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Lisa Bloom

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WORKINGS OF A MALE HEGEMONIC DISCOURSE:
REPRESENTATIONS OF WOMEN
IN LIFE MAGAZINE AROUND WWII

by
Lisa Bloom

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SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
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Nathan Lyons
Nathan Lyons, Chairperson
Chairman, Museum Studies Program
Visual Studies Workshop

Richard D. Zakia
Dr. Richard Zakia
Chairman, MFA Photography Program
School of Photographic Arts & Sciences

Remy G Saisselin
Remy Saisselin
Professor
Art History, University of Rochester
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Date  7/25/85  Signature  Lisa Bloom
One of the concerns in this paper in which I will analyze visual representations from *Life* Magazine around World War II will be to determine the reasons underlying "woman's" visibility in the dominant media during this period. Throughout my paper I will use the terms women and "woman" as a rhetorical strategy to distinguish between women as historical subjects and the notion of "woman" as a single, ideal type produced by *Life's* hegemonic discourse. I will keep these terms separate, as part of the intention of this paper will be to explore the ways in which the relationship between the two terms is set up. ¹ The concept "woman" was a very specific fictional construct within the context of *Life* magazine. Visibility was given only to American, white, Anglo-Saxon, middle-class "woman." The editorial bias underlying such a limited corpus of women was never stated explicitly. Presented as an universal category, *Life's* "woman" was meant to stand for all women, regardless of class, race and nationality.

Although women were excluded from the patriarchal order, the dominant media specified "woman" in a particular social and natural order within the domestic sphere, established her in certain positions of meaning and fixed her in a certain identification. In this paper I will
examine the workings of the systematic process of objectification by which women were prepared for the specific roles society assigned them. "Woman's" visibility seemed a way to remove power from women, although it offered them, on the level of appearances, a fake sense of their equality to men. This seemed especially the case considering that the frequency of "woman's" representations did not mirror actual women's relation to power within the cultural order. "Woman" was always being classified, described and coded, but women were never setting up the codes of classification for themselves. Equally important was that what was given visibility was not a woman's voice, to articulate the specific nature of her cultural experience, but a "woman-as-spectacle-body" that stood in place of and detached from her voice. The "woman's" body obtained a potent legitimacy as the representation of women through and as a result of the special authority given to visual representations. This was particularly the case around World War II when photographs were thought of as being the most transparent and "truthful."

*Life* Magazine, particularly, tried to sell its images at this time not as representations, but as "eyewitness" accounts of life itself. *Life's* belief in the truthfulness of the image was reflected in its statement of purpose, written in 1936 (illus. 1).
To see life; to see the world; to eyewitness great events; to watch the faces of the poor and the gestures of the proud; to see strange things -- machines, armies, multitudes, shadows in the jungle and on the moon; to see man's work -- his paintings, towers and discoveries; to see things thousands of miles away, things hidden behind walls and within rooms, things dangerous to come to; the women that men love and many children; to see and take pleasure in seeing; to see and be amazed; to see and be instructed. Thus, to see, and to be shown, is now the will and new expectancy of half mankind. To see, and to show, is the mission now undertaken by a new kind of publication, Life.2

Part of my interest will be to uncover the codes in the representations of Life Magazine in which the "woman" is constructed as the possessor of an ahistorical, eternal feminine essence. In this way it will be possible to show that gender roles are not simply seized out of the "real world" and transmitted through the medium of the magazine. Rather, Life, manufactured specific meanings in and through the representations of "woman" it constructed which, I will argue, served to keep women in "their place." A large emphasis in Life during the war years -- which I will elaborate on in the body of my paper -- was the excessive depiction and thus fixing of "woman" within the "family" narrative.

The picture magazines, in a way, could be considered as "family machines"3 (illus. 2-4). They were one of the first social technologies to reproduce pictorially the institution of the family, among other things, on a large scale. As the first and the largest of the picture magazines,4 Life was
probably partially responsible for developing the visual codes that typified the role of family during this period. Prior to popular magazines, illustrations within books were more personalized and the codes that organized them less standardized. Individualized portraits of famous popular figures or exotic representative types were featured and because of their ordinariness, family members were given less visibility. Thus, the redundancy and exaggerated literalness of the visual images of the family in *Life* were probably due in part to *Life*'s specific need to develop clear codes for the first time that enabled its images to be able to communicate on their own, almost pantomimically. Before the introduction of popular magazines ordinary individuality -- the everyday individuality of "woman" remained below the threshold of description. Although the medium of photography was relatively young at this time, the family narrative that it illustrated had its own strong tradition within the culture. Therefore, the contribution of the picture magazines was not so much to make up new narratives but to typify, through visual representations, the ones that already existed. I will reconsider this issue, later in the paper, when I will discuss how the authority of representations established and constrained the terrain of women by creating paradigms of "woman" during a crisis (WWII).

Considering the frequently taken-for-granted character
of assumptions about women and photographic images of "woman" in society, a feminist approach to cultural analysis, particularly popular photographic images of "woman," is relevant. Unfortunately it has been too neglected thus far by the photography community, who for the most part, privileges art photographs over popular ones and, even worse, tends to overlook the issue of gender in representations altogether. This parochialness, however, seems in the process now of breaking down, as theories and methods from disciplines such as literary theory, anthropology, and feminist film theory are seen more and more as offering valuable methods by which to extend the ways representations are studied. As I will attempt here to articulate the relations of the female subject to ideology and representation, I will appropriate certain existing methods from these other disciplines as I see fit for my purposes. I found such methods useful insofar as they provided a way to obtain a more privileged point of entry into the workings of ideology and enabled me to chart and analyze some of the ways in which "woman" was constructed as eternal, mythical and unchanging.

Because Life had a multiplicity of readers, the patterning system of codes that marked gender distinctions was also read differently by its diverse audience. Because of this I will attempt to include in my analysis a reading
of these codes from the different vantage points of its audience. This, however, will be incomplete, as there is no simple way of understanding the potential range of "readings" available to Life's original audience, whose readings were informed by their own historically specific class, race, and gender positions.

In addressing such considerations I will attempt to analyze how certain broader cultural themes were expressed by the manipulation of the visual representation of "woman's" body. The "woman's" body will thus serve as part of a bounded system which will be treated as a diagram that stands for a larger social model. In this way it will be possible to investigate how the ideology of patriarchy limited the inventions of the codes that made up the "woman's" narrative, hence the "woman's" body, and in doing so mapped out the margins of what constituted the norm.

I decided that the best way to examine the parameters of codes that fixed "woman's" body and effected the relation between sexuality and gender roles was to choose to study a period of disjunction where there was a disruption of the general cultural patterning system. The period around WWII provided an ideal area for such a study because the codes that previously constituted the "woman's" narrative within the family had to be loosened temporarily to foster solidarity within the system while the country was being
attacked from the outside. However, once the external threats to the system were over, when the war ended, it became important to reaffirm stability and bring the codes back to normal within the internal structure. As a result of the desire to straighten out the internal lines of the system, which had been upset due to the war, extremely rigid codes were enlisted to bind women and men to their allotted roles within the family. Sexual deviation that would threaten the structure of the family would not only be less tolerated but publicly renounced as a way to reaffirm the values of the system. Within the body of this paper I will examine the disruptive changes brought about by the war in relation to the threat it posed specifically to the social institution of the family and trace the new steps taken by the popular media after the war to justify the social importance of the family and "woman's" appointed place within it.

As I began to study the images of "woman" preceding, during and after WWII, I realized that although there was one unified narrative to contain all "woman," it could not definitively control their place within the culture. I began to work by first locating the dominant narrative with its recognizable codes and then finding the variations within it. The impingement of other narratives on a more central one was further affected by the changes brought on
by the war. To clarify the functioning of these codes I will begin by laying out the dominant narrative and then the multiple narratives I was able to identify. As I proceed I will analyze their emergence in relation to one another.

What emerged from the set of images from the three periods I looked at -- before, during and after WWII -- was that visual representations that appeared to deal with diverse ideas but which were aimed at women shared an implicit narrative. This had a "beginning" (birth, childhood, adolescence) and a "middle" (single but looking for a man to marry; marriage; motherhood; family life) but there was only minimal representation of its "end," of growing old and dying.7

Motherhood as the most admired and awarded status (illus. 5) obtainable for women was featured as the narrative's period of high synthesis. As a privileged stage Motherhood conferred signification on the other parts of the narrative which it organized. This might explain why female children were represented as proto-mothers (illus. 6-7) -- in anticipation of the symbolic period their narrative was moving towards -- and account in part for the minimal representation of older women, except in the role of grandmother (illus. 8). While the linear arrangement of the chronological female narrative (diagram 1) presupposed that the narrative would be left open, as the "woman" could
assume new narratives as she grew older, the same narrative organized around motherhood, transformed this narrative into a spatially closed circular system (diagram 2). Thus, in the narrative structured around Motherhood (diagram 2), all the roles available became different versions of the same part. The roles that were perceived as marginal to the system (i.e., mistress, prostitute, spinster, etc.), outside its regulations or between its social categories were treated as sexually dangerous and physically polluting because they were considered as potential threats to the workings of the overall closed social system (illus. 9-14). This would apply to men who refused to conform as well as women. The codes that defined women were given, however, the greatest visibility.

In the most overdetermined examples, these marginal roles were depicted as embodiments of Evil, particularly during the pre and post war periods when the codes that defined the female narrative were the most rigid (illus. 9-10). The mythical concept of the prostitute, which I will refer to as the "loose woman," was shown as someone who was essentially unstable. She accepted the rules only when they were useful to her and transgressed the formal continuity of attitudes. She was depicted as unpredictable, therefore asocial. She took refuge behind the law when she considered that it was in her favor and broke it when she found it
useful to do so.

The "loose woman" was considered threatening precisely because she provided one vector of resistance to the dominant female narrative. Because she stood outside the confines of the family narrative, limitations on her mobility were less severe (illus. 15-17). While moral invocations placed her in an inferior position to that of the proper middle-class "mother," her reality was far freer and bore a broader range of worldly experience and possibility. From such a position she was even able to justifiably enjoy power and pleasure within the ambit of her alleged transgressions. Unlike her counterparts within the dominant female narrative, the "loose woman" was able to transcend the functional definitions of procreation. She was likely to be more educated and more worldly, more self-reliant than the "mother." Degraded by moral sanctions, she was able to be more engaged and viable within the terms of society. As a result, she was more active and less self-effacing than the conventional "woman." If pleasure in sexuality was considered vulgar among the "woman" of the home, for the "loose woman" it was not only permissible, but encouraged. Thus, she was able to engage in sensual and other worldly pleasures, unknown to "mothers." Erotic satisfaction and power -- although limited to arenas of sexuality -- found fulfillment in the impropriety of her
role. The eroticism of female sexual power stood as an exciting counterpoint to the dependency that marked the limited horizon of motherly ethics. Although such coquetry could be understood as part of the oppressive project for female objectification, within this context it carried yet another connotation. Breaking through the social imagery of confinement, overt sexuality could be regarded as an empowerment of women that offered the tools for a liberating secular activity.

I will now return to the more sedate secular religion embodied within the dominant female narrative and focus particularly on the central position of Motherhood. As a mythical concept, Motherhood was revealed in representations on the level of form rather than content. The images worked to turn the role into the unrepresentable by making the mother the embodiment of abstract and intangible moral qualities. For instance, in an image in which the "mother" was depicted as Madonna and Child the mythical concept of Motherhood was re-presented in the form of an historical icon (illus. 18, 38B). Such representations that draw on an iconographic connotation that already existed within the culture conferred an authority and legitimacy to the role depicted. However, even images that did not employ historical codes similarly idealized the "mother" by eliminating such human signs as wear, age, or illness as
marks of the role (illus. 19-21).

Many of these same elements that indicated the role of "mother" probably functioned in detrimental ways to women readers. These images, although they were constructed positively, implied to any real female subject, who tried to live up to these ideal standards, that somewhere she would always fall short of what was expected of her when she would assume the part of real. The requirements of Motherhood almost presupposed the transformation of the woman as human being into a form -- "mother" -- that embodied the role. The images in Life showed that the role of "mother" required the woman to accept her appearance (role) as a typification of herself. She had to learn how to become a "mother" because her real sense of being in herself was supplanted once she entered into her role as "mother" for the family (illus. 22). No longer was she regarded as a concrete gendered human being. She became, on the contrary, a narrative function within the family story. The "mother" was thus a character that was simply a vehicle for narrative action or agents. She appeared to govern the organization and plot of the family narrative but her meaning was really coterminous with the narrative meaning. She was situated "already there" in the family story, rather than as the outcome of active processes of signification.

As character, her appearance and demeanor determined to
a large degree her success in the role which had been assigned to her. In order to perform her part well, she had to express to excess the qualities required of her, and, as a result, this left little margin for ambiguity in her presentation (illus. 21-26). Her character which represented "Goodness" in the story had to be intelligible. The story required an immediate reading of her inner nature. She was required to display in her flesh her kindness (illus. 27-29) (prettiness signified kindness). Her face reassured the family that she was understanding and generous (illus. 19, 22, 23, 26). Her smile signaled her innate benevolence and approval of the family members' actions (illus. 20-21). All her expressions, gestures and movements attested to her predictable behavior that was required from her function within the narrative.

In order for her to conform in this capacity she would be required to repress her sexuality, at least in front of her children, as it suggested a contradiction in the role required of her. (This is analogous to the dilemma posed by the Immaculate Conception.) Thus her prettiness must signify kindness, not sexual desirability. Part of the credibility and truthfulness of her role resulted from maintaining the appearance of the moral function required of her, which assumed a smoothing over of any conflicts that would arise from the contradictory nature this role
presented within real life. As a result she needed to secure her body as a perfect container if she was to show her impermeability. To do this she, by necessity, had to monitor her behavior in order that her goodness appeared genuine and natural, rather than a matter of pretense. Thus, in order for her to pull off her role successfully she had to internalize the behavior expected of her. Because her presence was so intrinsic to the role, she -- the woman reader -- judged herself and was judged by others in terms of the success in which she constructed her image in accordance with her character function.  

In order for her to perform her major role -- to protect the other characters in the family narrative from all contact with Evil -- she had to constitute herself as representative of Good. She not only had to set herself up as a moral example but had to display her moral virtues through her disciplining of her children and ordering of the home. She had to arrange the home, which served as her extension within the narrative action, to function as a space apart from the ambiguities, contradictions and obstacles of the outside world. In short, it was a site in which it was possible for her to effectively administer her control. Within the home, signs corresponded to causes and thus the distinction between Good and Evil was able to become visibly and literally apparent. Like the "mother,"
the "home" represented the ideological closure of Good (the secular exemplar of Paradise). The representation of the space of the home thus became compatible with the representation of the "mother's" body. Like the "mother's" body, the idealized aspects of the "home" were accentuated. As "all mothers" were American, white and middle class, "all homes" were white, detached, with white picket fences, shutters, porches, and neatly kept gardens (illus. 30-35). As in the case with the "mother," the moral essence of the "home" must be comprehended at a single stroke. The details of both maintained their similarities through exaggeratedly apparent visual links. Like the mother's clothing that was permeated with superfluous home-made and thus inexpensive details that expressed her creativity and thriftiness, the home was adorned with similarly low-budget details. While the mother would wear frills on her apron and bows in her hair, the house would be dressed in lamp shades with velvet bows and chintz curtains with lace (illus 35). The juxtaposition of the excessively serious and excessively frivolous, as the basis for the rhetoric of the home and the mother, reproduced, the mythic situation of both, which was at the same time sublime and childish.10

The compatibility of these otherwise opposed characteristics -- seriousness and childishness -- that operated simultaneously to code the "mother," reappeared in
all the other parts of the female narrative, but with different meanings attached to them. While it would be considered positive for the young child to behave seriously at times, an elderly woman who was childish would be thought of negatively, as a victim of senility. In this respect the visual similarity of the mother and the daughter that I pointed out earlier could be reconsidered. This variation however did not disturb the pattern of the overall self-contained cycle. Instead of emphasizing the girl/child as proto-mother, the mother and grandmother could now be seen as post-children. Thus, while men as they aged grew increasingly mature, wise and distinguished, women, instead, just became more needful of care and as a result faded into the background of the narrative as they became increasingly superfluous with age (illus. 37). While the "woman's" narrative moved more and more towards motherhood, the mental and emotional maturity of the "woman" within the narrative remained stunted at childhood. In this sense the narrative that organized the "woman's" narrative in relation to her chronological age became a fiction, because the characteristics that would by necessity mark the boundaries, if in fact they were to be coded as separate stages, were instead found to be common to each. In this respect it was not surprising to find advertisements for products that were shared among the female family members regardless of age
While the childishness of "woman" functioned for men as a way to denounce women at any moment as an inferior group, it worked in another way for women. This frivolousness allowed for a certain amount of playfulness in "woman's" role. It gave women the license to enjoy a certain amount of freedom and established a liberating space from their daily role of self-discipline. More importantly, it allowed for a safe variation in the mother's behavior as an outlet for her repressed sexuality within the family. Childishness also became permissible because it was an ingredient already encoded within the closed female narrative.

The reappearance of a limited number of fixed characteristics among "woman" family members of all ages along with the complete absence of death from the cycle created the illusion that both the female narrative and the family narrative it was hinged to were timeless and representative of an universal system. Thus, the construction of both narratives as closed systems able to generate their own ingredients for perpetuation through their dependence on one another made them seem independent from history, as if they appeared within the culture as eternal and natural structures (diagram 3).

Much of the reason why women stayed trapped within this closed system had to do with the desirability of the status (illus. 38A and 38B).
of Motherhood, its authority within the culture and its ability to offer women a legitimate identity, oppressive as it might have been, that verified its existence in a society that otherwise made women invisible.

What separated Motherhood from other parts of the narrative was that it was the only stage that conferred public respect to woman in relation to her work. What was significant, however, is that her duties, which were hierarchically ordered, were defined only in terms of the domestic sphere. Priority was given to the maintenance of her children and home -- which were considered her essential responsibilities -- over "club work" for instance (illus. 36, p. 5). However, because all of her work existed outside of the economic system, its value remained somehow ambiguous as compared to men's work. One of the built-in flaws of her duties was that there existed no set of concrete and thus measurable criteria by which to judge the performance level of her work in a way that gave it significance within the male public sphere which was where power was decided. For this reason the credibility of her work somehow always remained suspect. This kept women in a position where they could endlessly try to prove their worth without ever being able to obtain the real legitimate recognition they sought.

One of the ways in which women sought to justify their value was through demonstrating not only their capability
but mastery over their duties within the domestic sphere. They would become "supermothers" and "superhousewives" to protect themselves from reproach. Their self-discipline in their work would be a sign of their moral impeccability. Since wasting time could be considered a moral offense, they would devote their energy to finding new chores within the house in which they could demonstrate their talents.

Jane Amberg, featured as *Life* Magazine's Model Housewife, was shown proud to demonstrate the duties she performed during her "24-hour-a-day job, including Saturdays, Sundays and holidays." (illus. 36). Asleep or awake she was always "on call." The article read as an endless list of the details of all her responsibilities. Amongst other things, we learned she "planned, prepared and cleaned up after 10,000 meals." In short, the article tried to convince us that the more Mrs. Amberg found to do, the happier she was.

The model mother thus assured us of the quality of time she spent -- the elimination of anything that might disturb or distract. Her goal was to constitute a totally useful time in which she was able to extract even more available moments.11 She tended towards an ideal point at which she maintained maximum speed and efficiency. Precision and application with regularity were considered virtues of her disciplined time (illus. 22). Her body bore the signs of
the capacity she showed at her work, her movements displayed
the efficiency of her gestures. Her slim body expressed her
hard work; her rough hands, her daily scrubbing; her pink-
cheeks, her healthiness; her old clothes, her thriftiness;
her clean house; home-made clothes and food, her boundless
energy, endless service and devotion to her family.
Ironically, as her capacity for work and self-discipline
increased with age, the power that resulted from it
decreased as her children grew up and her duties decreased.
No longer needed in the same way within her family, she was
able to exercise her motherly skills and attributes outside
the private domain in a milieu such as the schoolroom that
functioned as its extension.

An example of the extent to which women's legitimacy
rested on their ability to perform useful work can be seen
during the war years. The nation needed young women to
boost the morale of soldiers in order to deflect attention
away from the real dangers of war (illus. 39-42). One of
the ways women were able to function as pseudo-prostitutes
to men, without the negative moral judgment that would have
normally accompanied such loose behavior, was through their
ability to turn sexual favors into useful patriotic work
(illus. 43-44).

After the war men used women as scapegoats to push the
social order that had gotten out of control back into place.
Blame was cast particularly on idle and lazy women to cover the real source of male anxiety -- the women that did not want to return to the homes after the war (illus. 37).

What made women's positions even worse was the male prejudice that women's work from the onset was always less demanding and pressured than their own. This functioned to both trivialize the many duties women did perform, because their work could never be accepted on the same terms as men's work, and masked the actual implications connected to women's acceptance of fitting into a role of dependence and subordination to men.

The power women obtained as mothers within the domestic sphere was undermined by women's general reliance on men for support. Women's continuous dependence on men economically was presumed and represented as a natural need on their part. This was reinforced particularly after the war. Woman's work was not depicted as an economic necessity (as the husband was usually depicted as the "real" provider for the family) but rather as a temporary solution to the "woman's post-war dilemma" (illus. 45). Women's general weakness was reinforced through representations that illustrated women's apparent incapability of helping themselves in numerous situations. This became accentuated in the post-war period as well when there was a strong male backlash against women in order to get them back in their
place within the social order (illus. 46A and 46B). This was also prevalent during the war period. In one particularly heavy-handed example (illus. 47) American daughters were shown as the potentially helpless victims of the Nazis in need of being saved by the American male military.

The elements and modes of behavior that characterized the "mother" also appeared in the "younger woman." However, this group of "woman" had its own separate part to fulfill within the female narrative. Women were expected to perform the important function of reproducing the family structure. This group of "young woman" was allowed temporarily to leave the domestic sphere and take a job outside of the home. However, this stage within the narrative was expected to be short-lived. Their real concern was shown not directly related to their work. Thus, they were shown at work in representations without actually working (illus. 48-49). This group of "woman" gave the appearance of being on the job but were often shown psychologically removed from the work at hand, absorbed in daydreaming about their main preoccupation: finding a husband. This left them disoriented in work, and presumably dependent on the protectiveness and goodwill of others who were present.

The "young woman" played the part of the cardinal function in the narrative. She was the potential mother
but her status remained ambiguous until she accomplished what was expected of her. Her function within the family narrative was, at the same time, the most risky but also the most important. The "young woman" made the trip from one family to another, and in the transition she was at her most vulnerable. Outside of the safety of her family she was most prone to encounter Evil and might fail to reach the safety of the new family she would help to establish (diagram 4). If the "young woman" missed the route and became tempted by the role of the "loose woman," she faced the threat of ostracization. As narrative function, she represented the weakest part of the chain in the process and revived the semantic tension of the discourse.

The stress inherent to her role within the narrative is revealed in advertisements that depicted her as irritated or depressed and thus needy of some product to alleviate tension by helping her succeed in reaching her goal (illus. 50-52). Her trouble, as it is depicted in these ads, was usually attributed to some lack in her appearance that she herself was usually unaware of. Her need of a male to point out the problem was assumed. His authority was not questioned because he was thought to be the one that knew all the answers to the problems. To be effective, advertisements aimed at women assumed a male voice. They spoke from the position of male authority and often employed
a male instructor to further legitimize what otherwise appeared to be spurious advice. Part of the appeal of such products came precisely from the easy solution they seemed to offer to a difficult problem. Perhaps what "young woman" thought was impossible was effortlessly obtained if they just bought the right product. Although this logic defied the hard reality of the social system, where short-cuts rarely existed, they gave expression to the desire to believe in fantastic solutions to difficult problems and thus made the burden of any difficult position easier to cope with.

This stage of the woman's narrative was especially fraught with danger because of the many contradictions inherent to the role itself. In order to "get a man," "woman" was expected to appear both physically and sexually appealing to men. The endless improvements of bits and pieces of facial and body surfaces were supposedly in competition with other "young woman" (illus. 53). However, because "woman" had to simultaneously appear to be a "good woman" (virgin) she had to also be able to restrain her sexuality in order to maintain an equally credible appearance of virginal purity. In order for her to play the different parts required of her, she had to show a willingness to try out various guises in order to appear at different times in different ones. Often her concern with
carrying an appearance off did not necessarily imply a deep and abiding identification with that appearance, as was the case with men. For instance, when awards were worn by men they were clearly understood as representative of achievement (illus. 54), however when worn by "woman" the awards become merely an accessory to her everchanging costume (illus. 55). To maintain a balance between the two polarities of behavior expected from her, she needed to be able to carry any given appearance off without implying a deep and abiding identification with one particular appearance. This prevented her from going too far in either direction and functioned as a check on her intrinsic behavior. While the extremely disciplined, serious "young woman" who bore all the necessary traits of Motherhood -- self-sacrifice, patience, dedication in her service to others -- risked becoming a spinster as a result of her strong identification with her work (illus 56-57), the overtly sexual woman as desirable as she appeared was disqualified from the onset because her promiscuousness always raised a question, and her virginity was not assured before the fact (illus. 58). Such a "loose woman" risked the quickest dismissal of all the "woman" who sought to become potential mothers. The equilibrium she was required to obtain dared the impossible. Moreover, no matter how hard she tried to maintain the balance, she was easily thrown off at any
moment by male forces outside of her control. For even if she was innocent, the man could always find the implication of guilt. For men, the sin of Eve, was an universal component of womanhood, it did not matter whether it appeared as openly seductive or passively restrained. For men, "woman" and women were considered essentially sinful, and as a result, innocence itself was at any moment considered by men as an act (illus. 10). Thus the "young woman" that conformed to the cult of purity received the same judgment by men as those who appeared naughty.

I am now going to switch briefly to the place of the privileged male reader to examine through representations how "woman's" sexuality functioned as the primary site by which men exerted their power over women. For my purposes, I will thus show how the male reader stood outside the rigid codes that trapped "woman." This is not solely because he was not "woman" and thus not himself regulated by their workings but because of the existence of yet another secret code which both privileged him as receiver and had the power at the same time to stimulate his sexual desire with images that made the female body the locus of sexuality. The photographs I will discuss have a different level of affect from the coded images within the female narrative because they contained a utopian component which worked to privilege them besides other photographs. One of their characteristics
was that they had the power to trigger the kind of sexual desire that lingers in the memory of the male spectator enabling him to sustain a male fantasy about "woman" that was not dependent on the image's presence. Part of the effectiveness of these images and one of the ways they worked to trigger male's desire was that these images caught "woman" off guard. Women were unable to prepare for the moment when the camera transformed them without their consent into the site of visual pleasure (illus. 59, p. 3; 60). Thus even "woman's" enclosure within the dominant female narrative offered her no protection against that moment when she became the lure of the male gaze.

