them up. He must have seen the car go out of control, because there was a dimple about six feet away, about here, and another one here, like he takes two big running strides, angling for the ditch. Then here there was this big half-circle skidmark, pretty well snowed over. Joe figured it for the rear end of the car swinging; the body was over here, which would fit in if the car skidded and sort of caught him on the

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rise after those two running steps. If the guy had stayed put back there where he was standing, it would have missed him clean—scared the dickens out of him, but missed him. The coroner said it really bashed him; he couldn't have lived more than thirty seconds. You know, Del, I get sore at these hit and runs. Now take this guy. How did he know the fella he hit was dead? He could have been hurt just enough to bleed to death over there in the brush.

"He had to know he hit somebody."

"I don't see how he could help it." Bob sighed. "Tough on that lady, I guess."

The phone rang. It was the dispatcher with the gist of the lab report.

"They got something this time, Carney. On the sleeve and shoulder of Fairliss' coat there was some green paint ground in; the spectroanalysis matches it with the factory coat on a '36 Ford. And on one side of his pants and on the side of one shoe they found some dirt—clay from this area. They figure the dirt came off the right rear wheel. So we look for a green '36 Ford with the right rear fender bashed and probably a whopping big dent in the panel above the fender."

"Has Dorrity assigned anybody to the case?"

"Not yet."

"I'd like to spend a little time on it."

"What?" The dispatcher was surprised. "I thought you were welded to your swivel chair." But he put the call through to Captain Dorrity, who reluctantly released Carney to work on the case for four days—no more.

WHEN Mrs. Fairliss came in, deep shadows under her eyes, Carney prepared a statement for her signature. No, she hadn't particularly noticed the cars that went by as she sat waiting for her husband. There hadn't been too many. Twenty perhaps? Or thirty? Somewhere in there. She seemed slightly ill at ease. Finally she said to him, "You remember what I said about—whoever did it?"

"Yes."

"I don't want you to think that was hysteria. I meant it. It seems primitive and all that, but I want to see the person who did it. I want to try to understand the—the mind of a person who could do that. Accidents, yes. They happen. But to run away—Are you going to work on the case?"

Carney did not understand why he should flush at that question. "I've made arrangements to work on it."

She took a slip of paper from her purse. "Here is my home address and phone number. As soon as you find him, please call me collect. I'll come at once, Sergeant."

He watched her walk out to her car. The morning had turned warm; the freak snow was completely gone from the wet asphalt and the trees dripped. The Fairliss incident was over. He felt a mild irritation that he had condemned himself to pounding around the countryside. Quixotic, he thought, that's me. You figure you're old enough and practiced enough and bored enough to be at last forever beyond the reach of any puerile self-identification with the maimed and lost, the casualties of four-lane civilization. And then one sneaks up on you. Linda Fairliss, widow. Thirty-six. Not young, not old.

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His replacement arrived and took over. Carney got into his car and headed for the main barracks. He took the long way so he would go by the scene of the accident. It was difficult to spot. He was not entirely certain until he saw, against the green spring grass where the snow had melted, two used flash bulbs.

He stood by the car, thumbs tucked in his belt, hat raked back, a heavy, solid man with a deceptively mild, almost scholarly look. Assumption one: The suspect was headed home, through Verrick. Place his home, then, south or west or north of Verrick. Not east. Assumption two: Suspect's home was on a back road, a farm road; there would be clay on the wheels of his car. Not necessarily on the tire surfaces; the heavy snow of a back road might remove that. But on the wheels, clay nearly to the hubs. An old car, driven too fast on a snow-slick highway. Assumption three: Suspect is a young man. A foolish young man.

CARNEY slid behind the wheel and drove to the main barracks, where he reported to Dorrity and got hold of the pictures and the complete lab report. He borrowed one of Dorrity's clerks and set her to work calling up all the garages in the area, asking each one whether a green '36 Ford had been brought in for bodywork.

He himself got into his car with the list of seventy-seven '36 Fords Motor Vehicles had reported registered in the county and went to work.