The secret code I just identified I will refer to as the male cultural punctum. Roland Barthes in his book *Camera Lucida* was the first to use the terms studium and punctum to differentiate between the different levels of affect images have for readers. For Barthes, the studium shows an average level of interest more on the level of liking than loving in which the reader grasps the intention of the picture; the punctum triggers the more personal response -- it rescues the photograph from banality. While the studium refers to conventional images, the punctum is less easily identifiable in images because it is not coded in the same way. Thus, the distinction Barthes sets up between the terms studium and punctum is cultural. The
studium derives from culture, and is coded because it depends on the cultural contract between the creators and consumers of photographs. The punctum, in contrast, is a highly individual matter that doesn't lend itself to any universal agreement. One person's punctum can be another's studium. Thus, the punctum is personal because it can create or find private meanings outside of the shared culture of a society.

I will now expand on Barthes's notion of the punctum by taking into account the historically specific gender position of the reader. Such an attempt, I hope will suggest ways in which Barthes's idea of the punctum can be usefully applied to a cultural analysis of images. My reading from the male vantage point, however, is speculative as it is informed by the temporality and the specificity of my own position. To make the workings of the male cultural punctum more concrete, I will turn to some examples as clarifications. The first has to do with numbers and not images. In the pages of Life, measurements of a "woman's" body were often used as a way to reconstruct the image of "woman" without literally showing it. Such a mathematical way of reasoning was not so much a cataloguing procedure but a form of fetishism that made the abstract "woman" become representable as a myth. It functioned as a means of unfastening the reader's imagination, giving the object
"woman" conjured up by the numbers of her bodily proportions a life external to any literal representation. An example of this is the graph of weights and measurements of Hollywood Movie Stars' bodies in the article "The Girls of Hollywood" (illus. 61). The numbers had an overcharged erotic effect because the reader had to add the body to create the image in his imagination. The conventional Hollywood pin-up images that followed the graph in the article were too explicit in comparison and hence were more pornographic than erotic. The addition that the reader calculated in his mind from the numbers helped him to create what Barthes calls in *Camera Lucida* a "blind field" which helped the image that the figures conjured up to live after the male viewer had turned the page. This same principle of addition worked in some images that represented "woman" through her bodily parts (illus. 62). The mechanism, however, worked slightly differently than in the first example because the details displayed -- the mouth and eyes -- were already culturally coded as female orifices of desire. In a sense the explicitness of these details, which was emphasized by their reproduction in the magazine in color rather than black and white, made the images more pornographic than the other examples I will cite. It can be argued that in a magazine that was predominantly black and white, the color functioned also to bind fantasy to such a representation of "woman" as image.
This male cultural punctum also worked by means of the spectator's identification with the literal gaze of the male subject present within the image who looked at "woman" as object. In "Varga Girls" (illus. 63) the erotic charge came from the presence of the male (the artist Varga) who gently touched the models while he arranged their position within the frame. The spectator felt uneasy about having Varga in the picture -- it did not seem quite moral -- but at the same time he received pleasure because his identification with Varga brought him inside of the frame and permitted him access to this forbidden place. A similar identification with the male instructor was the key to the affect of the article "How a Wife Should and Should not Undress" (illus. 64). The inclusion of the male teacher from the "Gilbert School of Undressing" (p. 4) raised the interest of the photograph to the level of the erotic precisely because it too beckoned the male spectator to enter into its frame. It was significant that the husband, for whom the wife is learning to undress, was absent from the image. This made it easier for the male spectator to identify from a fantasy position other than the culturally coded role of husband.

A different kind of affect was achieved in several photographs of younger women (illus. 59, p. 3; 60). Although the male was not literally present within the images himself, as in some of the above examples, he existed
through his identification with the even more potent presence of the male photographer/voyeur who aggressively imposed his presence on the scene by his power to transform a seemingly innocent context into one that was erotically charged. These images were not conventional precisely because the focus on the young girls' crotches appeared more as a mistake or at least not strictly intentional. The detail, in both cases -- the woman's crotch -- had an added affect because of the photographer's blatant poor taste and lack of respect for the cultural codes which prohibited making younger women of middle-class status into sites of visual pleasure. It is in a sense this carelessness about morality, which was not excessively sinful, that separated these photographs from the ones that made up the dominant moral female narratives. Their disinterest in moral codes was what made them utopian and deviant because they freed the male spectator to place himself outside his specific role and fantasize about what was forbidden to him.

It is thus possible that the cultural punctum might function for the male receiver as almost a secret erotic code that had a completely different ideological effect than the cultural studium. While the studium functioned as a taxonomy that classified deviants but celebrated norms, the cultural punctum worked in the reverse. It is significant in this respect that the induced pleasure derived from such
images is attainable only from the position of the male reading experience and not from the image's content which was finally accessible to all spectators but not always understood on the same terms. This special position enabled men to easily conceal from women the erotic affect such images had for them. The woman represented was left immaculate as well, as it was evidently not her fault that she had become the object of the male gaze. The subversion of the dominant structure of codes here was an exclusively male privilege that was significant in this context because it revealed the complicity of the image production with the male hegemonic discourse and indicated the extent to which male was the measure of desire.

To extend how representations of women were implicated in complex ways within a male discourse which circumscribed "woman" in the sexual, I will now consider how conventional representations that focused on woman's bodily parts might be regarded by the female reader. What is often overlooked once the argument is made that the function of representations that fragmented the female body simply served to turn women into object is that the idealization of certain parts gave women the means to identify with "woman." While women did not usually have perfect bodies, they generally did have at least one "good" feature (illus. 65). If they did not have legs like Betty Grable, for instance, they might have
had a chest that resembled Carol Landis's. This flexibility in the codes not only made imperfection permissible for women, but enabled them to value their entire body through the perfection of a single part. Thus, in some limited respects, this functioned to empower the women that did not completely conform to the idealized standards of beauty of the time.

This privileging of "woman's" individual bodily parts though must be considered as part of a larger male award system that was not as flexible as it might have appeared. Although it allowed individual women readers to distinguish themselves within the overall standardization of the "woman's" narrative, the terms of individuality themselves were restrictive. Not only were the desirable features common only to young women, but there were no models at all for non-white women. Most importantly, the award system functioned to establish a matrix in which it became possible to transform all the parts of the female body into erogenous zones and thus further bind women in their sexuality.

Marking all of "woman's" bodily parts as signs connoting sexuality became an especially useful device during the war years to subordinate women while they were taking war jobs and check them from deviating too far from their traditional roles within the family (illus. 66). In representations of women working during the war, "woman's"
sexuality was often emphasized over her labor power (illus. 67). She was shown as "finding Romance at work" (illus. 68). She appeared more concerned with preserving her femininity than with performing in her job effectively (illus. 69). Few representations permitted women to identify themselves as workers. They were always "woman" first.

Certain consumer products helped women maintain the signs of femininity that stood for marks of allegiance to their given cultural role. They helped factory work become temporarily respectable for women because they no longer had to sacrifice their femininity in order to do it. Products served as rites of passage that allowed access into previously forbidden zones (illus. 70-72). They functioned as talismans that could transform hands made rough and dirty in the public sphere into clean and smooth ones appropriate for the domestic one. As "lovely Marguerite Kirchner, a worker at the Boeing Plant in Seattle" confessed: "The dirt and toil doesn't harm my skin, so long as I take a daily Woodbury Facial Cocktail." (illus. 68). The magical powers of some products such as the "Good Behavior Slip" (illus. 73) seemed to have no bounds. Even the "woman" who never stopped kissing the soldiers once the war was over presumably could be transformed into a "good woman" through purchasing such a consumer product.
During the war there were more representations than ever of the "mother" (illus. 5, 6, 8, 19, 21-24). However, while the proverbial apron of the "housewife" was depicted everywhere in Life Magazine (illus. 74-75), the real mother was actually wearing the garb of the factory worker. The gap between representations of "woman" and the real lives of women were never greater. Not only was the visibility of the "Mother" instrumental to keeping alive on the level of form the female narrative, while it was actually being drastically modified to accommodate itself to the demands of an emergency period, but its very appearance "out of history" affirmed its timelessness and universality. The high seriousness of the representations of the "Mother" distinguished these from other representations that depicted women active in the war effort (illus. 76-78). These other images were composed as snapshots and seemed, by contrast to the formality of "Mother" images, to be more vivid impressions.

From these differences in representations, during the war years, I realized that there was a two-tier system operating simultaneously. While the images in the dominant narrative were formal and mythical, the images in what I will refer to as the sub-narrative were informal and chaotic and had more of a transient quality. If the dominant narrative depicted the war as a battle between the forces of Good and Evil (illus. 47), the sub-narrative showed it as a
carnival (illus. 39-44). Thus, the sub-narrative functioned to counterbalance the rigidity of the dominant narrative, and provided a liberatory space where room was given to relax from the religion of War.

The circumstances of the war seriously upset the equilibrium of the social order. This disturbance particularly effected the nuclear family. As a result of both the men leaving the country to fight in the war and the women leaving the home to work in the factories, the nuclear family became displaced (illus. 79). In order to save the Family, the Nation merged its identity with it. The two became interchangeable. The "mother" became "Mrs. America" (illus. 6, 80) and her family became representative of "what America stood for" (illus. 21). The enemies of the nation became enemies of the family and the enemies of both were regarded as threats to the social order (illus. 81). The notion of the family was so central to the war effort that keeping the family together over long distances became almost as important as defeating the Germans (illus. 24, 82).

One of the other ways in which the family was maintained throughout the war was through the enterprise of the war bonds (illus. 83) and victory stamps (illus. 84). The family as a patriotic unit was urged to buy war bonds as a form of resistance to the threat of the Germans and to support the political and military demands of the Nation.
Most importantly, though, the war bonds, as stocks of war, served as investments for the future. They were most frequently advertised as a way to help the family afford to buy "better things" after the war (illus. 85-86). Thus, through the sales of war bonds, post-war consumption was set up as a patriotic duty, even before the war ended. An advertisement for war bonds in 1943 explained "how American it is to plan, to search for, to want "something better. . . To speed the day when we can have more 'better things,' buy war bonds and stamps." (illus. 85). The market success of the war bond enterprise, however, depended on the success of the corporation, which was the war. Through this investment the Family and the Nation together became the locus of victory.

Advertisements featuring post-war products during the war functioned as concrete embodiments of the citizen's deprivations and became channels for their desires (illus. 87). Purchasing war bonds during the war became a way to begin to take part in and identify with the Utopian future that was promised for the family during the post-war period (illus. 24). The post-war products that were advertised were represented as magical objects (illus. 88). The claims made for them were those of beauty and ease. To lure the citizens, the advertisements drew often upon the imagery of royalty and of magic to elaborate its atmosphere of
promise. The consumer objects seemed to be carriers of fantasy. They claimed to bring the beautiful within reach of all. This preview of post-war consumer culture must have appealed to the repressed drives of the public. Consumer products seemed to offer a means of liberation from the burdens of war. They obliterated wartime culture and its tensions and substituted it with a new harmonious Utopian order (illus. 89-90).

Within this new post-war order the "mother" too became metamorphized. From "Mrs. America" the "mother" turned into "Mrs. Consumer." Her role became spending, which had been elevated to a social good. She was depicted in advertisements conspicuously enjoying her post-war leisure (illus. 88). Her idleness seemed symbolic of her new freedom. Freed from the inscription and moral obligation to work, she was shown as having achieved liberation and prosperity in her new role as the "post-war mother." Her transition from the factory to the home was shown to be a premium rather than a constriction. Depicted in a new home that was representative of the post-war utopian order, she appeared as the same pre-war "mother" except, like her surroundings, she herself had become more manicured and protected as a result. Having achieved the status beyond work, the only concern left was her physical appearance. Consumer culture and the picture magazines thus had combined forces to
convince women to return home after the war. Through their influences she became the representation of the representation able to self-reproduce her image as "mother" for the neighborhood through the "picture windows" of her new post-war suburban home.
NOTES

1Theresa De Lauretis, Alice Doesn't (Bloomington: Indiana University Press, 1984) is a book which confronts theoretical discourses and expressive practices (cinema, language, narrative, imaging) that construct a representation of "woman." The distinction she sets up between "woman" and women in her introduction (pp. 5-6) was influential to my work.


3De Lauretis, p. 31. De Lauretis uses the term "family machine" to refer to the novel, the cinema, and television. Her point is that each of these forms cannot be equated with one another. "Although they do overlap, the amount of redundancy is offset by their material and semiotic specificity (modes of production, modalities of enunciation, of inscription of the spectator/interlocutor of address)." Her emphasis on differences in medium and the differences in social subjects they produce is obviously also pertinent to the picture magazines, although she does not cite them specifically. Although I do not here address this issue specifically in the paper, it would be interesting to address how the subject produced in the family that reads picture magazines differs from the same social subject produced in the family that watches TV. It is a subject which deserves further examination.

4Life Magazine established in 1936 was equivalent to CBS and NBC during this pre-television era. It was considered "the 42nd Street and Fifth Avenue of the media world -- the spot where traffic is heaviest" and "the most potent editorial force in America." Of all the publications during this period, Life had the largest circulation. For statistics on Life's readership around 1940, see illus. 3.

Life was a publication of Time, Inc., the magazine empire established in 1923 by Henry Luce and Briton Hadden. It was the first successful publication ever to base its editing philosophy on the use of photographs as the primary means of conveying information and reporting the news. For further information on the success of Life Magazine during its first decade, see: Robert Elson, Time,


7Jo Spence in her article "What Do People Do All Day? Class and Gender in Images of Women," Screen Education, Winter 1978/1979, made such an observation in her examination of representations of women around WWII in the British illustrated news magazine Picture Post. Her brief study which focused primarily on the change in the social division of labor during WWII and its effects on the types of images of women produced during the war was, particularly valuable to my own work.


10 Roland Barthes, *The Fashion System* (New York: Hill and Wang, 1983), pp. 241-244. I applied the terms "seriousness" and "frivolousness" that Barthes used to describe the fashion system to my own analysis of the "mother."

11 Michel Foucault, *Discipline and Punish* (New York, Vintage Books, 1979). Foucault's chapter on "Docile Bodies" was especially useful for my own analysis of the disciplined "mother."

LIST OF ILLUSTRATIONS

18. *Life Magazine*, September 22, 1941, p. 84.
27. Life Magazine, August 30, 1943, p. 49.
32. Life Magazine, January 10, 1944.
35. Life Magazine, March 8, 1943.
36. Life Magazine, September 22, 1941, pp. 79-84.
41. Life Magazine, November 29, 1943, pp. 77-78.
42. Life Magazine, June 29, 1942, pp. 70-79.
43. Life Magazine, March 2, 1942, pp. 82-83.
44. Life Magazine, September 6, 1943, p. 123.
47. Life Magazine, February 15, 1943.
50. Life Magazine, January 1, 1940, p. 3.
52. Life Magazine, November 9, 1942, p. 16.
55. Life Magazine, January 19, 1942, p. 36.
56. Life Magazine, May 12, 1942, pp. 65-68.
59. Life Magazine, January 13, 1941, pp. 84-86.
60. Life Magazine, August 2, 1943, p. 71.
64. Life Magazine, February 15, 1937, pp. 41-43.
67. Life Magazine, November 22, 1943, p. 75.
68. Life Magazine, August 9, 1943, p. 67.
76. *Life Magazine*, July 6, 1942, pp. 43-44.
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DIAGRAMS AND ILLUSTRATIONS
Diagram 1

Birth __________ Middle __________ Death

Diagram 2

Diagram 3

Diagram 4
LIFE GOES INTO 1942

To see this is to see the world's greatest war.
Detailed report of the survey findings on request.

Note: With this survey we've returned the life family inside our

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Male</th>
<th>Female</th>
</tr>
</thead>
<tbody>
<tr>
<td>Children 6 to 12</td>
<td>15%</td>
<td>15%</td>
</tr>
<tr>
<td>Young People 13 to 17</td>
<td>42%</td>
<td>42%</td>
</tr>
<tr>
<td>Men 18 and over</td>
<td>35%</td>
<td>35%</td>
</tr>
<tr>
<td>Women 18 and over</td>
<td>31%</td>
<td>31%</td>
</tr>
</tbody>
</table>

Ratio of readership to membership of the family:

- Total Readers per copy: 10.76
- Outside-home readers: 0.55
- Guest-readers: 1.34
- Total readers per family: 3.22

Financial status of life readers:

Some highlights findings:

Forbes & Jacobs.

have been received and 3473 of them labeled by geographic sections and by city size. Over 5000 copies exactly parallel to LIFE's ABC distribution both by this method. The other questions are almost

in Chicago, mailed the same gifts to every 100th sub-

ey and every 100th newspaper copy as if they were bi-weekly.

This spring LIFE passed a printed questionnaire into

The Whole Family Reads LIFE
SYLVIA POST 1,000
LIBERTY 24,900,000
COLLIER'S 10,700,000

Yes, Life now has a regular weekly audience of more than 20,000,000 people—
"We, the American people—"

"We, the American people—"
Rebecca Hornig

There is no doubt that LIFE is the most influential magazine in the world. The pages of LIFE are filled with images of people, places, and events that have captured the attention of the world. LIFE is known for its high-quality photography and its ability to tell stories through images. The magazine has been in circulation since 1936 and has published over 3,000 issues.

The first issue of LIFE was published on November 20, 1936, and it featured photos of the Russian Revolution, the United Kingdom, and the United States. Since then, LIFE has published many famous stories, including the coverage of the first moon landing in 1969 and the fall of the Berlin Wall in 1989.

LIFE is owned by Meredith Corporation, a leading media company that publishes over 50 magazines, including Better Homes & Gardens, People, and In Style. LIFE is distributed in over 100 countries and is read by millions of people around the world.

Don't miss the latest issue of LIFE, which is packed with stories and images that will entertain and inspire you. Whether you are interested in politics, history, or culture, LIFE has something for everyone.
MOTHER'S DAY

Armed forces throughout U.S. united to honor mothers near and far away.

On Sunday, May 10, Americans honored their mothers in a unique, American way. Since 1914, when President Wilson signed a Congressional resolution designating the second Sunday in May as Mother's Day, its celebration has taken many forms—some cheaply commercial, some reverent, some flippant. But as the nation entered a dark and thunderous spring, Mother's Day inevitably bore new and poignant connotations.

Throughout the land nearly 3,000,000 mothers who had never before been separated from their sons faced the realization they might never see them again. Their sons, faced with the same grim possibility, swamped the telegraph companies with their messages home. In Army camps, airfields, and plain private homes, young men in uniform united in countless services of the day. To commanding generals—indeed, to coast to coast—had gone orders from Washington to urge every officer and enlisted man to write home. May 10 "as an expression of the love and reverence we owe to the mothers of our country."

At Camp Forrest, Tenn., soldiers elected Maj. W. Covington, their "Dear Mom" for the day. Brought from home at College Grove, Tenn., his was reunited briefly with his son, who was reunited with his mother at College Grove. The day was surreal, the love reverent, the occasion a garland of white roses and carnations.

Airmen at Langley Field, Va., form a giant heart in tribute to visiting mothers. Inside it, with her son stands Nip. Blanche Carr, the guest of honor at the school.
With proud determination Mrs. America approaches her annual assault against dust and dirt. Ordinarily this involves cleaning walls, waxing floors, polishing furniture. This year it can also release vital scrap materials for war.

**SPRING HOUSE CLEANING 1942:**

FORWARD MARCH WITH

THE SCRAP BRIGADE!

HOUSE CLEANING this Spring is giving Mrs. America the opportunity to make a vital contribution to the war program. She can help feed our factories the scrap they need by turning in all the old junk that has been kicking around her house for years.

Basements, attics, garages, closets are now yielding up vast hoardings of old rubber, scrap metal, rags, waste paper—scrap materials that can help provide vital war matériel.

Metals will soon be going into guns, tanks, ships, shells. Old rubber will become tank treads; gas masks, lifeboat rafts, pontoon bridges. Typical statistics released by our Government show how much this activity by the home front "Scrap Brigade" can help...

20 pounds of old rubber will make one life raft for a Navy plane!

12 pounds of scrap metal will provide half the steel required for a small machine gun!

The pictures on these pages are published by the makers of Johnson's Wax to show how every housewife can join in this vitally important job.

Search for old rubber begins in closets, ends in garage. Old rubber gloves, old overshoes, torn rubber boots, worn hull or sink mattire from Mary's swing, worn rubber heels. Every ounce cou
**Advertisement**

Your Government wants you to sign this Consumer Victory Pledge. If one is not available locally, you may tear this out, sign it, mail to Consumer Division, OPA, Washington, D.C.: “Waste nothing—buy carefully—take good care of the things you have.”

---

**THE CONSUMER'S VICTORY PLEDGE**

I will buy carefully
I will take good care of things I have
I will waste nothing

When you sign this pledge, you are declaring your belief in the principles of consumer cooperation and the national need for economy. 

CONSUMER DIVISION, OFFICE OF PRICE ADMINISTRATION
Washington, D.C.

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One easy, inexpensive way to “take care of the things you have” is to protect them regularly with genuine Johnson's Wax. Floors that are wax-protected grow more beautiful every year. A wax-protected home makes every house cleaning easier.

A clean attic is a safer attic. Old rags and paper are precious for war uses. Collect worn clothing that cannot be made over—old bedding and mattresses, draperies, pillows, carpet, dust cloths—no matter how badly worn.

Furniture, woodwork, window sills, leather goods, refrigerators, many other objects are protected against wear, are easier to clean, when polished regularly with Johnson’s Wax. Linoleum surfaces protected with Johnson’s Self-Polishing Glo-Coat last 6 to 10 times longer than if unprotected. Glo-Coat needs no rubbing or buffing—saves hours of labor.

---

When you're ready, sort metal, rubber, rags in piles. Tie paper in neat bundles. Local junk collector (see classified directory) will pay fair prices—*you may give to charitable organization. Deliver scrap yourself if you can.*
More is the lornnto juice you've boon looking for, with a freshness, a mellowness, a delightful garden-sweet flavor that you may never yet have found. The flavor of Campbell's Tomato Juice starts with extra-luscious tomatoes specially developed for richer, sweeter juice. These tomatoes are hurried to Campbell's just at their vine-ripened peak, pressed lightly, and the garden freshness of the juice is retained for your enjoyment by a special canning process.

No matter where — or when — you buy Campbell's Tomato Juice, you always find the same delicious garden-sweet flavor. This uniformity is another reason why Campbell's — for years the largest-selling tomato juice in America — is more popular than ever today!

**HEALTH-BUILDING VITAMINS, AS WELL ... WHEN YOU MAKE IT CAMPBELL'S**

Good health is more important nowadays than ever before. Guard it with an adequate supply of vitamins... An eight-ounce glassful of Campbell's Tomato Juice every day will help immensely, for there's no better-balanced vitamin drink. Besides providing vitamins A and B, it's a rich source of vitamin C. In Campbell's Tomato Juice, the vitamins are safeguarded by the same special canning process that retains the true fresh-tomato flavor. Remember, at least an eight-ounce glassful every day — for everyone!
"Suppose an old lady talks for a change!"

Her subject is beer and the men in the home

"I am a grandmother now. I've raised a large family and I think I've seen a lot of life.

"It seems to me that never before in our time, have men worked under the strain they do today.

What a wife can do

"When a husband comes home from his day's work, he deserves peace, and understanding, and complete sympathy. He looks to his wife for a smile of welcome...a cheery word.

"Tiring as a wife's chores may have been, they do not hold a candle to the vexations and worries of the average man's daily work.

"A good wife, if she is really worth her salt, will do all in her power to give her husband the quiet contentment of a peaceful fireside.

"I've found that in this life, a little bit of give-and-take can do wonders to help out. A little tolerance goes a long way to prevent extremes.

"I think it's like that, when it comes to beer and husbands and other grown-ups.

"A man should be able to relax at home in the way he likes best...with a glass of mild and friendly beer, if that's what he enjoys.

"Served that way, by a wife's own hand, beer is truly a beverage of moderation, as Nature intended it should be.

A mother's sons

"And when our children reach manhood, they'll remember this spirit of parental understanding at home. It will help in guiding them to moderation and good sense in a rounded life.

"If wives and mothers would look upon beer with tolerance and wisdom, they would soon discover it to be an ally in keeping their men happy, fit, contented...and above all, men of moderation."

The brewers of America are eager to have beer win the place it deserves in the confidence of forward-looking women: a beverage of moderation for the nation. As a tolerant and modern-minded woman, won't you help with understanding and support of the brewers' "clean-up or close-up" program...to prevent abuses wherever they may occur in the retailing of beer and ale. It is described in a booklet sent free on request. Address: Brewing Industry Foundation, Dept. A14, 21 East 40th Street, New York, N. Y.
MARITAL HAZARDS BESET U.S. DOMESTIC LIFE

HUSBAND-SHARER? Major Arthur W. Wermuth, famed "One-Man Army of Bataan," accused of being a two-wife husband, Olivia Oswald (above) said they married in Manila Dec. 7, 1941, displayed a "wedding picture." In Chicago, with the wife he married in 1935, Major Wermuth (below) said the picture portrayed him but not a wedding. Later Olivia recalled it may have been a mock wedding.

HUSBAND-KILLER In Sayreville, N.J., Geneva Humphrey, 27, drove after her husband in the limousine, ran him down, killed him. "Accident," said the above center. Lawyer charged the state when friends told of family quarrels. Famed Suffragist Mrs. Chapman Carr, 45, for whom the Humphreys worked as domestic, appeared in the defense (below). But last week Mrs. Humphrey drew eight to ten years.
Her odler husband had suspected Virginia M. Ellinms, 28, of Los Angeles of malfdr.
ay. She poured his coffee to make him ill so she could nurse him, thus
prove she loved him. Instead, Florence McEllinms died. Her wife was charged
with murder. In court she fainted, was aided by her mother (above). When a
jury recommended she be held, both mother and daughter fainted (below).

In their Los Angeles apartment, the Har-
ten to get into a spirited marital
discussion. Tegeler remembers saying, "Wait a minute, honey." Then the cof-
tee pot smashed over his head. He ended up in a hospital with head cuts (be-
low). His wife Mabel, 10, ended up in the municipal jail where she dem-
strated her prowess (above), remarked: "He's lucky I didn't pick up the flakton."
Mary loathes birds hysterically, as she reveals when little Joan Spencer shows her pet bird. This photo brings Mary's downfall.

MARY ANDERSON TRIUMPHS AS BROADWAY'S NO. 1 HELLCAT

Standing at right in her night clothes like Lady Macbeth Jr. is Mary Anderson who is currently acting one of the meanest, slickest females ever kissed off the stage. Her immediate intention is to break up a happy home by a candlelight seduction in Guest In The House, a Broadway play by Hagar Wilde and Dale Runson.

At her first entrance Mary appears to be an angelic little creature befriended by relatives because she is a semi-invalid. The subsequent development of her neurotic cunning doesn't quite make a good play, but as acted by 21-year-old Mary Anderson, it definitely fascinates an audience. For like Hamlet's players, Mary is able to "tear a passion to tatters" all over the place.

Significantly, Mary got her start three years ago when she was emotionally enthralled at a football game at Howard College, Alabama, where she was a freshman. Somebody took a snapshot of her cheering and screaming, and Mary sent it to a movie talent scout during the great nationwide hunt for a Scarlett O'Hara. Thereupon she was called to Hollywood, made her debut as one of Scarlett's girl friends, and given small parts in six other movies. Now in Guest In The House, her first Broadway appearance, Mary shows the makings of a first-rate emotional actress.

Mary inspects a hard-working artist's model (Per Kelton) because she poses in the nude. The model quits and the artist loses his job.
New cream positively stops underarm Perspiration Odor as proved in amazing HOT CLIMATE TEST.

1. Not stiff, not messy—Yodora spreads just like vanishing cream! Dab it on—odor gone!
2. Actually soothing—Yodora can be used right after shaving.
3. Won't rot delicate fabrics.
4. Keeps soft! Yodora does not dry in jar. No waste; goes far.

Yet hot climate tests—made by nurses—prove this daintier deodorant keeps underarms immaculately sweet under the most severe conditions.

Try Yodora! In tubes or jars—10c, 30c, 60c. McKesson & Robbins, Inc., Bridgeport, Connecticut.

YODORA DEODORANT CREAM

Mary poisons the mind of an artist's wife (Louise Campbell) by hinting her husband had an affair with model. Thus Mary rewards people who take her into their home.

Mary tries to seduce her artist benefactor (Leon Ames) after persuading him that his wife misunderstands him. Mary's disrupting influence also drives this man to drink.
In her big emotional crisis, crafty Mary Anderson tears her own blouse after her attempt to seduce an artist has failed. Then Mary plots to run from the house in the middle of the night and tell neighbors that the artist brutally attacked her, hoping thereby to ruin his reputation and completely break up his household. But Mary's neurotic skulduggery comes to no good end.
PEOPLE (continued)

Francos Farmer, the 89-year-old stage and screen actress, is reading her application for probation which she filed in Santa Monica, Calif. on Oct. 21. Earlier in the week Miss Farmer was arrested for drunken driving during a dimout, spent eight hours in jail. She told the officials that dimout regulations "bored" her, gave her age as 15.

VERONICA LAKE, the star whose hair is an eyeful, promised to spend an evening of last week with the man who pledged most money to a service fund at a Waldorf-Astoria party. Igor Plantsheloff, an impressionable painter, bid $1,500, got only a two-minute waltz and an unsatisfactory kiss (above). After collecting some debts, Igor paid up.

The Shirts You Want!

- Fine shirts, quality shirts — typical of the dependable style and value throughout the entire Reliance Aywon Dress Shirt line! By the millions, hard-working Americans are daily enjoying extra comfort, extra wear, extra style, when they Rely on Reliance! Finding smart new colors and patterns that harmonize with any wardrobe! Aywon, Skyline and Sedgwick Brand Shirts are sold by better stores everywhere. Reliance also serves many of our country's armed forces with Reliance-made Parachutes, Mechanics' Suits, Jackets, Pants, Shirts and Underwear.

RELIANCE MANUFACTURING COMPANY
212 West Monroe Street - Chicago, Illinois
New York Office - 200 Fifth Avenue
MAKERS OF Big Yank Shirts and Trousers •
Happy Home and Key Whitney Franks • No-Tear Shirts • Universal Pajamas • Yorkshire Cuts •
Pearl Shirts for Boys
"Best Foot Forward" introduces 56 youthful newcomers, all under 20. The funniest moment is the Act I finale when a gang of preschoolers, avid for souvenirs, direct a movie star (Rosemary Lane) whom one of them has invited to the prom.

"Banjo Eyes" is based on Three Men on a Horse, revised with a musical score, a shrewdly costumed chorus and Eddie Cantor. In this "dream scene," Eddie and the chorus, in equine costume, get hot tips from the prize filly, Banjo Eyes, herself.
As a woman who has gone far along the road to dipsomania, Susan Hayward is shown above in a framework of splintered and dripping glasses.

Movie of the Week: Smash-Up

Susan Hayward plays drunken wife

After the huge success of The Lost Weekend it was inevitable that Hollywood should switch protagonists and make a movie about a female alcoholic. In Smash-Up Universal-International conscientiousness examines the case of a young nightclub singer (Susan Hayward) who gives up her own career to help her crooner husband. But when he becomes preoccupied with success the marriage begins to fall apart and she takes up serious drinking. As the husband played by Lee Bowman with frequent and unmanageable, produce some of the most harrowing drinking scenes ever filmed.

To make the film authentic Director Stuart Heisler enlisted the aid of Dr. Evlin M. Jellinek, Yale University's authority on alcoholism. Before one scene Miss Hayward even downed two stiff drinks, found she played better cold sober. Although the movie falls short of artistic perfection, partly because of its overlong drinking scenes, it realistically portrays the problems of alcoholism.
Baroness on Official Secrets Charge

The Baroness

From Evening Standard Reporter
LITTLE MISSENDEN, Bucks, Wednesday.

After preliminary evidence the Press were cleared from the court to-day when a woman described as Baroness Hocheria von Hamperskitz (32) of Cholmondelay mansions, Feathersstonehaugh street, S.W., was accused of offences under the Official Secrets Act.

Superintendent Unsworth, of the Buckinghamshire County Police, told the magistrates that the defendant, giving her name as Pamela Roebottom, was detained near a military camp in the Home Counties. At the time of her arrest she was in the company of several American soldiers.

The accused was remanded in custody.

WAAF MURDER MYSTERY: YARD

SPEAKING OF PICTURES
(continued)

GET INTO
"Fighting Trims"

FOR WOMEN WORKING in this all-out effort Munsingwear designs a new line of action underwear and sleeping wear.

PRECISION-stuff, pared down, purposely planned for comfort-vou stoop and bend and stretch. Straps that give-pant-that won't hitch up or drag down. Bulkless, petal-soft knitted cotton or rayon...

for the feminine touch is never more needed than now.

AND BECAUSE Munsingwear knits it...labels it, you can be sure of its wearing, washing, keeping its good looks right to the end.

MUNSINGWEAR
UNDERWEAR, SLEEPING AND DRESSING WEAR, FOUNDATION GARMENTS, HOSIERY
MUNSINGWEAR, INC., MINNEAPOLIS, NEW YORK, CHICAGO, LOS ANGELES

In pants, vests, suits, chemises, slips, pajamas and gowns.

Priced so there's plenty change left for War Stamps and Bonds.

At better stores everywhere.
"I'm a military objective in 'THE LADY HAS PLANS.' First, Roland Young asks me to take my robe off.

"Then Albert Dekker asks for a look.

"Then along comes Ray Milland. I thought he was different... but, no... he gets that familiar look in his eye... you know... that I've got plans-for you look.

"It all happens in my new picture 'THE LADY HAS PLANS.'

"I'm the lady (it's very difficult at times)... and I'm mistaken for a 1942 Mata Hari who has secret war plans on her back. And every front man in the world, it seems, has been assigned to uncover my back, discover the secret and recover the plans. If you want a lot of laughs and a lot of thrills... don't miss 'THE LADY HAS PLANS.'"
COVER GIRL is destined to be 1944's most memorable musical...an exciting motion picture experience that you will remember for a long, long time!
MARY MARTIN'S DRESS

Mainbocher's streamlined creation steals a scene in new Broadway hit Once in a blue moon, men at a musical show will notice what a shapely star is wearing. Such a phenomenon is a nightly occurrence at One Touch of Venus, Perelman-Nash-Weill musical now in its second month on Broadway (LIFE, Oct. 25). At the end of the first act, slender Mary Martin walks quietly on stage in a lustrous curve-caressing black satin dress, so distinctive and provocative that an audible "aaaahhh" rises from the audience, to the mild distraction of Baritone John Boles who is about to sing something. For a moment each evening, therefore, famed Designer Mainbocher steals the show from stars and script alike. Of the six notable dresses he created for Miss Martin in her current role, the low-cut black satin job shown above is the most remarkable. It is not a dress which Miss Martin could wear for housework or for knocking about town. It is, in fact, one which few other ladies could wear for anything at all.
Nothing here for the Censor, but...

The censor will pass this letter just like a million others. Nothing in it to interest him...

"... Johnnie came home with a black eye yesterday... You wouldn't know Mary now, with the braces off her teeth... Ed Fergus was asking after you, son."

But to Corporal Robert Hawks... well, to Bob it's everything a letter from home can mean to a soldier!

Like a lot of other things that seem so small and mean so much. You know how it is, yourself... a postcard from a friend... a pat on the back from the boss... the cheering glow of an open fire.

Pleasant everyday things... little privileges... they chase the glooms... boost the old morale.

It happens that there are millions of Americans who attach a special value to their right to enjoy a refreshing glass of beer... as a beverage of moderation after a good day's work... in the company of good friends... with wholesome American food.

A glass of beer—a small thing, surely, not of crucial importance to any of us. And yet—morale is a lot of little things like this.

Little things that help to lift the spirit, keep up the courage. Little things that are part and parcel of our own American way of life.

And, after all, aren't they among the things we fight for?

A refreshing glass of beer or ale—a moment of relaxation... in trying times like these they too help to keep morale up.

Morale is a lot of little things
Wherever good friends break bread together, there's companionship in a moderate glass of wine.

Your own home dinner table is the best place to build up your own good cheer. Try it. Ask friends in often. Serve simple food, and trade talk, and relax. You'll find it does wonders for you.

Wine is a favorite at such friendly tables.

For wine helps people to enjoy good food and good companionship. In fact, famous cooks say food is actually better when served with fragrant, glowing wine. We suggest that you try it.

You serve wine in your home quite as simply as you'd set out tea or coffee. We've an interesting free booklet that tells about wine and how to enjoy it. If you'd like a copy, just write the Wine Advisory Board, 155 Second Street, San Francisco.

Your wine dealer will help you choose among the good wines of California. And when you dine out have wine with your dinner. Your waiter will be glad to select for you a wine to make your meal a feast.
"They also serve who only stand and wait" — Milton

You're the woman at home.
You don't wear a uniform and you haven't a title.
You're the woman who has learned how to do without!
Without help, without certain foods.
You make the beds and wash the dishes in double-quick time so that you can take over a lot of other jobs that have been left to you.
You cook meat-stretching stews—and they taste wonderful!
You say "no" to an unnecessary trip in the car.
You save scrap, you save fats and money.
You buy only necessary things—particularly War Bonds.
You have endless energy.
You mow the lawn, fix the water faucets, yes, put up the screens.
You care for your children. You scrub their ears. You pack lunches for school.
You want your children close to you. You want to make them secure in a free America.
You do without the men of your family.
And you can take that, too—if it is necessary.
You do not forget to be a woman—to look pretty, to write happy letters.
What you are—your work—and your place in a country at war makes you, perhaps, the greatest reserve of strength in America today.
You, and homes like yours, are what we're fighting for!

makers of Kicks, Radios, Lanters, the "Miracle yarn," and U. S. "American Made" Swim Caps, which you will find again in your favorite stores when peace comes.

Listen to the Philharmonic Symphony program over the CBS network, Sunday afternoon, 3:00 to 4:00 E. W. T., Carl van Ness and his guest star present an interlude of historical music.

UNITED STATES RUBBER COMPANY
1230 Sixth Avenue · Rockefeller Center · New York 20, N. Y.
MOTHER
SHE KEEPS HOME WARM FOR HER
SONS WHEN THEY GO OFF TO WAR

Mrs. Willard Carlton Smith of Mishawaka, Ind., is one of some 3,000,000 American women who have, in the last twelve months, seen their sons change from casual boys in mufti to purposeful young men in the Army’s tan, the Navy’s blue or the Marine Corps’ winter green. She is one of many mothers who have rearranged family dinner tables to close a gap or two, who have adjusted their budgets to a few dollars less and their working days to a few hours more.

Like gallant women everywhere, she has never lost the cheerful smile which you see at left. With it she sped her eldest son, 21-year-old Willard Henry, when he enlisted in the Army three weeks after Pearl Harbor. She wore it when she went with her second boy, 18-year-old Howard, to Navy headquarters to sign the parents’ release for his enlistment on Nov. 4. It will surely still be there six months from now when her third boy, John, turns 17 and fulfills his ambition to join the Navy too.

Except for her prettiness and premature white hair, there is little to distinguish Mrs. Smith from thousands of other women who have worked hard most of their lives that their children might grow up strong and free. She is neither a perfect housekeeper nor a perfect mother—indeed such things exist. But to her boys she stands for home, love, faith, all the things they are fighting for. Writing her from his Army post, Willard said recently: “Mother, you have always wanted to be proud of me. . . . I shall make sure that the name of Smith is close to the top on the roll of honor.”

Though Mrs. Smith herself will never be on any roll of honor, her job is not the least part of the battle. With two children at home, a husband who works long hours as a mechanic at Studebaker’s South Bend plant and a six-room house to run, she has plenty to keep one woman busy. Yet, between cooking, washing, cleaning and mending she finds time to assist at the polls on election days, to do church work and substitute teaching, to be on call as a civilian defense worker, and to write her boys the frequent letters that keep home warm for them while they are gone.
Mother (continued)

Darning the socks for four active men, plus sewing on buttons and mending the torn clothes, occupies most of Mrs. Smith's evenings. Preserving fruit, vegetables, pickles and jams means long hours in kitchen. Mrs. Smith put up 500 quarts last year.

Washing clothes, household linen, husband's greasy overalls is a chore that takes all day Monday. She does her own ironing too.

Father has coffee and doughnuts at 6:40 before going to work in South Bend. Mother, up since 6 a.m., has packed his lunch box.

John gulps milk, grabsa apple at 8:10 before rushing to high school. When Howard was home, he ate breakfast at 7:30.

Willard breakfasts at 9 with his little sister when he is home on leave. Mother sits with all of them and eats her in installments.

Mother's favorite is devil's food cake with chocolate frosting. Mother never fails to make one for them when they are coming home.

Cake's two layers come out of oven, done to a turn. Mrs. Smith sometimes makes bread too, feeds her family well.

"From Mom" in sugar icing goes on top of the finished cake which boys will soon gobble. "I've made millions of them," says Mother.
In boys' empty room, Mrs. Smith interrupts housecleaning to indulge in rare moment of nostalgia as she looks at backyard where they used to play. Dust on desk was snitched from store window display.

At sewing machine in room she shares with her husband, Mrs. Smith stitches away at old sheets which she is making into dust cloths. Youngest child has crib at foot of bed.

Balancing budget is housewife's task which Mrs. Smith likes best. She has feints to the figures, needs hours to unravel them. Never large, family income has been reduced by cessation of two older boys' earnings, deduction of 10% from father's wages for War Bonds. Nonetheless, Smiths last month managed to make the final payment on their house.
Mother (continued)

Substitute teaching in Mishawaka's public schools enables Mrs. Smith to earn a little money for "extras." Here she fills in for sixth-grade teacher at LaSalle School. Before she was married, she taught school in Arizona where she met Mr. Smith who was then a railroad worker.

Playing with dolls, Mrs. Smith gets down on the floor to show her 5-year-old daughter, Mary Katherine (left), and playmate how to dress dolls, put them to bed. Mary Katherine came along after Smiths had adjusted themselves to a family of boys, is now the spoiled darling.

At Navy recruiting station, Mrs. Smith signs parents' release which Howard (right) needed to enlist before new draft law was passed. Says she: "The boys want to get in the fight, that's natural. I want to keep them home, that's natural too. But I won't try to hold them back."

Mother reads the boys' letters many times before pasting them in scrapbook where she also keeps their telegrams, postcards, record of their phone calls. Willard, at Fort Sheridan, and Howard, at Great Lakes Naval Training Station, will probably both get home for Christmas.
"Dear Mom...I never felt better in my life"

Isn't it wonderful, Mother, to get a letter like that from your boy wherever he is...Iceland, Ireland, Australia, or a camp in the U.S.A.

Remember how you used to worry about his health when he was a little fellow...how secure you felt in the house on Greene Street because it was just around the corner from Doc Brown's?

Right now your boy is getting the finest medical care in the world. No matter where he is, he's never farther than "just around the corner" from an army doctor...and a mighty good doctor he is, too.

That doctor, as all American doctors are, is armed with the knowledge that has grown out of advanced microscopical research...research that was made possible by Bausch & Lomb's introduction of quantity production of quality microscopes.

Today, in every field hospital, and in every base hospital, a microscope stands ready to aid your boy's doctors...to ferret out the enemy that hides in the water and the air and the insect's sting...to aid in the diagnosis of disease.

And out on the battle lines, as on industrial fronts, Bausch & Lomb Instruments are creating winning standards of precision. In your homes, schools and shops, modern eyewear, as prescribed and fitted by men who have made the study of human vision a life's work, continues to do its part for the eyes of a working America.

BAUSCH & LOMB
OPTICAL CO. (|
AN AMERICAN SCIENTIFIC INSTITUTION PRODUCING OPTICAL GLASS AND INSTRUMENTS FOR MILITARY USE, EDUCATION, RESEARCH, INDUSTRY AND EYESIGHT CORRECTION
Put Your family in this photo Now...

That service flag on the wall is for Son Dick, U.S.N.R.—somewhere in the Pacific at last report.

Proud as they are of what he's doing, Dick's folks want him back as quickly as possible—just as you want your loved ones and friends to come home soon. So every member of the family is doing something to bring him back:

- Dad retired in '39: Back in war plant now; dues honor regularly.
- Mother makes children for working neighbors: saves fats and tin.
- Daughter helps a student nurse—4 really important war activity.
- Dick's wife runs a welder; her first and; but bonds, too, you bet.

That's how every member of this family is working to bring about an early end to the war. If every member of every family does as much, we'll speed-up victory ...

...and bring the boys home Faster!

Then, with peace restored ...

... America's families, together again, will be free to live their own lives—in their own way—in their own homes.

And most of these homes will be made more livable—or work-free—by new and better models of well-known products now put aside by their manufacturers to make way for war goods. Like Duo-Therm Fuel Oil Heaters, Furnaces and Water Heaters!

Soon after Duo-Therm's war jobs are completed, new Duo-Therm models will be ready for production. And they'll be even more beautiful, more efficient and more economical than the pre-war Duo-Therms now delivering more heat from less fuel in 500,000 wartime homes!

America's leading manufacturer of fuel oil heating appliances.

DUO-THERM FUEL OIL HEATERS
DIVISION OF MOTOR WHEEL CORPORATION LANSING, MICHIGAN
Lady, which kind of woman are you?

Whoever kind of woman you are, you’ll fall in love with the special rooms we’ve prepared for you at our seven Statler Hotels. We haven’t overlooked a thing!

Perhaps you’re a glamour celebrity

Our special rooms were designed with a woman like you in mind, too! The closets contain covered hangers for your gowns and dresses... special hangers for your skirts... and stands for your smart new hats. The bathroom is gay with a colorful shower curtain, and we’ve even remembered to supply you with facial tissues!

If you’re a business woman

For, in addition to all the other niceties in our rooms specially designed for women, you’ll have a desk you’d love to have in your own home. And two kinds of writing paper—dainty personal paper plus special business stationery. You may even have a typewriter sent up to your room—at no extra charge.

Nothing old-fashioned but the hospitality

Statler Hotels

Statler operated

BOSTON: $3.25, NEW YORK: $3.00, BLOOMFIELD: $3.25, CLEVELAND: $3.75, DETROIT: $3.50, ST. LOUIS: $3.75, WASHINGTON: $4.00

Pick one at price shown

Maybe you’re one of these types of woman. You’ll find the Statler’s special rooms for women completely refreshing. So, when you next visit a Statler city, come to the Statler Hotel and enjoy one of them!
"I'll say Nucoa is a Food for Defense!"

says Mrs. Lloyd Miller, wife of skilled worker making precision tools for Uncle Sam

"Looking after the family's health with balanced meals that taste good and don't cost more than we can afford—that's where we women come in on defense!" declares Mrs. Miller. "And that's where Nucoa comes in—its low-cost calories, delicious flavor and vitamin A!"

NOURISHING LUNCHES—four for school, one for Mr. Miller to carry to work—are important items to Mrs. Miller's budget, "My folks all want their sandwiches spread with lots of Nucoa," she says. "We use three to four pounds of Nucoa a week—and I'm glad I needn't be stingy with it, because I think growing children and men who work hard need plenty of nourishing, rich spread for their bread."

"Farm Raised," as Mr. Miller and I were, we're partial to foods baked or fried with flavorful shortening," Mrs. Miller says. "We like the rich taste Nucoa gives. And we like Nucoa on our but biscuits. It always tastes so sweet and fresh—every pound the same—and not a bit like old-time margarine."

Nutrition experts think so too! They say far too many American diets are deficient in energy supplied by a spread for bread! Delicious Nucoa, which says you to much money on every pound, furnishes as much food-energy as the most expensive spread for bread (3,300 calories per pound). And every pound of Nucoa supplies not less than 9,000 vitamin A units—guaranteed, winter and summer!

The Miller "Jewels"—Wayne, Twila, Devon, Dolora and Gloria—lead a wholesome American life on the section of farm where their parents rent a cottage. There's a creek to fish in, a garden to tend, open fields, sweet air. And those last seven years—always plenty of "bread in Nucoa" for between-meal appetites! Nucoa is American too, you know. It is made with pure, digestible vegetable oils chosened in fresh pasteurized skim milk—and both are wholly the products of American farms.

We wish to thank Mr. Miller and his family for their kindliness in allowing us into their home to take these informal pictures.

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Nucoa is the wholesome vegetable oleomargarine.

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"Mrs. Miller is in tune with the times. Appetizing Nucoa with added vitamin A fits into the national nutrition for defense program. It helps balance the diet and the budget, too."

Mrs. Miller is in tune with the times. Appetizing Nucoa with added vitamin A fits into the national nutrition for defense program. It helps balance the diet and the budget, too.

For table use, use Nucoa golden yellow with the pure color. It is included in each package. For cooking, use it just as you would a pure, natural white.
Put your Smile on a Seven-Day Week!

War time is no time for grumps and jitters. Women, especially, have to keep things going at home with a cheerful high hand—no matter what! Use every little trick you know. Keep busy. Keep beautiful. And above all, keep comfortable and serene—whatever the time of the month.

That's easy—as busy wartimers by the millions are finding out. They're switching to Modess, the sanitary napkin that's first for wonderful softness and hours of safety. Read what some of them say about it.

"I'm fighting the food shortage! Gardening, canning, storing food—it all keeps me on my feet lots more, but what of it? Someone put me wise to Modess' extra softness, and I switched. What blessed comfort! Now I breeze through the toughest days with a smile!"

Because MODESS is softer, it's bound to fit as though specially made for you. Its soft spun filler conforms to your body. And where some pads have hard tab ends, MODESS has softest gauze. No tell tale outlines.

"I'm doing K.P. at the canteen! And now, more than ever, I'm depending on Modess to keep me sunny. I've always liked it for the super way it fits. Modess shapes itself so smoothly to body lines. Seems as if it's really made for me."

Because MODESS is softer, it's bound to fit as though specially made for you. Its soft spun filler conforms to your body. And where some pads have hard tab ends, MODESS has softest gauze. No tell tale outlines.

"I'm taking over a man's job—working hard to help keep America going while our men fight. No time to baby myself on this job. But I did want more monthly protection, and thank heaven I switched to Modess! It's safer. Gives me extra 'accident insurance' I need!"

MODESS has a triple full-length safety shield at the back. This guards the entire napkin. It is your assurance of greater protection.

Hustle with a Smile! Switch to MODESS

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MODESS has a triple full-length safety shield at the back. This guards the entire napkin. It is your assurance of greater protection.

MODESS RECOMMENDED is for the great majority of women. So highly absorbent it takes care of even above-average needs. Makes bulky, over-size pads unnecessary.

MODESS JUNIOR is for those who require a slightly narrower napkin. Available in boxes of 12, or bargain box of 56 pads.
"YOU KNOW... the gals who stay at home and keep things going.
"Doesn't sound as exciting as the WAACS, or the WAVES—but it's every bit as important. It's our job to make everything we have last longer—and not to buy a single thing we don't really need.
"Take these lovely Cannon Percale Sheets I'm ironing. A year ago I didn't even know all the things you could do to make sheets last longer. Now—I not only know 'em... I practice 'em!

Washing:
"I never soak sheets overnight any more. 15 minutes before washing is plenty. I never use a bleach when I can hang sheets out in the good old sunshine. If I do use a bleach, I follow directions. And I always rinse twice after bleaching.

Hanging:
"I fold my sheets evenly, hem to hem, and hang them that way on the line... so they're easier to iron. And if the wind's blowing a regular gale, I don't hang sheets outside that day. Why punish 'em?

Ironing:
"The golden rule to remember is... don't let your iron get too hot. And never... never press sharp folds into your sheets. If you can remember to fold them a different way now and then... all to the good.

In use:
"Don't yank sheets off the bed. Take it easy... they'll last longer. Never use a pillowcase for a laundry bag. And equalize the wear on all your sheets. Don't use the same ones over and over again.

And when you must buy:
"If your sheets are down to their very last warp and woof, please remember this: smooth, sweet-sleeping Cannon Percales cost just about the same as heavy duty muslin. And they wear and wear. There are 25% more threads to the square inch in Cannon Percale than in the best muslin!
"What's more... you can save money on Cannon Percale. As much as $3.25 a year for each bed at average pound laundry rates. And if you wash your own, you'll find Cannon Percale much lighter and easier to handle.

"Once again... I repeat... don't buy sheets unless you have to! If you do have to, choose a name you can trust for all the things you can't see for yourself in a sheet. That's why I buy Cannon. If you can't find the size you're looking for in Cannon Percale (and that may happen these wartime days!) ask to see Cannon's low-priced muslin sheets. Muslin or percale—I'm sure you'll be just as proud of your Cannon Sheets as you are of your Cannon Towels. And please, please—make them last!" Cannon Mills, Inc., New York, N. Y.
"She's a changed woman!"

"Nervous . . . touchy . . . too tired to have any fun—
that was the old Doris!
Running
her legs off tending the
water heater—

Pampering
the furnace like it was a baby—

Spending too much time
in the kitchen—

But look at Doris now!
Dishes . . . laundry . . . cleaning
all so much easier
because an
Automatic Gas Water Heater

furnishes
plenty of hot water—and
needs no tending!
Furnace worries over—
Gas keeps the
house warm automatically!
No soil of dust—
because Gas heat is clean!
Cooking done quickly
on a new CP* Gas range!
Refrigeration problems ended
by our
reliable Gas refrigerator!
Yes, since Gas does the
big jobs in our home
Doris is a changed woman!"

"He's a changed man!"

"Don would have you
believe that
I got all the breaks when
we modernized our home
with Gas!
But I could tell him
how his
disposition's improved
since automatic Gas heat
has made
furnace work—and
fuel problems
things of the past!
And how he comes
whistling down to breakfast
after a shower that never
turns cold in the middle!
How he compliments me
on my cooking for
the first time in years!
How he loves to show off
our blissfully silent
Gas refrigerator—
How proud he is
of a home that's run the
modern, efficient way
with Gas—
proud of its comfort . . .
low operating cost . . .
the beauty of our
new Gas appliances!
Yes! Don's a changed man!"