On the fourth day, at a quarter to five, he reported to Dorrity. "There were only four green ones on the list—that is, green ones that hadn't been repainted. No sign of recent damage to any of them, and the owners were able to satisfy me that they couldn't have been in the accident area at the critical time. Then I checked all the used-car lots, thinking maybe some kid salesman had borrowed a car. He do that sometimes, using the dealer plates for a little joy-riding. But no lot had a green Ford for sale, or had had one for a long time."

Dorrity pulled at his lip. He said, waspishly, "So you had a four-day romp. We can assume it was a stranger coming in from outside and going back where he came from."

"I'm not so sure. Strangers aren't likely to churn around in that back-country clay. And that list isn't exhaustive. You can get a license anywhere in the state. I could talk Motor Vehicles into giving me a list of all the '36 Fords licensed throughout the state; it's possible our man is registered in another county."

"You could but you won't, Sergeant. These things get cold fast. From now on we'll take care of it from here and parcel out the legwork to whoever happens to be available."

Carney stood up. "You wouldn't have any objection to me just poking around on my time off?"

Dorrity gave him a sharp look. "What's your stake in this?"

"This one got me a little."

"It's your time off, I suppose. Don't let it get to be an obsession. Hit and run is always a nasty bit of work."

Back at his desk Carney was restless and irritable. On his first day off he spent the whole day driving along the back roads, asking whether there were any green '36 Fords in the vicinity.



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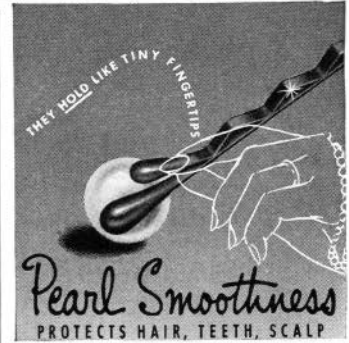
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Two weeks later, Mrs. Fairliss called from Syracuse. "Sergeant Carney? This is Mrs. Fairliss. It's been over two weeks and—" Her voice trailed off.

"Nothing yet, Mrs. Fairliss. Not a thing."

"You're still trying?"

"The case is still open. We're still looking. I want to be frank with you. I'm beginning to think it may have been an out-of-state car. Uh—how are you?"

"I'm well, thank you. But I have that feeling of something left unfinished."

"I know what you mean."

"You will call me?"

"Yes. I promised that"

THAT night, after he turned off his light, he lay awake a long time, watching reflected headlights sweep across the ceiling. A sixteen-year-old green Ford. With a driver perhaps no older. A car that was close to being a junker. How would you go about hiding a car like that?

An idea nibbled at the edge of his mind. He turned on the light and sat on the edge of the bed—a precaution against falling asleep before the idea was fully developed. It was a trick he hadn't used for a long time. Not since he had been a young instructor at the State university. Before Chris and the stillborn child had shared a common grave. Before he had so arbitrarily selected a calling as remote as possible from the world that reminded him of Chris.

When you want to hide something, you either hide it where it will not be seen at all or you hide it where it will be seen but not noticed. An old car could be safely disposed of in a junk yard, run in there in darkness, left in the battered, disabled ranks to dream of the potholed grades of long-abandoned roads.

The search took six days. The place was fourteen miles southwest of Verrick, where an eccentric and irritable old man ran a crossroads store. Behind the store ragged ranks of old cars stretched across overgrown pastureland. An old Pierce-Arrow retained a certain amount of disdain, but all the rest looked defeated. Between two and three hundred of them, Carney estimated.

"Look 'em over if you want. No, I don't sell 'em, and I don't buy 'em up any more either." The old man cackled softly. "They was after me in the war to sell 'em off. I told 'em it was a hobby, sort of. Green Ford? How the Lord do I know? Haven't been up in that pasture since a year ago, I do believe."

Carney took the back row first, the row that could not be seen from the road. And there, near the end, was a '36 Ford. Green. Carney looked at the back right corner. The fender was completely gone, and there was no rear bumper. In the panel above where the fender had been was a deep dent. But it was the weeds that made him sure he had the right car; they hadn't grown around it as they had the others. They weren't entwined in the front bumper, in the fender wells. This car had been put here recently.

He opened the hood, wiped the engine number clean with a pinch of grass, and wrote it down. One day sixteen years ago this car had been driven, prouder, shining, new-smelling, from the showroom. New, more powerful. V-8 engine. And, mister, this paint job will really last!

He told the old man to make sure that

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nobody went into the lot until the other police had come. Back at headquarters, he checked Motor Vehicles and found that the car had not been registered in the state in 1952.

It took Dorrity himself to get the 1951 files checked. But when Motor Vehicles phoned back an hour later they again reported failure. Dorrity persisted. By this time Motor Vehicles was a little annoyed.

"Well—yes, there are files for 1950. Dead files. Basement storage, and hard to get at. Well, in that case, Captain, but you— Oh, no! Tomorrow morning at the earliest."

The lab men Carney had dispatched to the junk yard returned. They had found three fair prints, not too badly smudged, on the steering wheel. A wrecker had brought the car in and left it behind the main barracks.

"Now," said Dorrity, "we wait until tomorrow. And if the answer is still no?"

"I'll try to think of something else."

"You baffle me, Carney."

"It isn't intentional, Captain."

"This was an imaginative piece of work. I've been going over your record. You made your present grade nine years ago, and you haven't put in for promotion since. You have the educational requirements, certainly. And you handle your men well."

"I'm satisfied where I am."

"You do a good job. You're useful there. But it makes me uneasy. I don't like waste. I don't like to see a man in—a in a storm cellar."

Carney removed his glasses, polished them slowly with his handkerchief. "Isn't it a case of equating effort and need, Captain? An increment of ability over what is necessary to fulfill your needs is, perhaps, surplus baggage."

"Contented old civil servant, doddering toward retirement?"

"Why not, Captain?"

Dorrity flushed. "Get out of here! What I've been saying has been to my own interest. I resent not having anyone here I can talk to as an equal."

Carney replaced his glasses and stood up. "I'm on duty tomorrow. You'll let me know?"

"I'll let you know, and if we're lucky, I'll let you make the pickup."

AT ELEVEN the next morning Dorrity's voice came crisply over the phone. "Take this down, Sergeant. Adolph Clement. R.F.D. three—Box twelve, Cade Center. I'll send Masterson over to relieve you. Pick whoever you want to go along with you."

"Yes sir."

"We found threads caught in one of the tire treads. They match the sample the lab saved from the coat. If you're successful, bring the man here."

Carney took Bob Tillotson with him; they parked in front of the general store. Cade Center was in a hilly area of the county, where the farms were submarginal, the people weakened by inbreeding. Homemade liquor, barn-dance knifings, and a cold eye for all strangers.

"Ade Clement?" the clerk said. "Sure. Straight up the road two miles; take the north fork and keep going to the top of the ridge. Place sits in a hollow just this side of the ridge. Painted a sort of yellow. But Ade's dead. Borrowed the Tellsons' tractor couple of years back and it rolled on him. Lived two weeks, though."

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"Who's up there now?"
"Well, Ade's old lady married this Brubaker fellow used to work for George Tellson. They're up there with a whole smear of kids. The older ones are scattered, though. Couple of the boys in the service, and some of the big girls gone, God knows where."

"Did Ade Clement drive a green Ford?"

"Yes, he had a green Ford. Guess they sold it or something after Ade died. We don't keep good track of them up there."

THE house was liverish yellow; rusting auto springs and old tires littered the yard. A naked boy of about two sat in the dust, banging intently on an empty beer can with a stick. As Carney got out of the car, he saw a face at one of the windows. A young girl came around the corner of the house and stopped in surprise. She wore a faded-green cotton dress too small for her maturing body, and her face was frozen into sullenness. She gave them a long stare and went back around the corner of the house.

"Head out there by the barn so you can see if anybody tries to take off," Carney said to Tillotson.

"Watch yourself, Del."

Carney walked steadily toward the sagging steps of the narrow porch. A man came out of the house and stood on the porch. He wore stained work pants, a ragged undershirt. He was a big man, big and sallow and black-haired. Through the rents in the undershirt his chest hair showed silky black.

Carney eyed him levelly and kept still. The man shifted his weight uneasily and said, "Something on your mind?"

"Are you Brubaker?"

"Yes. What's going on?"

"We're checking on a Ford car. Adolph Clement used to own it."