In the interest of National Defense
The variety of models of all Gas appli-
cances has been reduced but these
models have been selected to provide
the best combination of the most im-
portant modern operating features. If
you are now unable to secure the Gas
equipment you need, your present
Gas appliances should be adjusted or
repaired, if necessary, to render the
most efficient service. Consult your
Gas Appliance Dealer or Gas Company.

AMERICAN GAS ASSOCIATION

Let GAS do the BIG JOBS in your home
Typical Housewife Mrs. Gilbert Amsberg (LIFE, Sept. 22) stands with her husband and children shining a two-acre plot in Kankakee, Ill., on which they hope to build a house some day. When Mr. Amsberg's business improved, they wisely invested in real estate. Mrs. Amsberg was asked to speak at Stephens College forum on "The American Woman and Her Responsibilities" in November; she herself a new hair-do with bangs. The children have become confirmed souvenirs.

SPEAKING OF PICTURES...

... THESE PEOPLE'S LIVES WERE TOUCHED BY LIFE LAST YEAR

During 1941, LIFE's cameras took many close-up view of private lives. They focused on the rich and the poor, the prominent and the obscure, the beautiful and the homely. Some people were examined because they are exceptional, some because they are typical. But all, in their individual way, are significant of our scene.

Here, at the start of a new year, LIFE turns briefly backward to look again at a score of people whose lives it touched last year. Here is a review of the big and little things that have happened to them in the five or eight or twelve months since their stories were published. A few, like Victor Mature (upper right) and Jinx Falkenburg (next page), are children of the spotlight and bask in its added glow. But the majority of them are everyday citizens, plucked from their everyday lives for a moment, and to them the scrutiny of the public eye is a sudden, strange experience. But it is an experience which even the most retiring seemed to relish and which, with the aid of scrapbooks, souvenir flashbulbs and yellowing stacks of fan mail, few will ever forget.

Acton Victor Mature (LIFE, April 7) has a new wife and a new Hollywood contract worth $1,000 a week. The wife, to whom he is here demonstrating that he is still "a beautiful buck of man," is Martha Stephenson Kemp, widow of Band Leader Hal Kemp. The contract divided his talents equally between the Hal Roach and Fox studios. Greatest change: Vic is now courted by cinema highwigs whom he tried in vain to meet when he was poor and unknown.

Typical Parson Edwin A. Briggs (LIFE, Feb. 8) filled his church in Boise, Iowa, to capacity when he conducted a revival meeting last month. Always popular with his congregation, Dr. Briggs now seems to them a symbol of the supernatural support which they instinctively crave in wartime. During the last year, he has been much in demand as a lecturer and visiting preacher, nearly gave Religious Emphasis Week addresses at Southwestern College. Admirers sent him a new mailbox and contributed toward an office where he now gives personal consultations. Several asked for autographed Bibles. An inmate of a New York insane asylum asked Dr. Briggs to help him get out, a man in jail asked him for a job, a Filipina wanted his "spiritual appearance" explained. A Chinaman wanted money to come to the U.S., and an Australian soldier in Libya wrote that he was praying for "your own Good Self and your Church Folk,"
MEAT AND THE AMERICAN FAMILY... Proteins are essential to life. The well-being of every man, woman and child depends on them. They build and repair body tissues. Since no appreciable reserve of proteins is stored in the body, they must be supplied in the daily foods you eat. The proteins of meat are of the highest biologic value, containing sufficient amounts of all ten of the essential "amino acids" in a form readily utilized by the body.

Since it cut this country out of the wilderness, the American family has always reached for the true, the genuine and the virile — We were never a bland people — Our wives and mothers plan our meals around flavor — by native preference, the flavor of meat....
If here at Joe from a snapshot taken on the site home, and inscribed with an impertinent.
he delayed long before putting this on display.

The NAAFI girl (stands for Navy, Army, and Air Force Institutes) caught Joe's fancy one day when serving him tea at local canteen. He took her picture and is very proud of result.

The girl friend back home sent Joe this informal picnic shot. He would have preferred a more glorified portrait, but confesses that for him this one has a certain sentimental value.

The war orphan "adopted" by Joe's regiment posed for this snapshot outside her blighted house. Both her parents were killed in an air raid. Hearing her story, Joe realized for the first time what war could really mean and experienced for the first time a real personal hatred of the enemy.

On the Windmill Theatre in London mailed Joe on the program of the continuous "Revoleville" she appears daily. Her name is Pam Trevers.

Over her likeness, which Joe admits is curiously indistinguishable from those of other girls in chorus, Pam has penciled an arrow. Joe met her at a servicemen's dance in London one evening and tried to date her up, but best he got was this stock photograph. Though Joe considers it unsatisfying, it has won a good deal of attention from other boys in his outfit.
Even if we'd been able to afford it, I couldn't have stayed on here alone.

This little house where we'd had so much fun together—it seemed forlorn and empty after Jack went on sea duty. And I felt terribly useless being here all by myself.

So tomorrow I'll be back in my old room at Mother's, and working in a munitions plant—and getting a thrill out of doing it! I'll be making weapons for men like Jack to fight with. And earning money for War Bonds that will get the war won faster, and bring Jack home again.

The rose chintz curtains are folded away now. The china's packed in barrels. And the movers have taken everything to storage—the old Victorian sofa we got at the country auction, the ambitious Mother gave me, Jack's favorite armchair—yes, everything except the few pieces of International Sterling we got when we were married.

I know it's silly of me to keep them out—but they mean something pretty special to me somehow. Not just because fine sterling is so lovely in itself. But because—well, that sterling silver is a kind of promise of the home we'll have again when the war is over, when the money from our War Bonds will complete our set and buy the other things we've always talked of having.

Yes, when the war is over we'll have a home again—and all the rest of our lives to live together. It's the only sort of living that really seems to count.

International Sterling craftsmen are now working day and night making war weapons. During wartime only a very small amount of sterling silver can be made. But when the war is over, there will again be plenty for everybody. And when the solid silver you choose is International Sterling, you will have the lifetime satisfaction of knowing...

- that your silver was made by the world's foremost silver house...
- that your pattern was designed by craftsmen whose predecessors were creating spoons of coin silver 100 years ago...
- that pieces created by International's present craftsmen have been exhibited in leading art museums.
- why not earmark some of the money you are putting aside in War Bonds now, for the purchase of your International Sterling when the war is over?

Illustrated below are some of the lovely International patterns that will again be made in quantity when the war is over.

International Sterling
Occupation:  
Housewife

Just for love thirty million  
Women work to make America's  
homes the best in the world

B

est single group of workers in the U. S. A. is the house- 
wife. There are more of them than there are farmers and  
merchants put together. According to the Census they are  
over 50,000,000 of them. The Census further adds that they  
do more than housework. They have no jobs, they never go  
out and they have no salary. They do most of the work  
of most of the families in most of the homes and more work  
than all of the laborers of the continental nation.

The majority of them are responsible for making a greater  
number of attractive homes, raising better fed and clothed  
children and maintaining the highest standard of house-home life  
in the world, a standard known.

A typical and charming example of American modern, rural,  
middle-class housewife is Miss Anise, 24, of Kankakee, Ill.,  
married and the mother of three.

When Lina Anise was 18 she was the 1927 recipient of  
the $10,000 prize. Through school, she lived at home in Chicago  
with her parents. The summer she was 17, a girl friend asked her  
to a surprise dancing party for her "blind date." Three years  
later she married Gilbert Anise, her blind date.

Since she has been a married life Mrs. Anise has had  
three children, a boy three times old, her second born  
with a burn of the stump, called the children through their  
show of skill, morals, manners, and one son of work fever.  
She has been plowed, harrowed, and plowed again, and has never  
beaten her husband, although he has attended to all  
the other chores that need to be done in a modern household.

The picture on the page opposite shows Mr. Anise with  
his wife and three children in his home, which is a  
modern frame house on a large lot, built with skill and  
intelligence. The house is painted white, with green shutters.  
They are the home of a modern home, with a modern home  
and a modern life, with a modern life that is a joy and a  
source of pride and happiness.

Care of lawn, flowers, and vegetable garden is rear are  
Mr. Anise's responsibilities. Since the farm, Mr. Anise takes  
all necessary care of the children, teaching them the values  
of thrift and industry, and teaching them the values of  
the good life, the values of the true home life.
At 6:30 a.m. Jane Amberg's day starts. To attain the treat of breakfasting alone, she and her husband must dress quietly, tiptoe downstairs. Usually the children, in pajamas, descend on them before they've finished. Mrs. Amberg serves breakfast and luncheon in large kitchen. Making four beds, three single, one double, is midmorning task after doing breakfast dishes, driving Mr. Amberg to office, children to school, planning menus, marketing by telephone. One sheet, all pillowcases on beds are changed every week. This is Peter's and Tony's room.

Scrubbing bathtub is another chambermaid chore. Mrs. Amberg rarely wears an apron, says simple dresses are more attractive, as easy to launder. As soon as she gets up she ties ribbon around her hair, keeps it on all day. Note dressromania on hampers, done by Mrs. Amberg.

"Picking-up" in the living room must be done daily. This includes cleaning ash trays, retweaving paper and books, dusting, beating pillows, mopping floor edge and carpet-keeping the Negro maid (35c an hour) comes in occasionally to use vacuum cleaner and wash windows.
When they rented house they tore down wall between solar parlors, made this pleasant, spacious room. Jane Amberg is her own decorator, self-taught from books and magazines. This room combines moss-green wallpaper with flowered chintz for two large chairs, pink stripes for couch and green check for smaller chairs. Lamps have silk shades prettied with green velvet bows. Large glass lamp bases in the background cost 30¢. Flower prints are in different frames. The bookcase (right) was made by Mr. Amberg.

Each day Mrs. Amberg has a large-enough pile of the kind of clothes that can be washed in the washer together. This compact home laundry is Mrs. Amberg's delight. She fills it with dirty clothes in, turns on various switches at stated intervals, later takes the damp clothes out to dry on the yard line. When she was quarantined in house for weeks nursing her children, who had mumps and scarlet fever, Mrs. Amberg would go to cellar, find escape in her washing. She hopes someday to transform the cellar into a room worthy of the machine.
"Short-order cook" is what Jane Amberg calls herself at luncheon. As a girl she liked lunching at soda fountains, admired their technique. With automatic pop-up toaster, three kinds of bread, butter, mayonnaise, tomato, lettuce, cottage cheese, peanut butter, jam, milk and eggs laid out on table, and modern gas range at side, Mrs. Amberg can turn sandwiches and short orders out as fast as her brood can eat them. Jane Amberg is of young school which doesn't believe it necessary to spend hours on food preparation to feed a family properly.
Labor unions have worked long and successfully to reduce the number of hours workers should toil. The housewife, as a worker, is in a unique classification. Hers is a 24-hour-a-day job, including Saturdays, Sundays and holidays. Asleep or awake she is always "on call." She is the executive, laborer and watchman of the plant.

Jane Amberg, like most young wives, not only does most of the manual labor connected with the running of a home, but she also manages the household accounts. Making ends meet is her responsibility. She markets by telephone (after scanning local paper for best buys) because it saves wear and tear on the car, gas, time and money. When she goes to market she is tempted by things she doesn't need. She buys her children's clothes and her own wash dresses in the local shop. She goes to Chicago for her "good" dress, her husband's suits. Prices are going up but her husband's salary isn't. She has already begun to trench. The children's summer shoes are pretty worn. Last August she would have bought them new ones. This August she didn't. Somehow she will manage.

"Call" means that Mrs. Amberg must be within hearing distance of her children all the time. Sometimes Tony blocks slide, Peter climbs up to kick him off. Pamy has been chased out of barber shop, followed by icecream cones bought in bustling drugstore. On shopping trips Mrs. Amberg usually tries to park at least one child with a neighbor.

Excursions to dime stores are a favorite diversion of this foursome. Big fortnightly event is the haircut in downtown barber-shop, followed by icecream cones bought in bustling drugstore.

Children's baths are part of every day's work. Pamela (lowest), Tony, 5, must be bathed by their mother. Peter, 7, does it mostly himself. "Pamy" must be 1) dressed in morning, 2) undressed for nap, 3) dressed after nap, 4) undressed at night, 5) bathed, 6) dressed for bed.
At work day's end she turns into hostess and party girl for husband

In the movies, in fiction and advertising in women's magazines, the modern U. S. housewife is portrayed as the sort of woman who keeps her figure, her husband, her make-up and her humor no matter how tough the going. One effect of this constant propaganda is that millions of U. S. women are doing just that.

Jane Amberg is a housewife but she is also her husband's best girl outside the home. About once a week they go out for dinner, to movies, or calling. Home entertaining usually means having one or more couples in after dinner for cake, coffee, soft drinks and beer. Occasionally they have a few guests in for dinner. Jane Amberg joined a bridge club with "the other Zilch gals" but prefers knitting to cards. She and her husband like to read (they belong to the Book-of-the-Month Club and subscribe to numerous magazines) and listen to the radio. Neither has time for community activities. Mr. Amberg belongs to the Chamber of Commerce, hopes to join Rotar. His wife says club work must wait until children are older. At day's end she likes to gather them around for a warming, homey "goodnight."
OWMAN'S DILEMMA CONTINUED

WOMEN'S DILEMMA

BUREAU OF LABOR STATISTICS shows that nearly half of all adult women are essentially idle. The average age is about 18, they are not trained for any job, and many of them are bored. The fact that time hangs heavy is not entirely their fault, but belong to a generation that has worked hard all their lives. Now that they have retired, the reading, which once handled by girls, is largely handled by the grownup women. Many of these "idle" rounds of club life are because an unsatisfying task and work, which once busily.”

BRIDGE is played at most of the 17,000 formally organized U.S. women's clubs, like the Maplewood, N.J. club (above), which have 2,500,000 members. Many clubs give weekly and twice-weekly bridge parties. Occasionally players pay a fee and donate proceeds to charity. Millions of other women play cards at home every week.
IDLENESS

Billions of women too much leisure be heavy burden

Many of Labor Statistics lists 20 million nearly half of all adult female American idle. They do not have children, they are not members of the labor force. They do not work on farms, nor are they infirm. With not nearly enough to do, they are bored stiff. Time that hangs heavily on their hands is not entirely their fault. Many are overworking a generation which frowned on any but poverty-stricken women. Their have worked hard to give them an ease now that they have it, it is a burden. Because an untrained woman has difficulty satisfying tasks to fill her days. So, which once occupied many women, is today handled by professionals. As a result of these "idle" women fall back on grounds of club meetings and card-players read too much low-grade fiction and the world into dream realms of movies and operas.

The group that has become the butt of women and of critical social comment by Mary Farnham and Ferdinand Lundgren's best-seller, Modern Woman: The Complain, "Some unknown percentage of women classified as housewives are fun." A more than wastrels seething into movies, tea shops, cocktail lounges, shopping centers.

Dessert of wasted time, a few women, particularly young ones, nevertheless, are discovering there are more satisfying and useful things to spend their days (see pages following).
"It's more fun being a Mother than a Model"

But Phoebe Dunn isn't forgetting the dental "beauty secret" that helped make her a "Powers Girl"

There's only one reason why a girl might want to give up a glamorous modeling career—and lovely Phoebe Dunn has two of them. Suzanne and Judy, Age 6 and 4. And take their proud father's word for it—they'll be the Glamour Gals of 1960!

Because blonde, slim (105 pound) Mrs. Dunn has taught them the "open secret" that is practically a model's stock-in-trade—the importance of a radiant smile. At their Darien, Conn. farm, this "model" mother sees to it that the Dunns practice the dental routine that she preaches: Regular brushing with Ipana, then gentle gum massage.

Phoebe is in good company. Thousands of schools and dentists today teach the same dental truth—that a radiant smile depends on sparkling teeth. And sparkling teeth call for firm, healthy gums.
HABITS WORTH HOLDING TO

How much they mean to you in character, happiness, and health in the later years... those honest little habits of thinking and doing you learn at your mother's knee... "Now I lay me... "Do unto others"... "Cleanliness is next to Godliness".

Certainly, among the habits worth holding to, is the delightful one of using Listerine Antiseptic daily for oral hygiene. Who can say how many thousands look upon it as the happy formula for starting and ending the day right.

Generation after generation has also looked upon this clear, amber liquid as a tried and trustworthy first-aid in countless little emergencies.

For Listerine is that rara avis among antiseptics, combining as it does a pleasant taste and refreshing effect with absolute safety and rapid germ-killing power.

Keep Listerine Antiseptic always handy in your medicine chest. It's a good friend to have around.

LAMBERT PHARMACAL COMPANY, ST. LOUIS, MO.
Once a week, pretty Marianne Sleene of New York writes to Air Cadet Richmond Ware at Dor Field, Fla. She and Cadet Ware have been good friends for four years, having met during a summer vacation at Hot Springs, Va. As a result of her training as an actress in various stock companies, Marianne uses a small make-up brush to apply her lipstick and her imprint on back of envelope is delicate and well-formed.

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Wide, exotic kisses are the mark of Phyllis Warren on her letters to John Mulroy, a private in the Marine Corps. A student at Gray Court College, Phyllis has known John for about two years, write him frequently. Since kiss imprints are liable to smudge enroute through the mail, it is best to let the lipstick dry as thoroughly as possible. Sometimes, in order to get a better impression of their lips, girls apply a little cold cream on top and blend it carefully.

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home is more appreciated and more eagerly received than mail from a soldier's girl.

Here on these pages are pictures of servicemen's girls, picked at random from around New York. When each of these girl writes to her soldier or sailor, she applies an extra-heavy coat of lipstick and then kisses the back flap of the envelope. To get the best imprint possible, a small pocket mirror usually is held behind the envelope to soften the kissing surface. For a more complicated morale-builder, see page 11.

Betty Timmis, model met her friend, Lt. Willard Backman, at a party, crammed many exciting escapades of dances into his short leave. Now that he is on foreign duty, she hears from him only once a while. Post and patriotic, Betty is most often used as an untainted model. In one who can make her face meet any requirement. Currently she is posing for Artist Norman Rockwell as "Whee Gillie Girl Proud."

The rosebud design sold by Lucile Stewart is small but effective. It is made by putting the lips on a point, then pressing them steadily against the back of the envelope until the lipstick is transferred. Care must be taken not to move lips during the transfer, else design will be blurred. Lucile's soldier is Private A. Harper whom she met five years ago when she took a room with his family in Harlem. She works in a beauty parlor and writes Harper frequently.

Blossom Chan's brother Gustave and not a boy friend, gets her letters sealed with a lipstick kiss. Most perfectly shaped of all the kisses shown here, Blossom's are like her name—sweet and full. Blossom's brother, recently inducted into the Army, was the only Chinese news commentator on the air in the U. S. broadcasting for WRAL. Blossom was born in the U. S. speaks only a few words in Chinese. She is an interpretive dancer and has danced in night clubs.
You must enjoy being bounced in a blanket by soldiers
YOU MUST DO THE RUNNING BROAD JUMP IN COMPETITION WITH THE BOYS

SPEAKING OF PICTURES . . .

. . . HERE IS A GIRL'S GUIDE FOR ENTERTAINING SOLDIERS

What you see here is a new pattern of entertainment for girls who visit their soldier friends in U. S. Army camps. All over the country girls are finding it a patriotic pleasure to brighten the lives of these boys, but they are also finding it no easy task. String training makes the boys husky. They are full of vim. They are full of fun. For a girl to keep up with their fun is a very hard task. But this hard work has its reward in the form of warm masculine appreciation.

The young lady proving here that she can take it for Uncle Sam is 21-year-old Marjorie Woodworth of Hollywood. Marjorie was snapped by LIFE's photographer while visiting some of her soldier friends stationed near a Southern California beach. Though she is a person of increasing importance in the movie world—this month Hal Roach is releasing her first starring picture, The Devil With Hitler—Marjorie did not go Hollywood on the boys. Instead of signing autographs or dining with officers, she jumped into her bathing suit like a good sport. Whatever the boys did, Marjorie did, or tried to do. LIFE herewith presents these pictures as a guide to other girls involved in this type of war effort.

YOU MUST USE WHATEVER YOUR BOY FRIENDS PROVIDE FOR A BATHHOUSE

YOU MUST TRAMP ALONG HOT ROADS IN OVERALLS THAT MAY NOT FLATTER YOUR FIGURE
SPEAKING OF PICTURES

You must play follow the leader running along a railroad track. Although she was no match for soldiers in more athletic games, Marjorie held her own in this maneuver.

You must like Army food, as Marjorie does, piling her mess kit high. She doesn't have to worry about rations, because soldiers get all the sugar, butter and jam they want.

You must eat with soldiers at open-air tables. Here Marjorie found the swim and exercise on beach gave her an appetite which could be killed only by second helpings.

Dear Diary
...Ho Hum

SAME DULL ENTRY: "Spent evening in hammock with good book."... How endless, Mary. Your diary can make your reading, once you stop thinking up dinners, an unimportant-melting soap. Be smart, Mary! Discover for yourself the fragrant way to stop body odor. Avoid offendning—learn the feminine secret of "double protection".

Ummm! Heavenly suds! Heavenly perfume! But what is "double protection"?

DOUBLE PROTECTION! It's the two-way fameous Cashmere Bouquet Soap, Mary! First, a rich, gentle lather which covers away body odor almost instantly. Then instead of replacing body odor with an unpleasant "soapy" smell—Cashmere Bouquet Soap gives your skin a subtle protecting fragrance, the alluring fragrance men love!

THANKS FOR THE TIP! AND HERE'S A TIP FOR EVERY GIRL: SMELL THE SOAP BEFORE YOU BUY!

SMART GIRL! Now you've learned how Cashmere Bouquet's "double protection" not only banishes body odor, but adorns your skin with the lingering scent of costly perfume! And remember—Cashmere Bouquet is one perfumed soap that can agree with even a sensitive skin. Better be real smart. Start using Cashmere Bouquet Soap today.

Cashmere Bouquet
Soap
WITH THE FRAGRANCE MEN LOVE
Life Goes to a County Fair Party in Waukegan

...girls, a kissing booth and midway attractions add up to the best servicemen's party of the season

to play their stage money on wheel of chance.

Fortune-telling. There were also pretty girls. They were checked gingham dresses and Mary Jane slippers, and made up for being outnumbered 10 to 1 by their good looks, stamina and cheerful spirits.

Guests from Great Lakes Naval Training Station and Glenview Naval Reserve Aviation Base were delivered to the party in hayracks. Given stage money upon arrival, men made a mad dash for the kissing booth (opposite page), where Marilyn Myrland of Girls' Service Organization kissed 22 boys before a colleague relieved her. An orchestra from Glenview Naval Base played for dancing, and men went home loaded down with cakes, cigarettes and shampoo sets awarded for skill in masquerading and horse racing.

Then dress up pictures of kisses they hope to win to play their stage money on wheel of chance.

Baby-contest winner is Aviation Cadet Warren Eckhoff, costumed for the part by Dorothy Burns of Winnetka (left).

Prize for prettiest goes to Sailor John Cooney, winner of "beautiful sailor" contest. Marian Dieterich made hi-

CONTINUE...
LIFE GOES TO A SUBMARINE PARTY

Submarine combat pin is worn by Chief Pharmacist's Mate Lassiter, who has been in Navy 13 years. Dolores Rodriguez examines miniature subs fashioned in silver.

Japanese periscope from captured submarine is part of equipment at New London school. Torpedoman Homer Christie here shows Beverly Chambers how it operates.

Pillsbury's Pancake Flour
Ready-Prepared—with or without Buckwheat

Pillsbury's Pancake Flour Requires No Ration Points.

Continued on page 79.
A year ago soldiers and sailors were the country's stepchildren. Mammoth Army camps had mushroomed on the outskirts of towns whose people were sceptical of the strangers in their streets. Soldiers themselves were lonely in new and sometimes hostile surroundings. Overcrowded office co-ops and dives, block-long queues at movie houses, uniformed street-corner troubadours became the earmark of Army and Navy towns. Morale was a real and urgent Army problem.

In the year that has passed, the readjustment of both soldiers and civilians has changed morale from a problem to a tangible military asset. Many events have contributed to this change. But a great role in the readjustment has been played by USO (official title: United Service Organizations). While America was still at war, six great national welfare agencies—YMCA, YWCA, Jewish Welfare Board, Salvation Army, National Travelers Aid Association and National Catholic Community Service—joined forces to form USO. With emphasis on the "united" to avoid the competitive efforts of the sectarian service clubs of World War I, they undertook a Herculean task. Their job was to raise $10,000,000, to provide fun and comfort for the armed services and for workers on the industrial front, to teach a still skeptical America its own responsibilities toward its fighting men. USO has done that job well.

It has not been easy sailing. Fortunately, USO has never tried to tell the fighting men of a democracy what they must do for recreation. Instead it has permitted their individual ideas and desires to formulate the pattern and plan of USO. USO soon found classical music was as much in demand as swing in its clubs, that the Army and Navy were hobby-minded, that there were literally thousands of unforeseen little services USO could contribute to make itself of real value. LIFE, on these pages, presents some of USO's contributions to the fun and frolics of its fighting men.

America's Army has grown enormously in the past year and will keep on growing. Already America's men are stationed over the whole world and this year thousands more will be poured into the fighting fronts. USO is keeping pace with a growing Army and it follows its men wherever they may be sent. Already there are 37 offshore USO units and before the year is over there will be many more.

Last year, when USO was just a promise for the future, Americans contributed more than $10,000,000. A month ago, when a new drive for funds started, USO set its quota at double last year's collection. Before July 4 it must collect $20,000,000; by autumn it must have another $12,000,000. It believes that that goal will be reached. It thinks that an America at war will want to give that much to an actual arm of the fighting forces.

John D. Rockefeller Jr., honorary chairman of USO 1942 drive for funds, opens campaign in Chicago. USO has set its 1942 quota at $20,000,000.\n
Negro Girls from St. Louis stay overnight at colored USO club in Wayneville, Mo. Girls are scarce in many Army camps today, so USO must import and sometimes house them. Below, wives of war-industry workers in Warren Township, Mich., in USO personality and health class.
USO (continued)

DANCING IS FIRST
AND FAVORITE FUN

USO, with 507 clubs, is the biggest chain dance-hall operator in the world. Every USO club holds free dances for servicemen. There are radios, phonographs and free juke boxes for dancing in the USO lounges and game rooms. Even with all its clubs, USO cannot answer the dancing demand in many big Army and Navy towns. Wait lists are almost always too long. When the overflow from its clubs becomes too great, USO must even rent big auditoriums, like the one on the opposite page, in which to give its parties. Dancing involves more than just space and music: USO usually has to provide the girls too. This means searching homes, schools, clubs and businesses for dancing partners. When the girls have been found, they all must be carefully checked, then their interests, talents and characters inquired into. Then at the dance itself they must be carefully chaperoned.

USO holds dances for Negro troops in their own service clubs and for war workers in the numerous clubs serving the industrial communities. When the troops are stationed too far from cities or clubs to attend the regular dances, USO mobile units bring girls and music to these out-of-the-way spots.

GIRLS COME AS STAGS to USO dances, are admitted only by invitation, must have signed up for volunteer work with local USO. Above, Victory Belles in Dallas, Texas, eye a prospective partner at a formal USO dance. Below, couples dance in sedate atmosphere of USO's 150-year-old Dickson house in Norfolk, VA.

DANCE MILITARY of this war is a strenuous form of Lindy Hop, as demonstrated by these Dallas jitterbugs at the Baker Hotel ballroom.

MARINES JOIN JITTERBUGS at Dallas USO. Traditional rivalry among fighting forces must be temporarily forgotten at USO dances.
DOUBLE CONGA LINE winds its way through the vast hall of the City Auditorium in Norfolk, Va. The dances held here every Tuesday and Saturday night are usually attended by more than 1,200 servicemen and only some 150 girls. USO operates 20 clubs in the Norfolk area, still has to rent the City Auditorium four times a week for dances and roller-skating parties.
Every soldier and every Army unit is an individual entertainment problem for USO. Like all Americans, soldiers dislike being told how to enjoy themselves. They are fearful of prescribed recreation and stern supervision. USO has wisely avoided these pitfalls. It has wisely avoided a set program and allowed each club to adapt itself to the demands of its men.

The clubs themselves have their own peculiar problems. If they are located in big cities like New York, Dallas or Los Angeles, they can shape their entertain-
must improvise the sort of entertainment shown on
these pages. They have lady pulls, tap dances, candle
bowling or anything else the lively imagination of a di-
rector can invent. If not coaxed or compelled to partici-
bate, even the most blasé soldier will have a good time.

Still a third problem is posed by the thousands of
sailors, soldiers and marines stationed on isolated out-
posts far from any kind of civilization. For these, USO
provides mobile units which travel from post to post,
bringing the men movies, games, books and cigarettes.
SOLDIERS AND SAILORS WRITE LETTERS HOME IN NORFOLK, VA. USO CLUB

SERVICEMEN AND DATES CROWD SNACK BAR FOR FREE FOOD AFTER USO PARTY

TO MANY MEN ITS

More than 2,000,000 men visit USO clubs every month. Many of them come only for the special dances, parties, games and sports. But many more make USO a sort of second home. Soldiers in Army towns need a place of the sort where they can entertain their families and friends. Most of all they need a place where they themselves can relax and feel at home. The pictures on these pages show some of the many ways USO provides to fill this need.

USO operates more than 800 snack bars and restaurants where servicemen can buy food, soft drinks and candy at cost. It has showers and beds for $3 a night in some of its clubs and it has a library of over 500,000 books. It sponsors special dramatic groups and debating societies and offers photographic darkroom facilities for servicemen's camera clubs. USO conducts language classes in German, French and Spanish. All the clubs have writing rooms where men...
CLUBS ARE HOME

15,000,000 letters are written by servicemen each month. Many unfamiliar services spring from the demands of the men themselves. A USO director must be ready for anything. A USO director may be asked to darn a sock, mend a torn uniform or provide a place to stay for a soldier to dance. She entertains men's families when they come to visit, and often has to find them a place to stay when they are in town. She patiently listens to letters from home and gives advice to the lovelorn. USO mobile units have obtained washing machines for troops on both coasts, old-fashioned flat irons for a Negro company in Virginia, and geometry and engineering textbooks for students. Mosquito nets for men stationed on the Florida Keys. Demands for services are unpredictable and variable. No one can answer them all, for USO is limited both in funds and facilities. But wherever possible, USO adapts itself to the needs of the men and lives up to its promise of real service.
BOY MEETS GIRL IN EVERY STATE THANKS TO USO

The couples on these pages met through USO. They parties, games and picnics they attend were arranged for them by USO. In wartime all the traditional methods by which boys meet girls break down when the men leave home for strange new places. USO has no substitute for the leisurely matchmaking of peacetime. But it does its best to arrange attractive feminine companionship for the men in their new surroundings. The number of USO marriages (LIFE, May 4) and the pictures on these pages indicate that USO succeeds to the satisfaction of many boys and girls.

Girls who attend service-club affairs are carefully selected by USO director. Their duties as volunteers are not all as pleasant as those shown on these pages. They also work in the club as clerks, typists and waitresses. They mend socks, sew on rank insignia, write letters home for soldiers. But first and most important they are friends and companions for soldiers far from home.

HIS NEW GIRL. Virginia Merritt of Norfolk, Va., is introduced to folks at home by Bob Guilfoyle in an USO restaurant.

TWO MEN AND A GIRL come in first in blindfold race tapestry. T. Stan Easty strolls on a beach with Betty Cole.

COLORED COUPLE meet under the auspices of USO in Waynesville. Girls come from St. Louis for weekend dances.
Life Goes to an Army Party

Starlet starts in kissing 10,000 soldiers to rouse men's spirit

At an Army encampment near a southern California aircraft factory last month, perky Movie Starlet Marilyn Hare embarked on one of the most formidable morale building projects yet contrived for the U.S. Army. A fighting machine, she knew, thrives on joie de vivre. From her father, the late Ernie Hare of the famed pioneer radio team called the Happiness Boys, 18-year-old Marilyn had learned the art of evoking merriment in others. In this hour of national crisis, Miss Hare had evolved unique inspirational programs of her own. It was her inspiration to kiss 10,000 soldiers.

Bright and early Feb. 3 squads of soldiers assembled in the balmy California sunshine. Bright and early that morning, Marilyn arrived for her great undertaking. She mounted a soapbox and as a kind of musical hors d'oeuvre, she sang *Kiss The Boys Goodbye* to an accordion accompaniment. Then, stepping down, she went to work.

First she passed down the aisles giving each grin-trooper a taste of her pretty lips. Since other soldiers duties elsewhere in camp, she wandered from barracks soup kitchens to sentry posts. There was no shortage of Marilyn's war commodity, nor were there priorities second-rations. She left each soldier well-bussed and mused. At day's end her kisometer recorded 7,518 kisses. The effect on morale was terrific. As they staggered to their chores, Marilyn's be-lipsticked beneficiaries mumbled dreamily: "We won't wash our faces for a month.

Surrounded by her work, Marilyn collects repayment in kind while throngs wait to manifest their gratitude. A graduate of Flushing High School, Long Island, N.Y., Marilyn is now under contract to Republic Pictures. She can cook too.
Marilyn comes down the grub line, handing out appetizers. One young lieutenant, breaking in line, cried: "Officers lead the advance." "What'll my wife say when she sees this picture?" gasped a private. "You mean what'll you say?" cracked another.

Marilyn halts a jeep. "Stop and be kissed," she commands. Driver obeys like good soldier without question or remonstrance. Concluding it's fun to be in the Army, he accepts Marilyn's benison, gazes after her with stars in his eyes, lipstick on his cheek.

CONTINUED ON PAGE 83
Life Gives a Party an Army Hospital

on show is big hit with men at Halloran

magazines rate high in popularity with the wounded sol-

at Halloran General Hospital, Staten Island, N. Y., according Moat, the librarian there. When the editors of LIFE

statement in the New York World-Telegram they asked Colo-

commanding officer, if he thought the men would like to

on show pictured on these pages took place.

the fashion show LIFE enlisted the help of the New York

stitute. From New York's leading dress manufacturers it se-

of the newest, most dazzling outfits and 50 pretty, slim-

models. The show was held one evening last week in

auditorium where 1,000 battlefront casualties in the pa-

dressing gowns of convalescence waited to pass judgment

kind of entertainment.

models walked onto the stage, Helen Claire, stage and radio

described the fine fashion points of each costume and asked

to check the numbers of their favorite costumes on printed

When the girls stepped from the stage and walked down the

men paid little attention to the clothes, concentrated on the

eed and applauded them in all their outfits.

the ballots were collected there were few votes for individual

 unanimous approval of all the girls. Sample comments:

them all, especially the blondes"; "The models' beauty kept

dresses"; "Boy, all the pains in my body have disappeared."

Smiling Pat poses for a group picture. Pat is blonde, buxom, friendly, looks as if she had been poured in-

to her clothes. She lives in the Bronx with her mother, goes to church on Sunday, has no steady boy friend.
ERICAN WOMAN'S DILEMMA

a husband and she wants children. Should she go on working? Full time?
Will housework bore her? What will she do when her children are grown?

MISS GWENYTH JONES, investment counselor in New York City. She has clear
and pleasant smile, good health, a college education
and she thinks she would
like most of her contempor-
ary so work very well but ex-
ausing the time. She is li-
ing with her parents
house in Lovelock, Nev.
She would consider mar-
riage future, and her one big
choice of a husband. But
by 1947 she has a
sense of interests that make
complicated. She is just
married and having chil-
dren been a few decades ago.
child care alone not long
enough, for a lifetime job
marriage are 1) a full-time
career combined with motherhood, and 2) full-time housework. The first
is likely to be very hard
her well-rounded in interests and experience
when she has reached the free years after 40.
Full-time housework, on the other hand, has
compensations when her children are small.
But a mother's schedule is so filled with rou-
tine tasks that she cannot keep up with her hus-
bond's interests. And once her children have
grown, a housewife of 40, lacking outside in-
terests or training, is faced with vacant years.
Miss Jones has, however, a third choice. It is
to combine part-time work with housekeeping
while she is young and to use this experience
more fully when her children have left.

On following pages Life shows ho-
her of U.S. women are spending their
full-time careers, housework, in-
time occupations. From the
Jones of Lovelock and other
U.S. may draw lessons.
Many young girls go right on working full-time jobs after they get married because they find offices and factories more satisfying than housework and child care. This is a good thing but only if they are very successful enough money to provide their children with secure and well-run homes.

The two women pictured at the left have successful careers. One runs her own public relations firm, the other is a top-ranking lawyer. Together with their husbands they have incomes which run well into five figures, and their households are staffed with expert help, so that they can enjoy their leisure hours in leisurely comfort with their children.

But for Mrs. Josephine Gloss (right), a factory worker, things are not so simple. She and her husband do not make enough money as a servant and have had to board out a one-year-old son during the week. Recently she came to stay and look after the child. When she leaves, the mother will again have to see her boy only on weekends.

FIFTY-PIECE SET of plated silver, lace-covered, were bought with help of Josephine's pay.
Afternoon at the gate of the doll factory where she works, Mrs. Joseph Gloss hugs her son Joe Jr. She has not seen him since the previous weekend, having boarded him at another home 20 miles away. Such separations from parents, sometimes...
HER WORK

6:30 NURSE BABY
7:15 DRESS SHAWN, RUSTY
7:30 FIX BREAKFAST
7:45 BREAKFAST FOR ALL
8:00 HUSBAND JOHN TO WORK
WASH Dishes
CLEAN DOWNSTAIRS
CALL GROCERS
9:00 SHAWN, RUSTY IN YARD
BATH BABY
MAKE BEDS
CLEAN UPSTAIRS
10:30 NURSE BABY
11:00 FIX LUNCH
11:30 LUNCH FOR SHAWN, RUSTY
12:00 JOHN HOME
LUNCH WITH JOHN
1:00 JOHN TO WORK
NAPS FOR SHAWN, RUSTY
WASH DISHES
NAP FOR MARJORIE
2:30 NURSE BABY
2:45 ROUSE SHAWN, RUSTY
3:00 SHAWN, RUSTY PLAY
GARDENING OUTDOORS
OR MENDING INDOORS
5:00 FRUIT JUICE FOR BABY
FIX SUPPER
5:30 SUPPER FOR SHAWN, RUSTY
6:00 JOHN HOME
BATHS FOR SHAWN, RUSTY
6:30 SHAWN, RUSTY IN BED
NURSE BABY
7:00 DRESS FOR DINNER
7:15 COCKTAIL WITH JOHN
7:30 FIX DINNER
8:00 DINNER WITH JOHN
9:00 WASH DISHES
10:30 NURSE BABY
10:45 TAKE SHAWN, RUSTY
TO BATHROOM
11:00 BED

WOMAN'S DILEMMA CONTINUED

THE McWEENEYS, JOHN, SHAWN, MARK, MARJORIE AND RUSTY

HOUSEWIFE

A nice husband, three fine children keep her busy 100 hours a week

Mrs. John McWeeney of Rye, N.Y. has a big, good-looking husband who works in a nut and bolt company and three children, Shawn, a grave little 4-year-old; John, called "Rusty," almost 2, and baby Mark, 4 months old. She lives in a bright new seven-room house that has a safe backyard for Shawn and Rusty to play in and a number of modern machines to help her with her household chores. She uses a diaper service and she can afford a cleaning woman once a week who does the heavy laundry.

But even under these better than average circumstances Marjorie McWeeney's hours are long and her work demanding. She must keep an eye on her children during their 70 waking hours a week and also watch over them when they are supposed to be in bed but may actually be popping down the stairs to ask for water or an extra goodnight kiss.

The picture at the left shows the household tasks that Marjorie must accomplish every week. She has a crib and four beds to make up each day, totaling 35 complete bed-makings a week. She has hundreds of knives, forks and utensils to wash, food to buy and prepare, and they families to dust and sweep. Every day of the week Marjorie must stick to the minimum schedule of chores listed in the time column.

Actually Marjorie's chores are much lighter than they would have been a few generations ago. She cleans with machinery propelled by electricity, she uses food prepared in canneries, she buys clothes factory-made to fit every member of the family. But her job, though relieved of old-time drudgery, has none of the creative satisfactions of home baking, home preserving, home dressing engine. And, because her family unit is small with no aunts or cousins in the household, all the time she saves from housework must go into supervision of her children. Unless she makes special arrangements with a baby-sitter, she has no relief from child care.

Many women in Marjorie's position feel that this is a life of drudgery, for she is not good for Marjorie, a graduate of a junior college, to stay with small children long, continuous hours. Marjorie herself has no desire to work outside. Because as an individual she likes the job that she does, she has no problem right now. Like most busy young housewives, however, she gives little thought to the future—to satisfactory ways of spending the important years after her children have grown up and left home.

A WEEK'S WORK for Marjorie McWeeney is assembled by Bloomingdale's store. She stands surrounded by 35 beds to make, 750 items of glass and china, 400 of silverware to wash, 175 pounds of food to prepare, 250 pieces of laundry to handle.

CONTINUED ON NEXT PAGE

105
WOMAN'S DILEMMA

BUSMAN'S HOLIDAY for Marjorie is an afternoon with mother of Carol, 3½, and Debbie, 7 months.

EVEN AT HAIRDRESSER'S Marjorie keeps an eye on Mark whom she brought along in his bassinet.

JOHN McWEEKEY LOOKS AT MARJORIE and sees her in seven different roles. She is laundress, cook, expert nurce-governess, seamstress, and housemaid. If he paid each of these he would have about $10,000.

OUTBURST OF AFFECTION as Marjorie telephones is only one of countless daily interruptions by her children.

EXPLORATIONS into the darkest recesses of closets and cabinets are conducted all day long by Rusty.

INVENTORY of the first-aid kit is also an agenda for Rusty, who never puts things away.
It has been estimated that U.S. housewives contribute $34 billion worth of unpaid labor a year to the national economy. Must also be John's glamour girl (far right).
One solution for a bored housewife or idle woman is the part-time career. It is not impossible for a housewife, once her children are off to school, to find a few hours a week to begin a program of absorbing work. As her children grow independent, she can give more time to her outside interests.

Young women who can afford to work without pay can make useful, satisfying careers as civic and charitable workers if they take time to develop professional skills like Mrs. John Smith (left). Part-time jobs are harder to find and all are as glamorous as that of the television newscaster or the gossip page. But the women shown here have all found jobs that fit their needs.

In some communities, play clubs for children and group sitter plans are giving housewives time to spend away from home. Multiple businesses, "shusterettes," where women can do washing pleasantly and quickly by machine, are helping too. Once she has arranged for her hours, it is up to each woman to fill these needs with really satisfying efforts. She will find it much easier to make a beginning at the age still in her 20s and 30s.

If the housewife is not suited to her individual needs, she might work for a publisher, do research projects for an author, write scripts for local radio broadcasts. She might prefer to bake cakes for community sale. She might open a circulating library of a museum, design Christmas cards, or real estate, open a school for women's work, become a laboratory assistant in a hospital, or work on a town slum-clearance with other women. She might discover certain businesses in her locale such as department stores are giving their regular staff day weekends and need part-time help to fill the extra days.

When she finds really satisfying work, she will discover that she is more interested in her work and friends, her husband and to
"Should I leave you on the doorstep, Mom?"

BABY: Shame, Mom—
saying you'd leave a nice baby like me on the doorstep. I shouldn't leave you!

MOM: But, lamb—you were driving me wild with your fussing...

BABY: That's why you and I are swapping places for a while, Mom. We'll see how miserable a baby's skin gets, from wriggling around, and stuff. Sure I fuss—but do you do anything about it?

MOM: Well, I do give you nice baths...

BABY: Huh! But I need Johnson's Baby Oil and Johnson's Baby Powder, too. With them to smooth me up, I'll be a pink-wings cherub!

MOM: Huh, honey? How come?

BABY: Johnson's pure, gentle Oil to keep me like satin from top knot to toe. Mom, remember the Doc said it's made of very special, light mineral oils with lanolin. Helps prevent "urine irritation," too! And don't forget—when changes and prickles make me yip—whisk out soft, silky Johnson's Baby Powder!

MOM: Angel, I'm ashamed of me! No more doorstep— but let's take the basket to go and get the Johnson's—right now!

Johnson's Baby Oil
Johnson's Baby Powder

CONTINUED ON PAGE 13
LADY TIPPLERS
Suggestions are offered for improving their behavior by NOEL F. BUSCH

QUITE aside from its merits as entertainment, Smash-Up constitutes an alarming sign of the times. This can be proved by comparing it with its 1909 counterpart, a novel called The Danger Mark, by Robert W. Chambers, whose heroine, Geraldine Seagrave, acquired a taste for stimulants by soaking lumps of sugar in the syrup of branded peaches which she stole from the dinner table and hid in a cologne bottle. Geraldine's vicious habits of overindulgence led her eventually to sip a highball, whereupon she fainted. Her guardian summed up the situation in a nutshell, "It is a shameful thing that it should happen to any woman." (Geraldine had overstepped the Danger Mark.)

In the olden days lady tipplers were rare to start with, and what few there were at least tried to conceal their weakness, shut up in some attic and ignored by society. Of late, however, they have ventured into the broad daylight, and Smash-Up shows that everyone is now so inured to the spectacle of Madame or Madame hurrying down the avenue for another quick one that her adventures en route can be regarded as a proper subject for romantic drama.

What the spread of female alcoholism indicates, psychiatrists agree, is that modern women generally and U.S. women in particular are emotionally upset, but as to what upsets them, all the doctors differ. One school says that women are miserable because, despite their advances in recent years, they have not yet achieved economic, intellectual, and emotional parity with men. The other school says that women, while advancing, have been advancing in the wrong direction. According to this school their efforts to achieve parity of any sort have merely got them more mixed up than they were in the first place, and they should now go back to cooking, sweeping and attending to their children.

Such division of expert opinion suggests that whatever may be the cause of women's difficulties, the cure will be long delayed. Hence the immediate question is what, in the meantime, the milder cases can do to make themselves less of a burden to the rest of the population. A few hints may be in order.

First of all, let lady tipplers be reminded once again that the bar is a man's club, not a hospital for housewives with the foibles. While in it, they should try to act accordingly.

When she enters the bar, the lady should do so without fanfare. Taking a table near the door so that she can leave without annoying other patrons, she should then order some simple potage like beer, wine or whisky which will not distract the barkeep from his major duties. While drinking this she will see to it that articles of personal apparel or adornment do not fall into disarray. If a gentleman accosts her she will reply graciously, the circumstances indite, taking good care of her manners.

The lady should not grab other people's fruit, olives or pretzels. She must refrain from patting dogs, cats or other pets who may appear, as these animals are often temperamental. Hat, coat and gloves should not be dropped on the floor. The handling will be opened if at all only to pay the bill, and there should be no arguments about this matter.

If drunken political discussions start, the lady will refrain from taking part in them. She will eschew gossip, critical remarks and the impetuous rejoinder. No more than half an hour after her arrival, she will get up and go home. Drinking in the home, of course, poses other questions, but at least it does not constitute a public menace.
A HIGH HONOR FOR YOUR DAUGHTER

The Nazis look upon us as a degenerate nation. But they have a great respect for our accomplishments. And, if they win, they may decide that we have something in our blood which they can use in building their master race.

For they're great believers in eugenics, these Nazis. They're strong for selective breeding. You may cast aside and put to some ignominious task, such as scrubbing the sidewalks or sweeping the streets. But your daughter...well, if she's young and healthy and strong, a Gauleiter with an eye for beauty may decide she is a perfect specimen for one of their experimental camps.

A high honor for your daughter...

Does this seem a story spun in the realm of fantasy? It isn't. It is now happening, all through Europe. The latest experiment of the victorious Nazis has been to ship Austrian and Hungarian girls to the Northern countries. The result of these unions...unblessed, of course, by matrimony...will not be known for some time. But the Nazis, you must admit, are not above innovation.

Two, three, four, five years from now they may ship American girls to some far corner of the earth...may select your daughter...if you relax, if you fail to do your part now. If you say, hopefully, "It can't happen here. We can't lose!"

No, we can't lose. We can't afford to. We must not. Else all the terrors, all the degradation, all the misery and suffering that have been loosed upon Europe will be loosed upon us. We of all people will not escape it. We shall be the chosen...we shall be the elect...in the Nazi scheme of things. We who have only just begun to win. We who risk the danger of resting on our new-won laurels and considering the job done.

This is no time to relax. This is the time...the opportune time...to do all we can to get this war over sooner.

We must measure up to the job!

AMERICAN LOCOMOTIVE

15 Church St., New York, N. Y. - Manufacturers of Tanks - Gun Carriages - Army and Navy Ordnance - Steam and Diesel Locomotives
In and last out of a transport airplane is the air hostess. Above is Miss Helena Mehl of TWA's Kansas City to Burbank run.

Boy Meets Girl—On the Airways

Crashes in as many weeks this last winter did such to shatter the public's confidence in air fre. Passenger revenue on the Pacific Coast tumbled nearly 50% after the 21-passenger Douglas transport crashed into San Francisco Bay on the night of Jan. 9. The air lines were at a loss to explain the epidemic of mishaps. Some critics were quick to label it "cockpit trouble." Searching, constructive steps in Collier's and Seventeen place major blame on the Department of Commerce, reasoned that the development and operation of air transport had raced far beyond the Government's navigational aids.

On Feb. 29 Director of Air Commerce Eugene Vidal suddenly resigned under a two-year investigation of air safety, issued its report in which it declared the present Department of Commerce setup unable to supervise U. S. air transport system, advised immediate expenditure of $12,414,000 for such "proven aids" of air transportation as establishment of additional Weather Bureau stations, directional beams, two-way radio communication stations, emergency landing fields and, especially in the far West, blisters on mountain tops.

That public confidence, after all these crack-ups and charges, is still as great as it is in air transport is due in no small measure to the air hostess whose cheery presence in the plane bolsters passenger morale. As a phenomenon of American life, she appeared on the sky scene only a few years ago. She accepts the risks of her profession with singular fortitude, goes at her work in the air with smiling confidence. With one exception, the hostess in each of the recent transport crashes was killed. A year ago, when a big TWA transport piled into the Alleghenies, it was Hostess Nellie Granger who stumbled down the rough mountain in search of help. In the public mind the air hostess has become the new heroine of the skies, replacing the barnstorming "devil dog" and air-mail pilot. Yet off duty she is just a normal girl who likes to dance and go out on a good time. When she gets married, she generally leaves the service. Since Jan. 1 more than 30 air hostesses have been married. If you would see how the hostess works and plays, turn the page.
NINE HOURS OF AN AIR HOSTESS

Off duty an air hostess may lie on the surface back riding or...
INT 10,000 FT. ABOVE GROUND (continued)

A match for a man smoking is part of Hostess Mehl's duties aloft.

A friendly chat with the hostess helps calm a nervous first tripper.

Diaper change is easy for Miss Mehl who is also a trained nurse.

A diaper change is easy for Miss Mehl who is also a trained nurse.

A friendly chat with the hostess helps calm a nervous first tripper.

A diaper change is easy for Miss Mehl who is also a trained nurse.

Riding, Hostess Mehl keeps in trim with a morning canter in the park.

Tables are turned off duty. Miss Mehl's escort's job is to keep all cigarettes lighted.
AIR HOSTESSES GET MARRIED
AT RECORD RATE

Greatest personnel problem facing the large air lines is keeping their hostesses single. When a hostess marries, she usually leaves the company. Ordinarily an air line loses five or six girls a year in this manner. But most of the losses were prevented for the avalanche of marriages that have swept the companies since the first of this year. In the last six weeks United Air Lines alone has lost 17 hostesses romance. In the week starting March 5, this hostess marriage movement reached an all-time high when six girls of the American Airlines resigned to take husbands. Most of the girls chose either pilots or air traffic men from their companies. It is an exception for a hostess to marry outside her own company, although no sense of loyalty prevented one hostess from marrying a TWA pilot. Second choice went to doctors; last, despite Hollywood, to passengers romantically met up in the clouds.

THEIR WEDDINGS ALL OCCURRED DURING THE SAME WEEK

One of six American Airline hostesses to get married over the March 13-14 week end was Alice Isaac. Three of the other five are shown on this page with their new husbands. Miss Isaac married Al Aldridge, manager of American's airport at Fort Worth, Tex. Mrs. Aldridge enjoyed the romance of spring but admitted she was now ready to settle down.

Memphis Manager of American Airlines station is James O. Connor, shown with his bride Ann Clegg who was born 53 years ago in Fullerton, La. A registered nurse from Dallas, she joined American Airlines in 1934, flew the southern transcontinental route between Fort Worth and Memphis where she met her future husband.

One of the first four hostesses hired by American Airlines in 1932, Nina E. Bell was born in Springfield, Ill., received her B.N. degree at the Cook County Hospital. Her route was between Chicago and Newark and a few weeks ago she passed her 500,000-mile mark.
Newark TWA Hostess Mildred Figgins met TWA Traffic Manager Lawrence B. Weir. An East Orange girl with an R.N. from the Homeopathic Hospital there, she joined TWA in 1933, flew between Newark and Kansas City. She became Mrs. Lawrence B. Weir on Feb. 27—one of 30 air hostesses married since the first of the year.

Sister hostesses of United Air Lines made this trek over Mrs. George A. Cruse and her new husband as they started on their aerial honeymoon lately to Honolulu via Pan American clipper ship. As Hostess Thelma Griffiths, she met Mr. Cruse, a New York broker, while working on the Chicago-Newark run. Here was one of the rare marriages outside the service.

Hostess Jeanne Baird of Cleveland, Ohio is one of American Airlines' earlier contributions to the marriage market. Two years with the company, Miss Baird flew 28,000 miles before resigning to marry Tom Ferris, Toledo, Ohio newspaper man.

Hostess Carolyn Olson of St. Paul, Minn. once nursed Footballer My Ubl back to health. Last month she resigned from her United job to become the bride of Minneapolis' My Ubl.