The man's relief was evident. "Sure. But Ade's dead. A tractor he—"

"I know about that. Where's the car?"

"Say, you fellas find it? It was stole. Three weeks ago, about."

"Was it in running condition?"

"Sure."

"It wasn't licensed, was it?"

"I can't afford no two licenses. I got the pickup licensed, and that's enough."

"Our records show it hasn't been licensed since nineteen fifty. Why was it in running condition?"

"Oh, that's on account of Teddy. One of Ade's boys. He was always fooling with it. Used to drive it around the place. Of course I wouldn't let him take it off the place, him having no license to drive and the car not being legal and all. But somebody came up and stole it right off the place."

"You know what day that was?"

"I sure couldn't give you the date. But you know that then. Teddy, he kept her parked right over there. Now, the way I figured it, somebody come up and just got in and took the brake off. She'd roll quiet on the snow, and he wouldn't have to start her up until he was way down the hill."

"Did you report the theft to the police?"

"I was sure going to do that. Betty and me, we talked about it I guess for a week, and I was going to go down and phone you fellas, but I never did get around to it."

"How did Teddy act after it was stolen?"

"He was what you call put out about it."

"Is he around? I'd like to talk to him for a minute."

"Come on around the house. He's trying to get a little pump going."

Carney motioned to Bob Tillotson, who moved toward them as they went around to the back of the house. There a boy in jeans squatted by newspapers on which were spread parts of a dismantled pump. He was stripped to the waist; his back was thin and corded, his hair an unruly thatch. Carney saw that he had the square, strong, capable-looking hands of a mechanic.

"Here's some men want to talk to you, Teddy," Brubaker said.

Teddy started. The look of the uniforms seemed to freeze him for a moment; then he came slowly to his feet, wiping his hands on the legs of his jeans. Carney, seeing his reaction, felt a tremendous weariness. The boy wasn't over sixteen.

Teddy licked his lips and then looked down at the pump parts. "Fixing this old pump," he said in a faint voice.

"They want to know about the Ford car," Brubaker said.

"It was stole," Teddy said. His eyes lifted to meet Carney's, then slid away.

"That's what I was telling—"

"We've been looking for you, Teddy. We didn't know your name, but we had a good description," Carney said.

"Nobody saw—" Teddy stopped and bit his lip.

"What is this!" Brubaker demanded. "What's the boy done?"

CARNEY was aware of movement behind him. He turned. A woman stood at the back door of the house, with a boy of about seven beside her. The girl they had seen before was behind her, in the shadows. All three had a look of stillness and wariness.

Carney said patiently, "The car wasn't stolen. Teddy took it onto the highway. He was headed home, back from Ver-rick, when the car skidded on the slippery highway and hit a pedestrian and killed him. He was too scared to stop and see whether the man was dead. He didn't bring the car back here. He took it down and left it in an automobile graveyard near Brellville. How did you get back here, Teddy?"

"I didn't hit anybody. You can't say I hit anybody."

"That won't work, son. We found green paint from your car ground into the man's clothing, and threads on the car that came from the man's coat. And you abandoned a car that could have been sold. Bob, go with him while he puts a shirt on."

Brubaker grunted and hit the boy solidly with his fist. The boy kicked over a kettle as he fell, spilling kerosene and pump parts in the dirt. Brubaker moved toward him again, swinging back a heavy boot.

Carney took a savage relish in expertly pushing Brubaker off balance, hurting him quickly and severely, though temporarily, with his hands—and in a way that would not mark him.

Brubaker sagged and backed away. "Beating him won't help anything," Carney said quietly. He felt ashamed of the pleasure he had taken in this quick and futile release.

"What will happen to Teddy?" the woman asked in a nasal voice.

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Summer Beauty Hints

—by Ruth Pearce

Arms Program—Most women today make sure their legs are smoothly groomed, hands and elbows creamed to softness. But, often, when they raise their arms, the underarm skin shows irritation from using a too-harsh deodorant. (One out of two women reported this trouble, in a nation-wide study among readers of a leading woman's magazine.)