Hostess Verda Bradley was born in Lilly, Pa. She received her R.N. from the St. James Hospital in Pittsburgh. Joining TWA in 1935 she flew between Newark and Pittsburgh until Feb. 27 when she married Capt. Fred Smith, crack TWA pilot.

"Er—please, sir, We mustn't interpret the word 'hostess' too broadly." Cartoonist Peter Arno in The New Yorker.
Glamorous Dorothy Shapard, of New Orleans, is active in American Women's Voluntary Services; observes ground trailer for planes at flying field. For her skin, lovely as a magnolia, Dorothy uses Woodbury Soap, says: "It's a deb's bonanza of beauty!"

Popular Dorothy Shapard, New Orleans debutante, has brown-gold hair, a complexion fair as the moon. Her beauty secret—a quick cleansing with Woodbury Soap before dates. She says:

"I take a Woodbury Facial Cocktail to bring that clear romantic look to my complexion. It's good beauty strategy to use this mild skin soap for evening sparkle. My date book proves it!"

America's best known skin soap—Woodbury Facial Soap—is made of costly beauty oils. A special ingredient helps keep Woodbury exquisitely mild. Fragrant as a bouquet. Gives copious, creamy lather. Get Woodbury Soap today. Use it faithfully for ten days. See your complexion take on angel smoothness!

1. Cholly Knickerbocker (Maury Paul), society reporter, finds Dorothy sorting books to send to soldiers in camp. She says: "I always have a Woodbury Facial Cocktail before the evening. I stir up the creamiest of lathers...

2. "Then I wash my face with Woodbury, being sure to dispose of all soil. Lastly, plunge my face in rose water, lukewarm, then icy cold. It's a treat to skin made drab by oil smudges. What lovely glow it brings!

3. "Adorable in a gown of mousseline de soie, Dorothy spins through dance after dance. No matter how late the hour, I cleanse my skin again with Woodbury Soap before turning in. It's tops for keeping my skin soft."

4. Famous for gentle skin care, rich and soothing in its cleansing action! Try Woodbury—the true skin soap—for the next ten days. Watch for the dawn of a new clear loveliness in your complexion. Firm, long-lasting lather, only 10¢. Get it today!
Does Body-odor give you INFERIORITY COMPLEX?

Before you use any soap to overcome body odor, smell the soap! Then you'll decide to bathe in the costly perfume of Cashmere Bouquet Soap—the fragrance men love!

A man's love turns on such unexpected things! Just when you think he's yours, something happens to transform your confidence into confusion.

Nine times out of ten you blame the you that is deep in you. Your whole personality goes vacant and hopeless.

But, such disillusionments should only be temporary. Too bad, most women take them deeply to heart, when the trouble can be so easily avoided. It's too big a price to pay for ignoring this secret of arming yourself with loveliness.

Yes, go by the "smell test" when you buy soap to overcome body odor. Trust no soap for body odor until you smell the soap itself for daintiness.

Instinctively, you will prefer the costly perfume of Cashmere Bouquet. For Cashmere Bouquet is the only fragrance of its kind in the world, a secret treasured by us for years. It's a fragrance men love.

A fragrance with peculiar affinity for the senses of men.

Massage each tiny ripple of your body daily with this delicate, penetrating lather! Glory in the departure of unwelcome body odor!

Thrill as your senses are kissed by Cashmere Bouquet's exquisite perfume! Be radiant, and confident to face the world!

You'll love this creamy-white soap for complexion, too! Its gentle, caressing lather removes dirt and cosmetics so thoroughly, and leaves skin smooth and radiant.

So buy Cashmere Bouquet Soap before you bathe tonight. Get 3 cakes at the special price featured everywhere, for 3 for 25¢.

New LIFE comes along—you're an instructor. You know you make frivolities and sororities sound like—well, like what they are not . . . but you give the impression that not to belong is to miss a lot. As a matter of fact, it does mean more social contacts, more people and more to spend all your time with smoke and lather instead of books!

I was particularly interested in the slogans you wrote from Daniel, XII: 1-4: "Many shall run to and fro, and knowledge shall be increased.

It seems to me the Texas Western Bible students would find these more appropriate—found in Jeremiah, V: 1: "Run ye to and fro through the streets, and give your hand and knock, and seek in the broad places thereof, if ye can find a man."
I never gave my eyes a thought!

I went to think that once I had properly fitted glasses I could go on wearing those same glasses year after year.

Firewoman O'Connor, now stationed at Whitchurch House, Whitchurch Street, London, now tells me that one could outgrow lenses—until one day I broke my glasses.

I have at last had my eyes examined. I learned that those old glasses had been adequate for years. My eyes need the protecting against glare which I protect with my new Soft-Lite Lenses. What a difference that makes! Free from glare, strain, my eyes feel new.

Be sure about your eyes!

Even if you wear glasses, have your eyes examined. Because your lenses are correct for your eyes today, examination may show that Soft-Lite Lenses will give you new, new comfort.

These scientifically filtered out glare, clear, are fresh-tinted, better-looking. Ask about them when you have your eyes examined.

Soft-Lite Lenses

Inexpensive, available at any oculist.
Strange Things Can Happen to Romance When a Girl Neglects Her Hands!

A girl’s hands play a leading role in romance. If your hands are not soft, dainty, smooth—well, other charms may fail to win the man who is attracted by “beautiful hands that tempt a caress.”

Try This “Non-Soap” Lotion

Be choosy about your lotion! Remember that Campana Balm contains NO SOAPY ingredients. Consequently leaves NO SOAP on your skin to dry it. It is a rich, concentrated lotion blended to an exquisite smoothness. It helps your hands to precious white softness so quickly, so easily.

Campana Balm is more effective in two important ways. It helps protect and soften your skin. And does it wisely, because Campana is accepted for advertising in the renowned Journal of the American Medical Association. It is first choice with multitudes of physicians and nurses.

2 KINDS—so suit any SKIN, SEASON OR CLIMATE

Ask for “Regular” Balm if your skin is extra dry and extra sensitive to work, water, and weather. Very quickly smooths away winter chapping and roughness. Get “Special” Balm (lighter in weight—finishes fast) for less dry, less sensitive skin, and for mild climates and seasons.

Campana Balm
The Famous Skin Softener

3) I didn’t discover Campana Balm. What a sensible idea! I have my hands are less sensitive, less—well, pricked-looking.

(continued on p. 18)

LETTERS
TO THE EDITORS
CATHOLIC QUEBEC

Sir:

Space naturally precludes a complete retelling of many of the misconceptions given your readers by your article on Quebec (LIFE, Oct. 19). French Canadians, of whom there are 3,750,000 in Quebec, are recognized as a loyal, peace-loving, hard-working, Christening group in Canada who could easily give the lead to other North Americans in many ways. True, their infantile mortality is high but so is their birth rate, which explains the growth of an ethnic group of 60,000 to above the 10,000 mark today over a period of one and three-quarter centuries.

The little system, established in 1665 throughout French Canada, meets with the full approval of French Catholics so that whatever an outsider may say is naturally beside the point. As pointed out by the Hon. A. Godbout, Premier of Quebec. There is no foundation for the alleged pro-Axis sentiment in French Canada has repeatedly exceeded her wartime financial quota since the autumn of 1939 while her men have rallied to the armed forces of the Dominion in accredited numbers. This participation in overseas service is best typified by the recent Dible raid in which the great majority of those engaged were Canadians of the two official languages of the Dominion.

The fact that the majority in French Canada recently voted against compulsory service overseas cannot be interpreted as meaning French Canadians are not devoted to the same cause as other members of the United Nations. Let us recall that South Africa, Australia, Northern Ireland and India possess voluntary enlistments—and who will be found to deny the worth of this system thus far in these countries? Besides, Canadians have had compulsory service since 1940 for home defense.

W. A. L. STYLES, M.D.
Flushing, N. Y.

Sir:

LIFE should know better than to confuse Rome with the Vatican in speaking of the Church as one of the factors in the Canadian experience of the war. That the United Nations are fighting against Fascists and Fascism with Rome as its capital, has no bearing on the fact that Vatican City, the French-Canadians’ spiritual home, is surrounded by the city of Rome.

LIONEL J. LANDRY
Acad. Professor
Dept. Romance Languages
Providence College
Providence, R. I.

1) Technically Vatican City is of course not at war, but LIFE’s statement was based on the fact that Vatican City is traditionally known as the Church of Rome.—ED.

Sir:

Congratulations on your article, The War Maker’s Tragedy for Catholic Quebec.

It is the most understanding, accurate and true report I have ever read on rural French Canada.

LEO LE SIEUR
Montreal, Quebec

PHOTOGRAPHER KESSEL

Sir:

The bit of biography printed with my picture in the photographer-of-the-week book (LIFE, Oct. 19) was extremely accurate except:

1) I was never condemned to die by the Tsarist Government.
2) I never became a Cossack (in fact once captured, but not born a Cossack).
3) I did not join the Red Army to escape the Cossack firing squad.
4) I never faced execution outside of Russia.

The MIRACLE happens at the base of the bra-cup where a patented cushion inset softly lifts your bosom, holds that firm rounded contour, never becomes limp or flat through seasons of washing and wear. Kills the bra good-bye that put red ridges on your pretty shoulders. There’s neither bone, bulk nor pull in PERMA-LIFT’s gentle support. See PERMA-LIFT today at leading stores. Bra and Bandeau styles $1.25 to $3.25. Long-line models $2 and $3.50. A. Stein & Company • Chicago • New York

Healthy, Too

ALL THE FLAVOR OF RICH
Ripe Oranges

FOUNTAIN FAVORITE FOR YEARS

Exclusive, Exciting, Exquisite

Perma-lift Brassieres
Styled by Hickory

"The lift that never lets you down"

The MIRACLE happens at the base of the bra-cup where a patented cushion inset softly lifts your bosom, holds that firm rounded contour, never becomes limp or flat through seasons of washing and wear. Kills the bra good-bye that put red ridges on your pretty shoulders. There’s neither bone, bulk nor pull in PERMA-LIFT’s gentle support. See PERMA-LIFT today at leading stores. Bra and Bandeau styles $1.25 to $3.25. Long-line models $2 and $3.50. A. Stein & Company • Chicago • New York

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Styled by Hickory

"The lift that never lets you down"
That First Party Dress

Two excited little girls from Valley Stream deck themselves out in their new formal finery

They get a coat of dark polish. Since nothing goes fast enough for impatient Irma, she blows them so they will dry quickly. Until they dry, she can't do anything else or the polish will smudge.

The half, washed and put up the day before, is put up again in curlers to make sure that every strand is right. Then the head is wrapped in a kerchief while other work proceeds.

The lips get a covering of unaccustomed thickness and brightness, put on with a hand already worldly-wise in make-up. Mother will probably make Irma tone the lips down.

They are quite right. There are very few women whose emotions ever fail to echo the warm and wonderful feeling that the first party dress brings.

Jane's and Irma's party dresses are long with wide and frilly skirts and waists that fit very snugly. They are the kind of dress that goes best with just a simple string of pearls, the kind that transforms scornful tomboys into dreamy-eyed females. A party dress like these calls for an elaborate ceremony of preparation which starts hours before the party does. It involves an endless fixing of hair, nails, eyes, lips and a doing, undoing and desperate redoing of everything. The dress becomes even more important than the date and, after the excitement of admiring and of being admired, the party itself—the blessed occasion that has made the dress necessary—seems almost like an anticlimax.

The bath, washed and put up the day before, is put up again in curlers to make sure that every strand is right. Then the head is wrapped in a kerchief while other work proceeds.

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The half, washed and put up the day before, is put up again in curlers to make sure that every strand is right. Then the head is wrapped in a kerchief while other work proceeds.
Fred Dead, Pfc, was wounded in action after the landing at Fedala. He comes from Ashland, Ky.

Pvt. Alvin Franklin suffered his wound during the U.S. landing operations at Fedala. He and his brother once ran a farm at Rosefield, La.

Clarence Mead, Pfc, of Cimarron, Kan., tended his own wounds received in action at Casablanca.

Corporal George W. Scott, San Francisco, was rescued from waters of Fedala Bay after torpedoing.

Pvt. Leroy Wooten, Sturgis, Miss., was in action for 45 hours at Safi. He was struck by a bomb fragment while guarding a warehouse on beach.

Corporal Roy Jones was wounded while storming the Fedala beach. He was a farmer in Kinston, Ala.

Sgt. William R. Taggs, of Chicago, was hit while attacking with his company at Port Lynton.

Pvt. James E. Lewis fought for 40 hours at Safi before being hit during a bombing attack by French planes. He comes from Panama, Ala.

Corporal James E. Lewis was hit during fierce action at Casablanca. He lives in Wilmington, Calif.

Arthur P. Amadore, Pfc, was hit during fierce action at Casablanca. He lives in Wilmington, Calif.

Last week the news from North Africa was still vague. People knew that Rommel had been broken at El Aghela and, with part of his army trapped, was fleeing with his columns down the coastal roads to his sea base of Tripoli (see following pages). They knew that Darlan had publicly stated that his rule was only temporary and that he would abide by his countrymen's decision after an Allied victory had been won. But what they mostly wanted to know about was the situation of the American and British troops in Tunisia.

For more than a month the battle had been joined. At first, the American people had expected an immediate victory. Then the disturbing reports of Axis air-borne reinforcements, of the German resistance and finally advances began to silt back

NORTH AFRICAN WOUNDED

Home from their first fight, U. S. soldiers smile with their medals at Army's Walter Reed Hospital
So he's promised to love, honor... and throw away his flute!

1. He so often rented a room to this handsome young fellow than he turned out to be a flute player! About midnight he started muttering a big silver flute, and the other tenants started banging on the water pipes.

2. He had paid in advance, so I couldn't throw him out. But after two hours of torment, the other tenants served notice that it was him or them! So I made an effort to reason with this flute addict before calling the cops.

3. "Nobody can sleep!" I pointed out. "Neither can I!" he replied. "I drank coffee at dinner! I seldom touch the caffeine! It keeps me awake! But I couldn't resist so I can't sleep. Playing the flute quiets my nerves!"

4. "Drink Sanka Coffee!" I told him. "Delicious coffee... but it's 97% caffeine-free and can't keep you awake!" "You're a pretty widow, and I like you," he replied, "but I know that any coffee will keep me awake!"

5. "Try Sanka!" I said. "It's a delightful blend of fine Central and South American coffees. The caffeine is taken out so skillfully that every bit of the coffee flavor stays in!" "I might try it," he said, "for you!"

6. We didn't hear the flute the next night. The following morning he came downstairs, crying: "It worked! I switched to Sanka and I slept fine." (P.S. - Now he's proposing to me! How you going to figure these flute players, anyway?)

SANKA COFFEE
REAL COFFEE... 97% CAFFEINE-FREE... DRINK IT AND SLEEP

Make Sanka Coffee strong. Use a heaping tablespoon per cup.
If percolator is used, "perk" Sanka Coffee a little longer.

TUNE IN... two great radio shows are now on the air for Sanka Coffee: Tuesday night: "We, the People" + Sunday afternoon: "News by William L. Shirer," the famous author of "Berlin Diary." See your local newspaper for times and stations.
The one-room country school is a cornerstone of the American legend. Within its weather-beaten walls, at desks scarred by the knives of whistling boys, the pioneer generations of America learned to read and write and figure. The teaching which began in the one-room school has expanded into a vast educational system which today embraces 30,000,000 pupils, costs $8,000,000 a year, employs 1,000,000 people and exists in hundreds of thousands of fine school buildings. Even in most rural areas, the automobile and the school bus now take children to central, modern schools.

But in many remote pockets where the frontier has not died, the old time one-room, one-teacher school still holds its own. Typical of these educational hangovers is the Montana school shown here. The little cupboard building stands stark and lonely in the wide stretch of Golden Valley County's windswept Big Coulee. Once a day the mailman drives out from Reygate, 14 miles away over a bumpy dirt road. There are no telephone or telegraph wires. Nor is there any running water, gas or electricity.

Fresh out of normal school, 21-year-old Dorothy Albrecht of Billings, Mont., came to this isolated spot last September to take her first teaching job. She gives instruction on all subjects in the primary-school curriculum to 17 boys and girls, aged 6 to 16. From farms as far as four miles away, they come to school on horseback, in cars, on foot. They wear blue jeans, checked shirts, cotton dresses and stockings. Their talk is of the chores they do at home when school is over: milking cows, splitting kindling, gathering eggs, running tractors, putting up preserves.

In a school day of 300 minutes, Miss Albrecht teaches 24 classes, four apiece for each of the eight grades, must then find time to correct written exercises and study the next day's lessons. For this she gets $90 a month, better than the average country schoolteacher's salary, and the use of a two-room cottage.

CONTINUED ON NEXT PAGE
At lunchtime the whole school sits on the steps. Teacher's radio blares out war news but to these rural children war is something that happened in history. They are chiefly interested in their tin lunch boxes, filled with thick meat sandwiches, bread and jelly, milk and apples.

In one large room all 17 pupils learn their lessons aloud. Grades are arranged by age, starting with two little first-graders in front; seats of row at right, ending with eighth grade at left. To make the most of limited time, teacher gives classes in rotation, calling each grade by turn.

During recess, kids whirl on wooden merry-go-round or play cops and robbers, prisoner's base-kicker game. A baseball game is usually in progress, girls playing outfield as boys pitch and run. They are better at sports than at studying for most are of European peasant stock and learning comes hard to them. "Our School," one lad looks stumped as he peruses a history book.

To promote patriotism, young boys make their own flags, lower them at noon, raise them again at night; some clack wooden boxing gloves or sweep out corners.
Meanwhile, others are supposed to study but it is almost impossible to prevent whispering, scuffling, picture-drawing in copybooks. Since most of the children are related (there are ten Schaffs, three Schanzes, three Sillivans and one Berry), family rivalry is strong.

Biggest boy is 16-year-old Wayne Sillivan (standing) who fancies himself a man although he is still in the eighth grade. Like most young country schoolteachers, Dorothy Albrecht has some trouble with older boys who make sheep's eyes at her, must be tactfully squelched.

To promote patriotism among farm children, teacher has them raise flag to pole on schoolhouse tower, lower it at day's end. When classes are over at 4 o'clock, Teacher Dorothy Albrecht (see right) does drudgery and starts cleaning the blackboard. Since she is her own janitor, she must also sweep out schoolroom and scrub the floor, empty the stove and put the room in order.
At the end of a hard day, Teacher Dorothy Albrecht in comfortable pajamas stretches out to read up on the next day's lessons. Next to Dorothy's pillow lies the heavy flashlight which is her only weapon. But she is not afraid of living alone. There are farms nearby and she has never been molested. Beside her sagging iron bedstead is the old pot-bellied stove for which she must haul coal from the barn. Dorothy's only relaxations are reading and working on short stories by which she hopes to achieve some success as a fiction writer some day.

Weekly bath is taken Saturday night in a washtub on kitchen floor. Water must be hauled up from a cistern, carried 100 yd., heated on the iron cookstove at the right. Between baths, Dorothy keeps clean and saves water by sponging herself all over from a small tin basin.
Who phoned?
THE STUDENT NURSE PREPARES FOR AN ARDUOUS BUT NOBLE PROFESSION

At Roosevelt Hospital School of Nursing she studies, has fun, cares for the sick.

Many of the 19 nurses peering into the stairwell at left have no caps. This means that they are novices. Fresh from their high schools, they entered the Roosevelt Hospital School of Nursing in New York last Sept. 15 to train for a difficult but noble profession. By now the few misfits have been eliminated. March 15 will be the first important day in their new careers. For then, with solemn ceremony, they will be "capped" by the school director. Thereupon they will drop their probationary status and officially become acolytes in a great sisterhood of healers. Two and a half years later they will again line up for an important ceremony, this time to receive the golden pin that qualifies them finally for the worthy title of graduate nurse.

In the meantime they will have studied hard at microbiology, hygiene, materia medica and the science of nursing, will have spent hours of vigil in wards, will have had classes in nutrition and psychology. But not all of a nurse's life, as these pictures by Alfred Eisenstaedt show, is hard work. The modern nurse plays hard, swims, dances, keeps herself fit, leads a healthy social life. For she well knows that nursing today requires more than knowledge. It calls for patience, devotion, tact and the reassuring charm that comes only from a fine balance of physical health and adjusted personality.

DURING THEIR FIRST SIX MONTHS STUDENT NURSES MUST TAKE CALISTHENICS ONE NIGHT A WEEK UNDER A TRAINED GYM TEACHER

AFTER THE FIRST SIX MONTHS, SWIMMING REPLACES CALISTHENICS
Operating room duty is the most interesting part of a nurse's life. Not till the end of her first year is she considered prepared for it. It is a momentous day in her career when she finally puts on a sterile mask and cap, washes her hands and arms for five minutes in soap and water, then rinses them in alcohol. Another nurse slips on her sterile laparotomy gown. Student nurses handle instruments and sponges. Graduate nurses handle sutures. Before graduating, every nurse at the Roosevelt Hospital must have at least two months of intensive operating room duty.
In the operating amphitheatre nurses watch an appendectomy. The operating surgeon (right of table, centre) often explains the pathology of the case and his surgical technique. Across the table and to his left are his two assistants. At the head of the table sits the anaesthetist, administering ether. Over the instrument trays hover the suture nurse (left) and the instrument nurse (at left). In the first three rows of the benches sit novices. Behind them sit student nurses and graduates. On the front cover of this issue you see the same scene in reverse, showing observers' faces.
Student nurses (continued)

In 1913, the young student nurses march down the main stair of the Roosevelt Hospital on their way from classroom to wards. Within three years they will be fully prepared to help fill the shortage of registered nurses in U. S. hospitals and homes. These preliminary students work only from 8 a.m. to 4:30 p.m. They pay $50 tuition for the total three-year course. Upon graduating and passing the State Board of Regents' examination, they become R. N.s — Registered Nurses, earn $75 to $120 a month.

A natural aptitude is needed to make an ideal nurse

Not almost any girl could be a nurse. But now, with many State laws to protect the patient, nurses has become an exacting profession. Its candidates are carefully chosen. They come from good homes. They must have a high-school education and show in science. They must be over 18, under 30. But that does not mean they necessarily pass the twelfth probationary period. For nursing is now a native profession and its practitioners must come to it with a natural aptitude. It takes patience and native understanding to allay the fears of the bedridden. After three years at a nursing school and one year as a registered staff nurse in a hospital, many to enter public-health services. Here a still more creative field awaits them. With tact and foresight they must teach families to keep well. They are the familiars of the sick, the nurse's motto: "I serve" transcends mere science and materia medica. Hers must be a culture broad enough to meet many social as well as medical demands, to secure the health of future generations as well as assume the current diseases. Roosevelt Hospital's school, shown on these pages, was chosen by LIFE as typical of the hundreds of good schools throughout the United States. More girls may learn the profession of nursing.

Budge of the graduate nurse is this Roosevelt Hospital nurses training school pin. It is blue enamel and gold. Its three feathers symbolize the nurse's motto: "I serve" at the back of the open left. The nurse is thus unlikely to injure a patient while leaning over his bed.

Symbol of the nursing profession is the surgical scissors, always tucked in the back of the open left. The nurse is thus unlikely to injure a patient while leaning over his left.
In charge of all nursing techniques is Edith Hayes, 1926 graduate of the Roosevelt school. It is she who first induces young student nurses into the practical art of nursing, who teaches them to make beds, administer medicines, practice the proper hospital etiquette.

Director of Roosevelt's nursing school is A. Isabelle Byrne, 1911 graduate. She served in the World War, became director in 1930, is now recognized as an able organizer, a firm but kindly disciplinarian. She is responsible for the welfare of Roosevelt's 68 student nurses.

"Capping" services take place in the reception room of the Nurses' Home. The nurses, having successfully passed examinations for their crucial first six months, are now permitted to wear the bibbed apron, the striped uniform and the cap of the full-fledged student nurse. Simple but sincere speeches are made each March 18 by the president of Roosevelt's Alumnae Association, the president of the student council, and Board of Trustees President Thomas S. McLane. Director A. Isabelle Byrne does the capping.
IF IT'S KISSIN' YOU'RE MISSIN'

... better look to your breath! Use Colgate Dental Cream—the toothpaste that cleans your breath while it cleans your teeth

Colgate Dental Cream, you see, has an active penetrating foam that gets into the hidden crevices between teeth—helps clean out decaying food particles and stop the stagnant saliva odors that are the cause of much bad breath.

And Colgate's has a soft, safe polishing agent that cleans enamel thoroughly, yet gently—makes teeth naturally bright, sparkling! So next time you buy toothpaste, buy Colgate's—the toothpaste that does two jobs for the price of one!

SPEAKING OF PICTURES

Top Sergeant Bruce Bieber (LIFE, July 7) still looks and acts like a typical top sergeant, still sits at his desk at Fort Sam Houston. Reactions to his story were mainly emotional: congratulations from his superiors, admiration from his men, some jealousy from other NCOs and their wives. His own wife was undisturbed even though his heavy fan mail included a number of mash notes from lonely ladies.

Actress Jinx Falkenburg (LIFE, Jan. 27) was best known a year ago as a model who never used powder on her face and who could look like a sea breeze under a battery of spotlights. She is best known today as Columbia Pictures' slim hope in a grade-B production called Sing for Your Supper. Under Hollywood's Kleig lights, she is rapidly becoming just another girl who looks best when she is lying on a fur rug.

Negro Private Raymond Carlton (LIFE, Aug. 11) has read and written more letters in the last five months than ever before in his life. With the conscientious thoroughness that makes him a fine soldier, he has answered all the mail he gets at Fort Bragg from readers who liked his story. Most of them were girls but Raymond, though he loves popularity, still has his "steady" and gives the others the polite brush-off.
Margaret Winship gets pedicured and manicured simultaneously. Member of famed Wesley Winship family, Margaret is 20, attended Gulf Park College, Gulfport, Miss.

Guest of honor, Emmelyn Carter, enjoys having her deltoids manipulated by maids. Daughter of a socialite dentist, Emmelyn is 19, attended Stephens College.

Helen McQuillie lies happily, helplessly in an ecstasy of cold cream. Blanche's daughter of a local lawyer, Helen is 20, attended St. Mary's College, Ithaca, N.Y.

FOR BETTER SIGHT
USE BETTER LIGHT

AND DON'T
FORGET
TO REMEMBER

Westinghouse
MAZDA LAMPS

CLOTHESPIN
NOSE

Has a cold
pinched your
nose shut— as if
with a clothes-
spin? Lay a Luden's on your tongue.
As it melts, cool menthol vapor
rises, helps penetrate clogged
nasal passages with every breath.
"Helps relieve that 'clothespin nose'!"

LUDEN'S
COUGH DROPS

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Streamlined Fun for
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all years in a Gasless
AMERICA'S NEWEST BOAT CREATIONS
All-new 17-foot mahogany-hulled boat from
which to choose. Guaranteed speed: over 20 in 40
w.h.p. General comfort, control and performance.
1941 CHAMPIONS OF THE WATERWAYS
DEALERS: Write or wire for brochure. Full details.
Write or wire for May 1941
Portfolio of Gas Less Boat
Pictures for FREE.

GAR WOOD INDUSTRIES, INC.
680 South LaSalle St.
Chicago 5, Ill.

Little John, Sad Eye and Big Ear wear little straw slippers provided by
Mrs. Smith ($1.50 for twelve pairs). Jennie Lemon kind of hates to see

(continued)
Life Goes to a Rest Cure Party

Weary Atlanta debutantes are treated by a wise hostess to an afternoon of massage and relaxation. At 4 p.m. on Dec. 18, members of the Atlanta Debutante Club entered a handsome house on West Wesley Road, peeled off all their clothes and spent the next two hours ridding themselves of tensions generated by the holiday season, fortifying themselves against social efforts to come. Though Atlanta debutantes are stanchest in the South, even young resident legs occasionally require rest. Being a resourceful as well as a merciful hostess, Mrs. Carter Smith had planned a new kind of party.

Surreptitiously Mrs. Smith had sought out each girl's favorite beautician and masseuse and signed her up for the afternoon of the 18th. She drafted a light menu of raw vegetables and fruit juices. Then she sent little rhymed invitations to the debutantes, asking them to drop in, in "any old frock." She and her cousin, Emelyn Carter, received their guests at the door in negligees, quickly hustled them upstairs to a trip. Grateful, chirping like tired birds, the girls stretched out on chaise longues and felt familiar fingers—fingers which knew every joint and vertebra in their aristocratic young bodies—caressingly dispel the party pains. Pules subsided. Eyes brightened. Skin bloomed. Soon all were chattering like the schoolgirls they had been not many months ago. At 6:30 p.m. they reluctantly rose, dressed, and set out once more on the party round, murmuring a line from Vergil: "Deus nobis haec visa fecit"—"God has given us this rest."
All the little tired lines are smoothed from Elsa's visage by leftist beautician Frances Moseley, daughter of a manufacturer. Elsa is 19, very gracious, popular.

Rehabilitated, Elsa McCall leaves the playroom, trudges upstairs to put on her street clothes and off to another debut, another night of dancing.

Stretched-out leg muscles are massaged by masseuse Jane Guthrie.

Doused with facial goop, Elsa takes time out between operations for a quick cigarette. She's beginning to feel like a new woman.
DAYDREAMING ON THE LAWN, BOTH BARBARAS ARE AS LEGGY AS YOUNG FILLIES
The Girls of Hollywood

On following pages are ten of Hollywood's favorite actresses, most of them photographed by Eliot Elisofon, and below on this page is a limb by limb report on their weights and measurements. LIFE presents this portfolio of pulchritude not only as a guide to ten lovely stars but also as an indication of current taste in American womanhood. For in such matters Hollywood both influences and reflects the taste of the nation.

Physically, the average star of today is taller and healthier than her predecessors. A common expression among young men of Hollywood is, "Don't get yourself an actress for a girl," because the girls usually shoot home by 9 o'clock to ensure a vivacious look next morning before a camera. For the same reason, most starlets drink little or not at all. Ambitious to increase their value as actresses, many stars privately study singing, dancing, and acting. Wholesome living has been forced on Hollywood because commercially it pays off.

Styles in femininity change with the times, although such basic types as the gamin and the home girl are reasonably eternal. Back when the movies were born, the stars were predominantly dumpy and almost Victorian in their need for masculine protection.

In those days most of the movie-goers were male. Later, in the post-war period of the 1920's, came such flapper personalities as Clara Bow. Then in the 1930's, new humor and sophistication were brought to the screen by such smart-ales as Claudette Colbert, Myrna Loy and Carole Lombard. They were especially welcome in an era of depression because they seemed to know all the answers.

Today there is a trend towards more purely female roles, because men at war want women to be attractive. They also want them to be sympathetic and companionable.

The importance of an actress, however, is by no means determined by her male admirers. For currently the majority of movie-goers are women. Women must approve the styles and manners of every movie queen.

Increasingly, stars are recruited from the ranks of professional models, with the result that today's starlets are better dressed and better groomed than ever before, though it is doubtful if they are better actresses.

To some students of human nature, LIFE does not presume to offer any return or final word. It only offers this following pictorial evidence and bids them turn the pages and pursue it thoughtfully.

<table>
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<tr>
<th>Name</th>
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Lucille Ball's eyes are large, talkative and forget-me-not blue, a rare shade even for movie actresses. Unlike some Hollywood stars who wear complete sets of false eyelashes, Miss Ball uses them on only the outer half of her eyelid. This gives a plunger upward tilt to her already large eyes. Note the difference between her auburn-colored hair and dark eyebrows.

Lucille Ball's mouth is large and well-shapped. To match her hair she uses an orange-toned lipstick. Miss Ball's mouth began its career with 20 baby teeth which she lost after the age of 7. Like most actresses she received her full complement of 32 adult teeth, losing only one wisdom tooth. Unlike most actresses she uses no artificial caps in order to beautify them.
Best ankles were those of Showgirl Hazel Brooks, chosen by Varga to model for a part of his composite Varga Girl. Best torso, seductively clothed in black satin and lace, belongs to shapely Ruth Ownbey, one of the Du Barry Was A Lady girls. Best knees picked by Varga were those of Mary Jane French. Showgirl's stockings are long, made of rubber.

Varga Girls
Peruvian artist's sleek calendar cuties come to life in "Du Barry"

Pinned up in U.S. college dormitories, Army barracks and shipboard lockers are millions of Varga Girls—that sleek, sophisticated creature with bare legs who never existed in real life. Creator of these picture girls is Peruvian Alberto Vargas who stripped his own name down to Varga. In his 20-year career he has drawn more than 3,000 beautiful women.

To publicize M-G-M's Du Barry Was A Lady, Artist Varga was recently called by Hollywood to paint a composite Varga Girl using the movie's showgirls as models. From each he singled out one particular feature—lips, legs, hands, knees, etc.—but nowhere could he find one girl in the flesh who had all the attributes of the girl of his imagination. As a part of the film's story the girls bring to life the now-famous Varga calendar, which shows twelve of his beauties in seasonal poses and sells 8,000,000 copies a year. Shown below directing the girls in his calendar sequence, Varga paints both from memory and from model. He always draws girls in nude, adds clothing, if any, afterward.

Varga poses Kay Williams with a rake and a watering can to portray the month of May in his movie calendar scene. For his composite Varga Girl he selected Kay's arms as the loveliest. The April girl is Kay Aldridge whose profile was used by artist Varga in his composite picture. Long hair, daisies, trunks and lovebirds—this scene brings to life his calendar portrait.

CONTINUED ON PAGE 114
HOW A WIFE SHOULD ADDRESS

Two excellent purposes are served by rolling down stockings instead of merely pulling

The business of dressing of stockings as here demonstrated by Miss June Sl. Chiu in

No creases remain after Miss Sl. Chiu picks her dress up. Smooth it out. Place it on

Attention to undergarments techniques is here being demonstrated by June Sl. Chiu of
HOW A WIFE SHOULD UNDRESS
HOW A WIFE SHOULD NOT UNDRESS

Miss Fornum clearly demonstrates what a knot some women make of their clothes.

A prime picture of social understanding is to keep the hands occupied at all times. Here

Al the Alum Clibert School for Thinking Professors and Friends, Professor Fornum begins her lec-
At the Allen Gilbert School for Undressing, Professor Connie Fonseaux begins her lecture on "Bedroom Don'ts" by demonstrating the worst possible method of disrobing.

A prime principle of artful undressing is to keep the hands graceful at all times. Here Miss Fonseaux clearly demonstrates what a knot some women make of their clothes.

HOW A WIFE SHOULD NOT UNDRESS

Too many American wives reveal bad bedroom manners by letting their hair down too soon, by allowing their stockings to wrinkle off and by sitting on disarrayed clothes. In this demonstration the lecturer is committing an unpardonable sin known as "working on two sides at once." For correct conjugal undressing technique, turn page.
FRANKLY as a social measure Allen Gilbert, who puts on shows for such topnotch burlesque houses as Manhattan's Apollo and Philadelphia's Shubert, is starting a School of Undressing in Manhattan this month. There wives, anxious to improve their marital manners, will learn the correct way to take off their clothes. Mr. Gilbert feels that many a marriage ends in the divorce court because the wife grows sloppy and careless in the bedroom. "I am dedicating my school to the sanctity of the American home," he says. The Gilbert faculty is recruited from the ranks of burlesque performers from all over. Already 48 wives who suspect there is something wrong with their disrobing methodology have signed up for the $30 Gilbert course of six lessons. From these they will learn how to make going to bed appear a thing of charm and pleasure rather than a routine chore.

Mr. Gilbert plans to put on a revue this spring entitled Sex Rears Its Ugly Head. It may be that this current lapse into pedagogy is partially motivated by the knowledge that advance publicity for the producer is not a bad thing.

Here June St. Clair, of the Gilbert Undressing School, shows a preview audience how to remove lingerie. Note the use of the side view, with right knee slightly crooked.
Nightgown technique is the high point in the Gilbert course. Here Miss St. Clair adroitly gets into her nightgown and drops her lingerie all in one magic motion.

Here June St. Clair, of the Gilbert Undressing School, shows a preview audience how to remove lingerie. Note the use of the side view, with right knee slightly crooked.

An authoritative critique is thoughtfully administered by Allen Gilbert to Professor St. Clair. Fine points are repeated and explained for the benefit of the class.
Most Beautiful Brunette: Nedra Evans

Most Beautiful Blonde: Jean Matlock

CHICAGO

A Chicago advertising agency has released a series of photographs of women with the most beautiful eyes, noses, mouths, and lips. The agency says they are looking for people who can bring a whole new meaning to the concept of beauty. The photos are for an evening of promotions, designed to highlight the unique qualities of each model. The agency says the beauty of the teeth daily is essential to the prevalence of the concept.

To interview the models, call 123-4567.
Most beautiful eyes are picked with strict disregard for other contours, glands, lips or other distracting features. Judging in various categories was conducted by five art directors two nights before the presentation of winners to Chicago's advertising elite.

CHICAGO ADVERTISING MEN INSPECT NEW MODELS FOR 1941

At Chicago's Art Center on the evening of March 15, 1941, more than 450 advertising artists, illustrators and photographers looked over the latest 1941 styles in legs, eyes, bosoms, hips and general all-round feminine allure. In an altogether critical, workaday spirit they surveyed the models on display with an eye solely confined to their commercial needs. This was no evening of fun. It was an experiment in business relations, designed to improve the haphazard system under which models with beautiful legs, eyes, bosoms, hips and teeth daily trudge from office to office in the hope that their peculiar assets might fill the advertising wants of the moment.

To introduce the best of 1941's current model crop to the art directors of local advertising agencies, the Society of Photographic Illustrators sponsored the show and contest pictured here. From 450 entrants, 35 were picked as archetypal representatives of beauty's varied forms. One by one they were introduced to the men who would mean jobs and money to them in months to come. One by one they were inspected as solemnly and detachedly as new motorcars at a dealer's convention, new fashions at a spring salon. Two of the girls shown on these pages—Miss Profile and Miss Hands—are students at Northwestern. One—Miss Brunette—is the mother of a two-year-old son. Miss Lingerie is a professional dancer. Miss Smiles is an expert figure skater. All have great things ahead of them.
In U. S. industry they help make weapons of war

At Vallet and Lockheed and Vega, at General Motors and Martin and Wright, at Douglas and Brewster and Boeing, in arsenals and ammunition points, in motor works and assembly plants, girls in uniform are welding and wiring, riveting and loading, assembling and inspecting mail-mail weapons for war. A quarter of a million, maybe half a million (certainly more than a million before the war is won) have gone from high school and college, from desk and counter to do the jobs the U. S. needs done. For this she-crowd pays them well in money and prestige.

The woman worker in war industry in the U. S. has acquired some of the glamour of the man in uniform. In labor's social scale, she belongs to the elite. At the very top is the girl who works in an airplane factory. She is the glamorous girl of life. She might be Marguerite Kershner, shown on this page. She might be Linda Gray, both work at the Boeing airplane factory in Seattle. Marguerite does electrical wiring. The work is exacting and tedious but women's nimble fingers are adept at such jobs. Marguerite makes $18 in four. Sometimes she works 50 hours a week. One Sunday she made $11. This is her first factory job. She has worked as a legal usherette andR of a bar - all jobs which called for meticulous grooming. Now, at dusk, her hands may be bashed, there's grease under her nails, her face is smeared and her clothes soiled. But never does she walk in the wrong mood to make her handsHEY neat, her nails polished, her makeup exactly in order. Marguerite's is another glamorous sort, but this is not how she looks. Linda Gray, see page 22, another worker at Boeing, is a chief inspector in the spot-welding department. Linda went to University of Washington, then worked at flying fields and schools. She has been flying for seven years. When civilian aviation in Seattle was banned, Linda decided that if she couldn't fly planes she would help build them. She gets up at 5:45 a.m., works from 7:30 to 4 with half-hour for lunch, spends two evenings a week at Boeing drafting school. To and from work she wears the regular two-piece Boeing slacks out. Her out and Marguerite's are not official uniforms. Neither are the overall or mechanics suits worn by many thousands of workers like them. But of all the women in uniform these are the girls who, without the rattle of drums or the blare of trumpets, are doing the jobs vital for victory.

Marguerite Kershner closes her lunchbox after an inspection at gate. Although Marguerite looks like a Hollywood conception of factory girl, she and thousands like her are doing hard, vital work.

Electrical wiring for panel board of Flying Fortress is a Marguerite job. Work involves tying and fitting of wires around small parts. Foreman sits her among tools.
Smoke of Battle...

In a soldier's emergency ration kit... four cigarettes are packed. Why? They will not keep a soldier alive. But our government knows that those cigarettes help to keep him fighting. To a woman, how well she looks is a barometer of how well she feels... how well she fights for Victory.

With restrictions on rubber came this question: Are foundation garments essential? The government has answered that... by recognizing them as important to health and morale.

Naturally, foundations today can't be made the same as before the war.

Nor can there be so many of them, isn't it sound then to buy those that are the finest... that will do the most for you? Munsingwear "Foundettes" are that kind.

In them, you'll find newly developed materials and cuts that more than compensate for wartime restrictions.

You'll find garments that last longer because their quality is the very best. For figures from 14 to 40, at better corset departments.

WOMEN ARE NEEDED FOR WAR PRODUCTION AND NECESSARY CIVILIAN SERVICE APPLY TO LOCAL UNIFIED STATES EMPLOYMENT SERVICE FOR INFORMATION

MUNSINGWEAR

Fine foundation garments... also underwear, sleeping wear, hoistery

MUNSINGWEAR, INC. - MINNEAPOLIS - NEW YORK - CHICAGO - LOS ANGELES

CONTINUED ON NEXT PAGE
She turned her back on the Social Scene and is finding Romance at work!

Her Recipe for Radiance—a quick Woodbury Facial Cocktail—does Beauty Duty for lovely Marguerite Kirchner.

She's thrown in her lot for Victory, wiring panel boards for Flying Fortresses in the Boeing Plant, Seattle. Says Marguerite Kirchner: "My job is worth every broken finger nail and dirty oil smeared a million times over!"

"Besides," continues Marguerite, "with famous Woodbury Soap to help freshen my complexion, coarse pores and a dingy, dirt-clouded skin are no beauty problems of mine."

Busier lives—but beauty as usual. Keep your complexion clear, smooth. Use Woodbury, the soap made for the skin alone. Get it today.

Lunch tastes sweeter in company of a handsome foreman. Says Marguerite: "I'm in a 40-hour diet eight hours a day, but no ill effects from my diet. I attribute this to Woodbury."

1. Lunch tastes sweeter in company of a handsome foreman. Says Marguerite: "I'm in a 40-hour diet eight hours a day, but no ill effects from my diet. I attribute this to Woodbury."


4. "For the Skin You Love to Touch," take a Facial Cocktail every day with popular Woodbury Soap. Intended solely to cleanse and clear the skin. Get it today. Only 10c.
PICTURES TO THE EDITORS

TEETHING DEVICE

Dear Sirs:

We call this picture "Dad's New Tool.

The photo was of our daughter, 3½ months old, who is cutting her first tooth, a lower central incisor. We are setting up a small in the living room, where she can see and touch her playthings. Suddenly, she started to cry and her hand reached out to a special teething ring. The moment we put it on her mouth, she stopped crying and was content. We would like to share this picture with the readers of the magazine.

Mrs. H. M. Hubert
Columbia, Mo.

PREEN-UP TIME

Dear Sirs:

As one of many who are opposed to animal testing, I am delighted to learn that 100% of the mice used in the laboratory tests at the plant of the Company described in the article are not injured. It is a relief to know that scientific research does not cause suffering to animals. Thank you for this information.

Linda C. Nelson
Wichita, Kan.

PICTURES TO THE EDITORS

(continued)

MATCH TRICK

Dear Sirs:

In my opinion, LIFE is a valuable publication and I enjoy reading it every week. However, I am not sure if this week's issue contains a picture of a match trick. Could you please provide more details about the match trick mentioned in the article?

Lester Robbins
Brooklyn, N. Y.

*IF YOU WANT TO SUBSCRIBE TO LIFE, write to P. D. PRATT, Circulation Manager, 1411 East 23rd Street, Chicago, Illinois, AND ENCLOSE $4.50

When Your Eyes Are Tired

DO THIS

Eyes tired? Do they smart and burn from overwork, sun, dust, wind, lack of sleep? Then refresh and soothe them the quick, easy way — use Murine.

WHAT IS MURINE?

Murine is a scientific blend of

ingredients — a

dermatological treatment for

convenience. Just use two drops in each eye.

MURINE

For Your EYES

SOOTHE AND REFRESHES

CONTINUED ON NEXT PAGE

July 6, 1947 p. 90
Sh-h! These lovely hands are leading a double life!

Daytime, you're washing dishes—doing all the extra little home-front chores. But remember—Toushay, smoothed on beforehand, guards hands even in hot, soapy water! Toushay's made to a special formula. Helps prevent dryness and roughness instead of waiting till damage is done. Helps keep busy hands looking as soft and party-pretty as ever!

Spare time, you're needed for all sorts of essential "war jobs"—work that may be hard on soft, white hands. But always guard them the new beforehand way—with Toushay! Use this new idea lotion before every soap and water task. Notice how lush and creamy it is—what nunn, heavenly fragrance it has.

Nighttime's your glamour time—and Toushay'll help you look your loveliest! Use this velvety "beforehand" lotion all the other ways you'd use a lotion, too—to soften chapped hands, rough elbows and knees—as a powder base, or for a soothing all-over body rub! Toushay's inexpensive—so rich a few drops go a long way. Ask for it at your druggist's—today.
She's Engaged!
She's Lovely! She uses Ponds!

Pond's Cold Cream. It's gentle, it's soothing, it cleanses, it softens. For every service—every occasion. Pond's Cold Cream is a must in every woman's wardrobe.

Muriel Lunger is engaged and her fiancee is a war worker. Muriel is testing altimeters, her mother is on the assembly line.

Engaged, Happy—"Hold that engaged look," orders their Navy friend, as pretty Muriel and her furred smile up at his camera. A snapshot taken on last summer's vacation.

Muriel Lunger's beauty is serene and poised. Small and slight, her eyes are a dreamy grey-blue, her hair light gold, her soft-smooth Pond's complexion fine-grained as a rose petal.

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She's Engaged! She's Lovely! She uses Ponds!

11/45.71

There's a glass shortage now—so buy one big Pond's jar instead of several small ones. It saves glass now needed for food jars.

The New Pond's Cold Cream. Just a capful makes you look your best! Use it twice a day for every service every occasion. Pond's Cold Cream is must in every woman's wardrobe.
Pilots love **Pretty noses**

American Airlines Flight No. 7 to Chicago is ready on the runway. Cargo aboard: passengers checked; doors locked tight on the silver-slim ship. But not until Ramp Agent Betty Beach puts her finger on her pretty little nose does the pilot know what he wants to know most of all: that he's ready to roll and leaving on schedule.

Betty Beach is one of the country's thousands of women who've recently gone into necessary civilian service to release a man to fight. And she loves it!

It has meant telescoping her life...making the most of every minute. For her beauty care, she's sticking to Du Barry Beauty Preparations...first introduced to her in the famous Success School Course.

Du Barry Beauty Preparations have been proven to over 110,000 Success School pupils. Newest of these products is Du Barry Beauty Cake Make-up, which Miss Beach banks on to keep her lovely Success School complexion, in spite of airport winds and dust.

She found how much more effective these co-related preparations are. Each one is scientifically formulated for a special purpose, but all are chemically blended to be compatible, so that they work together to give better results.

How effective co-related Du Barry Beauty Preparations are has been proven to over 110,000 Success School pupils. Newest of these products is Du Barry Beauty Cake Make-up, which Miss Beach banks on to keep her lovely Success School complexion, in spite of airport winds and dust.

**Du Barry**

**Beauty Preparations**

**By Richard Hudnut**

Featured in the Richard Hudnut Salon and Du Barry Success School, 603 Fifth Avenue, New York...And at Better Cosmetic Counters Everywhere.
CLARK'S MISSION (continued)

money in case we were captured. We had been joking about what we would do if things went wrong. We decided that, should we meet anyone who offered us resistance, we would just have to "bop him on the head and hope he would forget about it when he woke up." Clark and his men were provided with money too.

We got the boats ready and decided that Holmes, who knew some of the men ashore, should go first with Livingston, our navigator. Lennitzer and Foote went next, then Wright and Hamblen. The first three boats got off safely. Clark and I were going last but before he could get in, a wave came up and overturned me. That was the first time Clark showed any excitement.

"I've got to get off," he shouted. "I've simply got to go now."

I recalled Wright's boat and Hamblen gave up his place to Clark. My boat was cracked in several places but Hamblen and I decided to take a chance and went on anyway. We caught up with the rest of the party and all landed more or less together.

I heard Holmes or somebody sloshing up the beach talking with people he seemed glad to see. The rest of us followed and carried our boats up a cliff to a white-walled house which turned out to be the place we had been making for all the time. Inside the house Clark and his men separated into groups, talking with men who had been awaiting them. Everybody was talking at once, gesticulating and tossing each other with highballs. We had a drink of whisky too, then went up to our rooms. Clark had asked us to keep out of the way as much as possible. The Americans thought the less seen of the British uniforms the better.

By this time everything seemed more like Alice in Wonderland than ever. But what interested me most at that point was getting dry and into bed. My last thought before going to sleep was that I'd be in a mess if trouble began before my trousers came back from being dried.

All the next morning we cleaned and iced our weapons and Foote repaired the damage to my boat. My trousers were still not dry, so I wrapped a curtain around me and had lunch looking like that Hollywood siren girl.

"For God's sake, put those things away!"

The men who waited on us in our room seemed friendly. They told us how the Arabs had to go around in rags because of the blockade. That afternoon there were a couple of false alarms and everyone rushed to hide. Livingston, Foote and I got our guns ready just in case, but every time Clark and his men saw us they told us "for God's sake" to put those things away. I guess they thought we were itching to shoot someone. Between the alarms Livingston studied his books as usual.

We hardly saw anything of our party all day. They were conferring. In the late afternoon we saw a servant bring in 16 chickens. They were killed for our supper. But we never had a chance to eat them.
"Ladies, here's how you can help cook a tank!..."

"Funny thing! We women understand why sugar, coffee, gasoline and oil have to be rationed... but few of us dream that the Gas that cooks our breakfast bacon is also a vital war material!

"It probably never occurs to us that we are actually helping to build a tank or a plane or a ship or a gun when we avoid wasteful use of Gas in cooking and especially in house heating and water heating.

"For Gas is used in making nearly every kind of weapon we need to win the war!"

"We women have always known that Gas is the fastest cooking fuel, that it's completely flexible and easy to control. So we can easily understand why Gas is important in helping to give our fighting forces better equipment—that it's speeding production in order that our boys may finish the job over there and get back home.

"So let's all remember... it's just as patriotic to use Gas wisely as it is to make the many other sacrifices that are needed for Victory!"

MEETING WARTIME NEEDS

1. For Gas fuel. Today the Gas industry is producing more Gas than at any time in history. Yet because of the difficulty in transporting fuel oil and coal to make manufactured Gas—and because of the shortage of materials with which to enlarge plants or build new natural gas pipe lines—there may be times in some sections when the demands of war production will reduce the amount of Gas normally available for household use. It is for these reasons you are urged to use Gas wisely.

2. For nutrition information. If you are one of the 85 million who depend on Gas for cooking, feel free to ask your Gas Company for the latest information on preparing nutritious wartime meals.

AMERICAN GAS ASSOCIATION

Buy War Bonds today—save for the Certified Performance Gas range of tomorrow.

GAS is vital to war production... use it wisely!
The American apron industry is in a rather dazed state today. Like an adolescent girl, it is hardly able to recognize itself because it has suddenly grown so big and pretty. Last year, it sold 40% more aprons than it ever sold before. And its products, once the apologetic badge of the kitchen drudge, are now handsome, well-fitted garments that ladies are pleased to show off.

There are more kinds of aprons now than ever before—aprons for knitting, crisp pinafores for shopping, sturdy aprons for dirty work, ruffled affairs for serving dinner, even extra-long aprons (above) for dress-up dinners. Aprons now are so good-looking that women no longer pull them off as soon as they leave the kitchen. The new styling is one big reason for the apron boom. The other big reason is that women today have to do most or all of their own housework and must wear aprons to protect their clothes. A minor factor in the boom is the great number of brides, most of whom apparently rushed out and bought themselves pretty little numbers to wear at their first domestic tasks.

APRONS
Stylish housewives now wear them for work and dressed-up parties
IT'S FULL 89 PROOF FOR THEM'S A DIFFERENCE WORTH KNOWING.

Bacardi's wonderfully versatile—use it to make the incomparable Cuban Collins. And, you know it's good business to serve Bacardi & Soda.

Bacardi & Soda...and Bacardi in the land of Bacardi.

You can't fool all the labels every time, but it isn't difficult to tell the difference between subterfuges by the taste! And, you know it's good business to serve Bacardi & Soda...

CONTINUED ON NEXT PAGE
1,000 Sub-Debs Do Hard Useful War Work as Juniors in AWVS

In the U.S. have found a new mission in life. Their energy and enthusiasm have been put to useful war work through the Citizens of American Women's Voluntary Services. Nearly 100 young girls between 14 and 18 are now enrolled in 110 AWVS units throughout the country. Under the auspices of AWVS they learn first aid, air-raid precautions, how to work a switchboard. Their services include running errands, clerical work, hospital and settlement work, salvage collections. Service Stripe cost only 18.50 hours to first class, 120 hours to white, 180 hours to blue. One of the first AWVS juniors in New York was 18 year-old Betty Van Rensselaer who today has more than 200 hours' service to her credit. Her activities are shown on this and following pages.
Craig Wood
U. S. Open Golf Champion
photographed in Wards

SUN MATES
SLACK SUITS

They may not help your game, but the championship comfort and price-winning styling of Wards Sun Mates are guaranteed to help your appearance. Wear them together as an outfit; Separately, the shirt can be worn with other slacks, or the slacks with other shirts. Free-for-all stylish, tailored of cool, sturdy fabrics (rayons or rayon and cotton blends) Easy to launder at home. And economy priced in the famous Montgomery Ward tradition.