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Helping Hands—Summer's the time when "smart cookies" like to whip up a tasty hamburger or toss a tangy salad. But who wants the odor of onions and garlic lingering on hands made to be held in the moonlight? Just smooth on a bit of YODORA after washing your hands. That'll fix 'em.



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McKesson & Robbins, Bridgeport, Conn.
230 See Good Housekeeping's Advertising Guaranty—Page 6

"Get up, Teddy. How old is he?"
"Sixteen, come October."

"The case will be handled by the juvenile authorities, Mrs. Brubaker. I can't say what they'll do. They judge each case individually."

"He's a good boy. He never makes no trouble."

Tillotson went into the house with the boy; when they came back, the boy wore a white shirt and carried a jacket over his arm. One eye was almost swollen shut. Carney put him in the front seat of the car, between himself and Tillotson. The boy didn't snuffle. He sat and looked down at his hands.

Had my son lived, Carney thought, he would be a year older than this boy. He said, "You should have reported it, Teddy."

"I know."

"You've been waiting for us to show up."

"Yeah."

"It wasn't much fun waiting, was it?"
"No sir."

A FEW days later Sergeant Carney waited with Mrs. Fairliss in a small anteroom at headquarters.

"He's just a kid."

"You've already told me that, Sergeant."

"I was just thinking—You set the scene in your mind, exactly how it will be. But it seldom works the way you think."

The door opened, and a guard said, not unkindly, "In here, lad."

The boy came into the room and stopped a few feet inside the door. Carney noted that the swelling was gone, though his eye was still slightly discolored.

"Teddy, this is the wife of the man you killed. She wanted a look at you." Carney knew that he had spoken too harshly.

The boy looked at Mrs. Fairliss. His eyes widened and his face turned pale. Carney saw his young throat work as he swallowed. "I—I didn't—" He stopped, unable to go on.

"You didn't what?" Linda Fairliss asked, with polite interest.

"They didn't tell me anything about him. I—I—"

Carney said harshly, "The boy is suddenly faced with the realization that it was a human being he killed. Someone with a wife and a name."

Linda Fairliss gave Carney a startled look. "What will they do to him?" she asked faintly.

"Send him to an industrial school. He'll learn a trade. He's good with his hands."

"I'm going on the train tomorrow," the boy said, his voice fading out abruptly on the last word. He stared resolutely at

the wall above Linda Fairliss' head. She stood up and walked toward him. Carney made a half move forward and then stepped back. Linda Fairliss put her hands on the boy's shoulders, very gently. He looked at her and then quickly away.

In a low voice she said, "Teddy, I want you to be good. I want you to be worth something—as a person. Do you know what I mean?"

"I think so, ma'am."

"Then there might be some sense to all this." She took her hands from his shoulders and gave Carney a glance that said clearly she had nothing else to say.

Carney went to the door and spoke to the guard. "Okay."

"Let's go, lad," the guard said.

Teddy took a slow step toward the door. Then he turned back and looked down at the floor in the general direction of Linda Fairliss. "I'm real sorry, ma'am."

He turned again and plunged through the doorway, giving her no time for any response. Carney walked with her out of the building and down the broad, worn steps to the sidewalk.

She looked up into his face, her eyes steady. "I suppose that it's something to learn. That there isn't any pattern. That monstrous things can happen, and that all of us, every one of us, is both guilty and innocent at the same time."

"It's something to learn."

"You learned it a long time ago, didn't you?"

"It's more something you have to keep learning. We all look for patterns. There is a pattern, probably, but it's too complex for the human eye—or the human heart."

"Are you permitted to accept a lunch in return for services rendered, Sergeant?"

"People who eat with uniformed cops are suspected of being in custody."

"Then I'll try to look properly furtive. You know my name. Didn't I hear that trooper call you Del?"

"For Delbert, unfortunately. Del is the preferred form. There's a pretty good eating place down the street."

As they walked slowly along, they talked, as though by agreement, of trivial things. It felt good to be with her. Usually when a case was finished, he took a Manila folder out of the active file and put it into the dead file, and eventually it was stored, and the case was over, and that was that. But this time he had gained an oddly warm and personal friendship.

She slanted a quick smile up at him as he held the restaurant door open for her. And as he followed her over to a corner table, he somehow knew that this friendship would continue.

THE END

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