TAILORED BY THOMSON
On sale at Ward stores or through our catalog . . . $2.99 and more

MONTGOMERY WARD

Group of Juniors, with Betty at front (right), leave headquarters to report to another unit. Betty says formation marching is fun, makes for quicker going through crowd.

At nearby Shanty Juniors gather for lunch, pay for it themselves. On busy days (left) has hamburger, milk and ice cream, otherwise just sand-wiches and milk.
TRIPLE LIFE? Sure, I Lead a Swell One!

that's why the Buxton "3-Way" is the only Billfold that can keep up with me

TRIPLE LIFE? Buxton "3-Way" Billfolds have much more than a triple life when it comes to wear!

That's because they're stitchedless! They are ingeniously folded into a patented, self-interlocking construction that requires neither stitches nor glue to hold them together. Flexible, too—they expand as you cram them full, ease back as you lighten the load... keep that "just-bought" look! That's why Buxton Billfolds can be guaranteed until the leather wears out—and they are guaranteed.

Buxton "3-WAY"

At the Office
I need a sort of pocket file to keep my papers, bills, cords, licenses straight and easy to get at. My Buxton "3-Way" has 3 full-length compartments, 5 smaller ones to keep everything in perfect order—yet doesn't bulge.

As a Man
For evening I want a billfold that's dressy looking. And although it holds everything I need, it slips into the pocket of my evening clothes without a bulge.

For Travel
Traveling for business or pleasure, I want an expanding billfile for my larger bills, checks, important papers. I get it by reversing the center partition of my Buxton "3-Way". It looks one place by day... and it keeps out of sight things I don't want seen.

For it's THREE billfiles in one!

(Three Pictures—Center partition compartment removed. shows giving you an extra file in a full-length evening billfold.

$7.50 in English and Mexican... "3-Ways" in other leathers $5.95 to $12.50

(Three Pictures) The center partition put back reversed makes still another billfold... with more pocket space for traveling.

Triple Life! Buxton "3-Way" Billfolds have much more than a triple life when it comes to wear!

That's because they're stitchedless! They are ingeniously folded into a patented, self-interlocking construction that requires neither stitches nor glue to hold them together. Flexible, too—they expand as you cram them full, ease back as you lighten the load... keep that "just-bought" look! That's why Buxton Billfolds can be guaranteed until the leather wears out—and they are guaranteed.

Free! A whole booklet of gift ideas for Graduation, Father's Day and every other occasion. Ranging from thoughtful remembrances at 75c and $1 to wonderful mementos at $5. Tells about teachers, too. Write Buxton Inc., 4245 Ormsby Ave., Springfield 1, Mass., or Dept. L-7, 47 West 34th St., New York City.

Magazines and books for men in the services are collected and tied by AWVS just for Betty (center) is making scrapbooks for hospital children from old Christmas cards.

P.B.X. switchboard operation is popular. Here Betty, at a dummy training board, receives incoming calls from three telephones operated by Ann Leamy, behind left.

Typing and filing are routine office jobs which senior AWVS entrust to junior crew. Betty (seated at the left) is typing letters at the AWVS national headquarters. (CONTINUED ON PAGE 19)
Sheer black...accented with immaculate white...a dress to keep you cool and unwilted all through your busiest day! A Betty Hartford classic coat dress made of sheer rayon woven with Tubize yarn (fine rayon combines beauty and the wearing quality you want in all your clothes today). Beautifully tailored, with gracefully gored skirt, tab pockets, and detachable white dickey-collars. Black only. Sizes 14 to 20 and 30 to 42. Under $5. At your favorite store, or write to R. Kolodney & Co., Inc., 1410 Broadway, New York, N. Y.

The Tubize Certified Quality Label is your assurance that the fabric has been tested and is certified for color, strength and cleanability.

Up steps of New York Post Office goes Betty with box of printed material. Though forms are not obligatory, Betty always wears one on duty, says it eases her job at the window.

At the stamp window Betty stands in line. With poise and self-confidence, Betty, who claims that younger girls (14-17) are never sent on errands outside neighborhood.

Stacks of first-class mail must be taken to big branch post offices. Betty will be the AWAY headquarters on 36th St. to branch at 76th St. entries cash for stamps.

CONTINUED ON PAGE
"MORE!" the ladies shouted

It seems absurd. A flavor so exciting that really nice folks forget themselves and scream for more. Well, it's happening. It's that tantalizing toasted wheat kernel flavor of Triscuit, seasoned to set up fierce longings for encores.

Be tolerant. Try a Triscuit yourself. But have plenty on hand because they lead you on and on and on. And you'll want them with your soups and salads and all sorts of drinks. As a canape base they won't wilt a whit, even under moisty toppings. Don't wait one minute. Ask your food store for TRISCUIT, in the single or the double packages.

Based by NABISCO NATIONAL BISCUIT COMPANY

TRISCUIT
SALTED AND DELIGHTFULLY FLAVORED WHOLE WHEAT WAFERS

At home, Betty cooks her breakfast, eats it alone on dining-room table before leaving for school. Betty says AWVS training has taught her to do things faster, better.

At Riverdale Girls' School, Betty (third from the left) in a senior, gets good marks. Betty likes school but prefers AWVS work to any extracurricular school activities.

School homework is a nasty chore which takes time from her AWVS work. To expedite the job Betty turns on phonograph, plays rumba records, munches Triscuits.
Meat sandwiches . . . quickly fixed ... without waste . . . and with the variety any war worker craves. Here’s timely help for your lunch box meals.

DOING a man’s job calls for a man-size meal on the job! Good meat sandwiches that stick to the ribs . . . and different kinds from day to day to keep an appetite really keen.

SAVE TIME: Of course, you buy Swift’s Premium Table-Ready Meats sliced (don’t forget, several very thin slices are tastier than one thick slice) . . . so minutes of preparation time are saved when you buy your "makin’s" ready.

WASTE SAVER, TOO: You buy just what you need, by the slice. That eliminates waste, and makes it easier to "share the meat."

GOOD NUTRITION: Fine ingredients blended with true home kitchen care, these Swift’s Premium ready-to-serve meats can’t help but be nutritious. Fact is, they contain the same high-quality protein, minerals and vitamins as the selected meat cuts from which all of them are made.

IF YOUR DEALER is temporarily out of some familiar varieties, try other Swift’s Premium Table-Ready Meats he does have. They’re all fine.

TEMTING LUNCH BOX MEALS: This is the title of an informative little folder by Martha Logan, Home Economist, which tells how to make the most of lunch box meals. For a free copy, send a post card to Martha Logan, Dept. L-1122, Swift & Company, Chicago, Illinois.

SWIFT & COMPANY—FOOD PURVEYORS TO THE U. S. A.
EDITORIAL

THE FAMILY
IN WESTERN CIVILIZATION IT IS SERIOUSLY THREATENED AND NEEDS MATERIAL AND MORAL ADVANCEMENT.

There is strong evidence that the institution of the family is in distress not only in the U.S. but throughout Western civilization. Its main support, the moral law, has been weakened. The family is not a biological necessity, but a social necessity. Primitive man knew that birth was a matter of the season, and it was not until he became better informed that he assumed responsibility toward his offspring. "Fathers, do not do so." The family became the basis of human society. And the metabolism of the family has taken place in Western civilization, particularly among the classes of society, with the rise of the middle-class family system has reached its maximum demoralization (or will very soon). If left alone the family will disappear, in any case, in the end of the century.

The family is not a biological necessity, but a social necessity. As the social scientist says, "The family is the origin of all society and of all government. The whole frame of government and law has been created just to protect and support the family."

The Bad News

Most social scientists agree that the family, particularly the American family, needs all the support and protection it can get right now. Some of them point out that our current family system is undergoing the Greco-Roman style of disintegration, with its tragic phases.

1) We are witnessing an intercontinental divorce spree. The all-round champion is the U.S., where about one urban marriage in two goes on the rocks, that is, the divorce rate is up by the "Bolshevik free lovers" prior to Russia's familial reformations of 1936. And nobody knows how many American upper-middle-class families are precariously held together because the partners feel that the Internal Revenue Bureau doesn't leave them enough money to support separate establishments. The morality of this situation is no less extraordinary than the statistics. As Dr. Holmes has truly said, "When a Hollywood actress takes a fourth or fifth husband, who is talking in her a fifth wife... they have no more to do with marriage than prostitution has to do with chastity."

2) The sociologists draw another parallel between the classical and the current family crises in the "international sit-down strike" against motherhood which has been accelerating since the Industrial Revolution. Here again the U.S. is well up front: 44% of our families have no children at all and 22% have only one. At this rate the U.S. will begin losing population by 1980.

3) Sociologists Austin L. Porterfield and H. Ellison Salley find the old sex mores we're broken among all ages and classes that "it is becoming increasingly difficult to define sex delinquency and perhaps meaningless to try to do so, except in certain types of behavior involving cruelty and exploitation."

And we are showing less respect for children, children, in the classic mode, are showing less for parents and everybody else. J. Edgar Hoover's No. 1 job is protecting our atomic secrets; No. 2 is curbing juvenile crime. The recent batch of laws requiring maternal and paternal health inspection and "cooling off" periods prior to marriage licensing are nothing more than a recognition by the state of the decline of parental control.

Why?

As social scientists see it, the chief enemies of the Western family are: the selfishness and brutality of our age. They see these qualities arising in part from our family degeneration and then returning to further the family's destruction. (To some sociologists, incidently, the whole family means a permanent pair of parents and at least three children.) As an institution, of course, the family needs no defense. It is the traditional seat of humanism in the human race, the center of all-important informal child education and personality development. The wealth of nation does not consist in natural resources but in the character of the people. No one can seriously deny that the family is the basic cell for the production of those people and that character.

What practical steps may be taken to retrieve the present Western family crisis? On the legislative side American spokesmen like Dorothy Thompson are urging national divorce laws like those in Canada and Britain for the U.S. Their aim would be to prevent states from offering competitive divorce bargains and to bring greater security to children of parents who after divorce escape their responsibility across state lines.

Sweden, alarmed by its steadily declining birth rate, has done most to prevent the dissolution of the family from economic causes. The Swedish system includes loans to encourage early marriages, subsidized family housing, maternity vacations and care. The United Nations has just chosen to recognize the monetary needs between families, and amended employees by sealing them on the basis of "equal standards of living for equal work." Aside from a trifling income-tax deduction, however, the American who has given homage to fortune remains pretty much the forgotten man. Some American social scientists have another plan for bolstering up the family. It is to lay the hard cold facts before the "prestige class," hoping that these educationally and economically advanced ones will see the light and their familial duties. The "improvident in society is expected to cause other duties to improve."

Every remedy proposed for rescuing the family today was grasped at, in one way or another. The Auguste Caesars in their attention some American social scientists in the last two centuries of the Empire. They may work now. This work then.

But if the sociologists offer us doubts, we can look elsewhere. The problem has two sides. We have that in every code, the most important of whose code is the definition of right and wrong, families than personal.

Christ and Milton

The strongest foundation of Christ and the Western civilization is a Christian, and a Christian heart. To the Columbus of all the family depends on a 12-year-old child of John Milton. Marriage is not a sacred bond, but a contract, if it is a good one. The Cardinal of the Church is a marriage contract. The Church in its position by their ancestors would be well if the strong pressure from the Protestant faith, thoughtful study toward formal doctrine to fortify the institution at this time and in this crisis.

PICTURE OF THE WEEK

To the spectator a cheerful, friendly smile of the man who has to fire it a match, a common sign of the times. So it is broken out on the morning of the firebreakers. The drum of choppers in a front warehouse. The 250-foot hit and five alarms with 300 pieces of equipment run on a circus. The town is vivid, a scene of the lingering outside, waiting for favorable points to make the smoke before they could take advantage points from which...
LAND OF THE FREE
-TO SERVE!

ON A THOUSAND fronts our women are enrolled in the task of winning the war.

Today Mrs. America is doing double duty! In every city, town and hamlet her busy fingers are knitting for the boys in Service. Her boundless energies are devoted to the Red Cross, the Nurse's Aid and countless other activities. Right now, as part of our Victory program, women are working in factories than ever before.

For every housewife, whether she's stitching parachutes or doing war work at home, there still remains the all-important job of protecting her family's well-being at a time when the nation's high health standards and morale must be maintained.

So whatever her war efforts, she is still on the job in 50,000,000 kitchens providing for the health and happiness of her family!

In the dual role of wife and citizen, Mrs. America has a valuable ally in the House of Heinz and other makers of quality prepared foods. Since the famous 57 Varieties are ready to serve, they save time every day... lessen her work in the kitchen... provide more hours to give her country!

It is because American women are so free in their homes that they are able to serve their country so well today.

For there's spare time in every Heinz ready-to-serve food on the grocer's shelves today!

It would take hours to duplicate Heinz foods, that are ready to serve in a few minutes. In addition, preparation time is eliminated—fuel and shopping effort saved!

For instance, soup-making in the home takes an average of 4 hours. For many years, Heinz Soups have saved all but a few minutes of this time. Similarly, baked beans require a day and a half for preparation... but ever since Heinz Oven-Baked Beans were introduced, only heating before serving has been necessary. And Heinz Jellies and Relishes eliminate tedious days of household canning every year.

So Heinz foods are saving and will continue to save millions of kitchen hours for the women of America—precious hours that can be devoted to the needs of the nation!

Prepared in the small-batch, old-fashioned way, Heinz foods are ready to help you keep right on setting the finest table in the world. Heinz Tomato Ketchup, Chili Sauce and Tomato Juice are rich in the homespun flavors America has always loved. The same is true of Heinz Pickles, Relishes, Steamed puddings and Jellies—Apple Butter and Peanut Butter, Heinz Baby Foods—like all the 57 Varieties—are made of the highest-quality ingredients the land affords.

And because we have been working constantly on the development of new methods, new products and new packages, women everywhere can continue to depend on us for many delicious, time-saving foods their families need and want!

For more than 73 years nourishing Heinz foods have graced the tables of America. Today they mean more than flavorful, nutritious eating. They also represent a ready source of the vital extra hours your country needs if you now.

H. J. HEINZ COMPANY
Maker Of The Famous 57 Varieties

This advertisement is reprinted here because of the widespread interest and comment that followed its recent appearance in 420 newspapers.
Lost: the very thing we're fighting for!

The Axis will never take his family's security away if Bill can help it. He fought for it in the last war, and he's ready to fight again. But tonight that sleepy little tyke's security is no longer sure. No one took it away. Bill lost it.

It's all a bewildering nightmare to Bill now. He'd always been a good driver; it couldn't happen to him. Then that rainy night... the sickening skid. The driver of the other car wouldn't be able to work for months, maybe years. Bill remembered how quiet the courtroom was when the judgment was read... a judgment that would take years of sacrifice to pay.

Bill knows now it takes more than fighting spirit to preserve his family's security. Too late he knows it takes foresight at home, too. How easily this tragedy could have been avoided... if his car had been insured!

It's the Duty of Every Man to Protect His Family from Disasters Like This explained by G. J. Weaver
Founder and Chairman of the Board
State Farm Mutual Automobile Insurance Co.

"With the world at war, security at home is more important than ever. We of State Farm Mutual are glad we are able to help by offering auto insurance so reasonable in cost no driver need be without it.

"By cutting unnecessary costs, State Farm Mutual is able to offer more auto insurance for your money. For example, we save you money by renewing your State Farm Mutual policy every six months (so long as the risk remains the same), instead of reassessing it. You pay the acquisition cost of your policy not once a year, but once in a lifetime, and your premiums are easier to meet, too. Economies like these have saved State Farm policyholders over $50,000,000 in the cost of their insurance.

"By offering more insurance for your money, State Farm Mutual has become the world's largest automobile casualty insurance company. Policyholders receive prompt service, whether in their own driveways or thousands of miles from home, through more than 7,000 representatives strategically located throughout the United States and Canada. State Farm offers similar advantages in life insurance, too.

"Whether your car is now insured in another company or whether you carry no insurance, you should get the facts about State Farm's More Protection for Your Money Plan. Just mail the coupon."

FREE to Drivers...
New Informative Booklet
Mr. G. J. Weaver
State Farm Insurance Company
Bloomington, Illinois

Please mail your free booklet presenting these facts about automobile insurance. I understand this request will not obligate me in any way.

State

Name

Address

City

BUY UNITED STATES WAR SAVINGS BONDS AND STAMPS TODAY!
HOME ... a maple-bordered street... a girl's laughter...
Mom in her kitchen, baking a blueberry pie—snapshots can bring it all back...

When you send snapshots—you're sending them a little bit of home itself. That's why they love so to get them.

Send cheerful, happy pictures of the family—of his friends—his favorite places. Whenever you can, make your letters "snapshot visits from home."

You may have to wait for your roll of Verichrome (the Armed Forces still need so much film). But Verichrome is worth waiting for—because you know, for sure, that with Verichrome Film you'll get those precious snapshots... in sunshine, of course; or even on cloudy or hazy days. That's why Verichrome is far and away America's favorite film... Eastman Kodak Company, Rochester, N. Y.

REMEMBER THE FIRST TOKYO BOMBING? How, 3 years ago, our flyers took off from the carrier "Hornet"—740 miles off the Japanese coast... into a gale... with limited fuel... knowing they would probably never reach China—and safety?... And how eight of the men—captured by the Japanese and helpless—were barbarously treated... reported executed? A stern example to us at home. Buy—and hold—more War Bonds.

Visit your man in the service with SNAPSHOTS...
IN LOS ANGELES BUYERS' STAMPS ARE LICKED BY DOROTHY

U. S. PUBLIC PUTS ITS MONEY INTO WAR BONDS AND STAMPS

Americans overseas last week fought their enemies with courage and determination. Americans at home generously poured their cash into defense bonds and stamps. Since Dec. 7, when war engulfed the U. S., the public has purchased a record-breaking $390,000,000 in bonds, 855,000,000 in stamps. The stamps can be purchased in denominations from 10¢ to 83¢ over department store counters, at street corners, in schools, offices, grocery stores. They are peddled by newboys everywhere. But to buy a bond a citizen must present his passport, file a formal application. Caught unprepared by the spontaneous outburst, the Government had not yet called a nationwide savings drive on a nationwide scale. Coast to coast local promoters boost the war effort, using ingenuity and resource. Individually, put on stunts similar to the successfully successful Defense House in Los Angeles.
In order to buy a bond, a citizen must present himself at a bank or post office, file a formal application. Caught unprepared by the spontaneous wave of investment, the Government had not yet organized its defense savings drive on a nationwide scale. But in cities from coast to coast local promoters boosted sales with enthusiasm, ingenuity and resource. Industry co-operated extensively, put on stunts similar to Standard Oil's highly successful Defense House in Los Angeles (upper right).

A UTICA, N. Y. STAMP GIRL WEARS SALES RECEIPTS AROUND NECK

GEORGIA CARROLL SELLS STAMP TO A SAILOR

DANGER VIVI BROWN AND CHORUS FROM A LOS ANGELES NIGHT CLUB LEND THEIR SERVICES TO DEFENSE HOUSE

DEFENSE SAVINGS STAMPS FOR SALE

WHITE HOUSE FOR 80 YEARS, NOW SELLS DEFENSE STAMPS
We're All Behind You, Uncle Sam!

Every American is in this fight—in factories, on farms, in homes and schools. Comfort at work or at play helps millions do their jobs better. That's why men and boys throughout the nation rely on Hialeah and Pendel Summer Shirts for good looks, long wear and perfect ease. Just as Uncle Sam's fighters rely on Reliance-Made Parachutes, Air Mechanics' Suits, Fatigue Uniforms, Pants and Shirts, Sailors' White Jumpers, Trousers and Underwear.

RELIANCE MANUFACTURING CO.
212 West Monroe Street, Chicago, Ill.
300 Fifth Ave., New York, N. Y.

VICTORY-STAMP BOUQUETS ARE NEWEST FAD

Newest fad in bridal bouquets is the Victory-stamp corsage (see cote). Bonbonniere of war stamps were first spotted several months ago in the Mid-west and are now being sold by stores all over the U. S. Corsages sell for actual cost of stamps plus the cost of making. With many sales girls donating part of their leisure time to stamp sales, stores can't keep up with demand.
How American it is... to want something better!

THE HOME YOU'VE DREAMED ABOUT—the colors you're going to have in the kitchen and what is going to grow in place of the weeds in that flower bed—maybe the war has made you postpone it, but how American it is to plan, to search for, to want "something better," all our lives. It keeps us young, perhaps, and certainly keeps us awake and alert, this constant habit of wanting better things!

WHEN IT CAME TO PICKING AN ALE, America followed its "something better" habit. And the ale that turned out to have this "something better"—to live up to the "Purity," "Body," "Flavor" of its now-famous 3-ring trade mark quite naturally became...

America's largest selling Ale

To speed the day when we can have more "better things" buy war bonds and stamps
Mechanical Hair Drier.* Powered with Emerson-Electric Motor. Dries Heaviest 'Suit' of Hair in 10 Minutes!

This Startling Invention of 1898 Pioneered Another Great American Industry

By the ingenious combination of a gas burner and electric motor-driven blower, heated air was forced through a pipe to the desired elevation. Women marveled at the time saved in drying their hair. The news spread, more shops were opened. Today, a nation-wide industry of equipment and supply manufacturers, distributors and beauty salons serves the women of America.

This is but one of many instances where Emerson-Electric has kept pace with the development of appliances and equipment from inception to their present-day utility.

The War Bonds You Buy Today Will Pay for the New Appliances and Comfort Conveniences You'll Want After Victory

The expanded war activity of Emerson-Electric has created a new and vastly enlarged field of manufacturing operations, particularly in light metals and plastics. This—added to the experience of more than half a century in the precision manufacture of motors, fans, appliances, and arc welders—will be reflected in the Emerson-Electric products of the future.


EMERSON ELECTRIC
MOTORS • FANS • APPLIANCES • A.C. ARC WELDERS

* The above was made for Mr. A. F. Coon, Jr., of the London art nouveau on behalf of a lady. An Emerson-Electric was manufactured of 1898 wire. It will dry perfectly the hair of all men and women.

Whenever you visit "the butcher, the baker, the candlestick maker," you'll be better served by time-saving appliances, and equipment provided for your comfort, powered by Emerson-Electric motors.

Emerson-Electric is now engaged in the production of power-operated revolving turrets for United Nations' Bombers, electric motors for aircraft controls, shell parts—also electric fans, motors and welders authorized by government priorities.
FIRST WIN THE WAR

America must win this war. The task is great. It demands total effort. Today and as long as needed our manpower, resources and facilities must be devoted to building those implements that will help bring victory. Let's win this war as quickly as possible and completely.

AFTERWARDS

When complete victory has been won General Electric will again create and build those appliances that add so much to our American way of life.

IN THE MEANTIME

Take good care of the electric appliances you now own. If they should need repairs call your General Electric Dealer. He will help make what you now have last until we can again build the new things you will want.

GENERAL ELECTRIC
"...and I dreamed that dinner came floating in without my moving a finger..."

Isn't it fun to dream about a house where most of the dreary work is done by magic?

Well, keep on dreaming... for tomorrow many of your wishes are coming true!

You'll have a Certified Performance Gas range so wonderful it will be like having a chef in the kitchen... a Gas refrigerator that keeps foods fresh so long it will save hours of marketing and meal preparation... a heating unit that cools your home as well as heats it — without a thought from you... and oceans of hot water to make everything easier!

All this, and more too, will be possible through the miracle of the blue Gas flame — the flame that cools as well as heats!

In the laboratories of the Gas industry, engineers are now developing these wonders... making them possible for every type of home.

Today Gas speeds war production. Use it wisely. But tomorrow it will make your dream of more comfortable, economical living a reality. It's a dream worth saving for — with every War Bond you can buy.

THE FLAME THAT WILL BRIGHTEN YOUR FUTURE

An advertisement of the American Gas Association
Beyond the war waits happiness

The war youth has a new world to look forward to today’s young men and women can plan and dream, can be sure that the homes their parents truly wished for can become a reality for them.

Here is such a home where every window can be a garden view, where there is space for all the purposes of living, where doors can be side to enlarge favorite rooms or to include the terrace as part of the living area. Here is more than shelter from the weather, and simple provision for physical comfort. The house is designed to surround you with things that lift your heart and make you glad.

In this war, we are fighting not only against our enemies, but for a better way of life for many more of us. Homes such as those Mr. Kocher has designed are an example of what we can have by fighting and sacrificing, and winning.

Great architects and engineers have developed brilliant plans for homes after the war. New techniques will be available for building them at lower cost. Enduring, rust-proof copper will be waiting to give them protection against weather and termites. To help heat them more economically, to insure rust-free water, to afford new comforts and conveniences — to make your home of tomorrow better to own, or rent, or sell.

All of us today are working for Uncle Sam. There is no copper for building, or for any other purpose except winning the war. But in Revere’s laboratories, research is continually pressing forward to prepare for the better, happier living that victory can bring us all.

A. LAWRENCE KOCHER

In this limited space, Mr. Kocher could give you only a bare outline of his conception. Revere has prepared an illustrated booklet with complete details. We will gladly send it to you free. Just ask.

REVERE
COPPER AND BRASS INCORPORATED
Executive Offices: 210 Park Avenue, New York
Love is a long term investment

Here is a home to house it lastingly.

No mere space bounded by walls and divided into rooms.

But, rather, a way of life to keep pace with your tastes, to change with your tastes, to grow with your needs.

In this home, maturing children will not feel cramped. Your privacy will not be destroyed if circumstances force Mother to live with you.

This house has space for leisure, for eating, for sleeping. It is planned to take advantage of the new devices, inventions and conveniences that copper has brought to modern living. It can be prefabricated. Or it can be put up by ordinary construction methods with any material desired, such as lumber, brick, stone.

But always this house will be inexpensive.

GEORGE FRED KECK

Today, we are all working for Uncle Sam. Building materials, and particularly copper, just aren't available. So we will have to wait until after the war for the home of our dreams. But we can plan for it today. So plan for tomorrow, Americans, whether you are growing boys and girls or older couples to whom time has brought serenity. And if your dreams or needs should change, plan again. For it is evident that architects, engineers, builders, manufacturers all are realizing that we will want homes that adapt themselves to people — that people must no longer adapt themselves to homes.

We at Revere, know that on copper will depend much of the realization of these plans. Already it gives protection against weather and termites, provides us with rust-free water, helps heating be more economical, makes any house better to own, or rent, or sell.

So Revere research is rapidly pressing forward to develop new copper alloys, new forms of copper, new uses for copper, that will help the home of your dreams come true.

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Naturally, in this limited space, Mr. Keck could give only the briefest outline of his conception. Revere has prepared an illustrated booklet covering further details. We will gladly send it to you, free. Write us.

REVERE COPPER AND BRASS INCORPORATED
Executive Offices: 230 Park Avenue, New York