



APRIL 1, 1962 VOL. XXXIV, No. 14



FAIR FOIL—Marilyn Hanold is the statuesque beauty who serves as a comedy foil for Jan Murray on his NBC-TV Monday through Friday daytime color show. Marilyn, who also models clothes given as prizes on the program, has appeared in films, night clubs and TV Western and dramatic shows. She is five-feet-eight, weighs 130 pounds, has brown hair and hazel eyes, and is single.



AIRCRAFT MYSTERY — James Stewart portrays a metallurgist investigating mysterious air crashes in "No Highway in the Sky," the Markov Steward Staturday Night at the Movies." Glynis Johns (left) plays a stewardess and Marlene Dietrich a passenger on an airliner doomed to crash — if the investigator's theory is correct.



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Published Weekly by **THE CHRONICLE COMPANY** 170-172 Butler Street Paterson, N. J. LAmbert 5-2741

VINCENT S. PARRILLO, Publisher VINCENT N. PARRILLO, Managing Editor

Entered as Second Class matter August 24, 1926, at the Post Office at Paterson, N. J., under the act of March 3, 1879.

APRIL 1, 1962 — VOL. XXXIV, No. 14		
Single Copy 10 Cents	²²	\$4.00 a Year by Mail

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ON THE COVER

TESTING — This was the unusual scene testing contestants' powers of observation on a recent "Play Your Hunch" color show on the NBC-TV Network. No, these seven people aren't the contestants — they're only serving as a tableau for contestants to note in an identification stunt.



WHAT MAKES A WOMAN BEAUTIFUL? — Zsa Zsa Gabor will be one among many beautiful women who will be on-camera principals in "The Beauty of Woman," the "Du Pont Show of the Week" on NBC-TV Sunday, April 1. Key men in this NBC Special Projects program will include actor Cyril Ritchard (as host), raconteur Alexander King and other connoisseurs. Its aim: to illustrate and explore entertainingly the changing concepts of beauty.





UNLIKE the Astronauts' "Go", Japanese react to the word as a challenge to a game of oriental checkers. Played on a checkerboard with black and white stones, "Go" is the national indoor pastime in Japan, and lately the U.S. has become the largest Western "Go" playing nafon with more than 50,000 addicts. Kaoru Iwamoto, professional 8th Dan and former champion of Japan, is shown matching wits simultaneously with nine challengers at New York's Nippon Club. Needless to say, he won over all.



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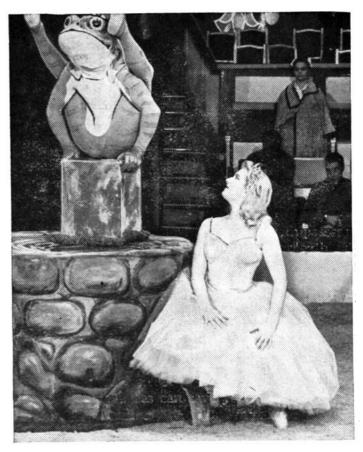
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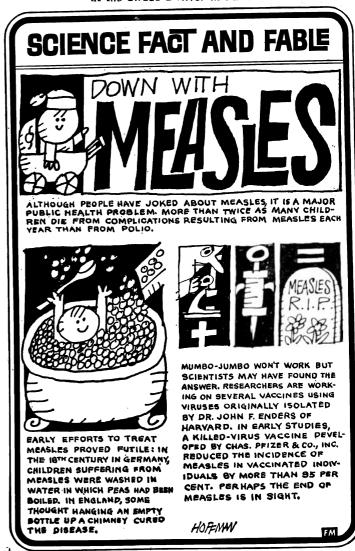
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5HOWSTOPPERS — Rudolph Nemec (as a frog) and Diana Fox perform in a fairy tale story of a frog and a princess on "International Showstoppers," in NBC-TV's "International Showtime" series Friday, April 27. Nemec is one of Europe's leading contortionists. The show was taped during an actual performance at the Circue D'Hiver in Paris.







eatin' so good, does okay and Pete holds him.

"We got our first peek at Sally when Pete moves her and the kid over to Pete's hotel. Pete tells the kid to go to the gym and for me to work with him.

"Well, as I says, we get our first peek at Sally, and boy, she's somethin'. She ain't got only looks but she's got somethin' e'se I don't know what. I go for Sally big—don't get me wrong, my courtin' days is gone she's a nice kid. Well, them two kids, eatin' regular again with Pete payin', bloom. Soon Pete spots the kid in a four-round prelim and the kid comes through with a quick kayo. O'course he knocks over a bum, but

we like the way he does it. "It ain't long before the kid's moved up to semi-finals and then finals, because, as I say, he's good. Him and Sally is livin' on their own now because Pete's been pullin' down good pots for him and I know personal that Pete ain't takin' any cut, leastwise not much the lives them hide appaielly. Solly much. He likes them kids, specially Sally, like everybody does. But this Sally ain't no eyewaver. She's stuck on Spot and no bones about it. But that Spot, now, he's got a bit of a rovin' eye, and he's a cocky punk and he ain't against steppin' once in a while, now the dough's comin' in. But I guess when a

"Well, these steppin's begin to get quite frequent and many's the night I keep Sally company on lonely nights when that milk-sop is sowin' a few oats. I feel sorry for Saland I tell her it's just like a case of the mumps or the measles, a little sick and you're good as new again. But Sally can take it, she's no plater, and she keeps smilin'.

Biff reached for his glass and drank. "Well, he resumed, "like all them smart-alex, the kid gets himself tangled up. He's been seen around with a show girl. I talk to him.

"Listen, knob-ears,' he says, 'you keep outa this.' He tells me a lot more about him and this show gal gettin' married after he wins the title and gives Sally the air.

"Next day I tell Pete all and we go to the gym where Spot's workin' out. Pete quizzes him and all he gets is abuse.

"I go around to see Sally to see if she knows about this marriage business. I poke around kinda and then quiz her if she heard annything about Spot and this show gal. Well, she starts cryin' and I feel like a dope. I don't know what to do and keep sayin', 'there, there,' like a mother with a cryin' child. It don't do much good Sally keeps on cryin'. Pretty soon she says she's goin' back home. And she does, leavin' a note for Spot.

"He goes around a couple of days sourpussed. I don't hear a word from Sally for weeks and I don't think the punk has either. But Pete goes around with a wise look and I get a hunch he knows somethin'. The kid has changed some. He an't so cocky and he seldom goes out at night. One night, just before we're leavin' for the trainin' camp, where the kid's gonna get ready for the final 'limination bout, I'm in his room helpin' him.

It ain't long and the phone rings. The kid is near it an' answers. He says, 'I ain't here, and hangs up. Pretty soon comes a knock is there. I figure it's the show gall. She steps over to the kid. 'Honey,' she says, 'you ain't seen me lately.' The kid keeps on packin.' Then he says he ain't gonna see her again.

"Then the fireworks start. The dame gives him hell and when she's in high gear she heaves a water bottle at his head and stalks out. He ducks and the bottle whams against the wall.

"It's two, three days later when I see Pete at the camp. I tell him about the show and he looks at me kinda funny and says now's the time to tell him and maybe he'ss all over it. I don't catch the drift, but I go along with Pete. The kid's restin' when me and Pete come into the room. Pete says, 'Spot, I got some news for you, news from Sally' The kid sits up sudden like and he gets kinda white. He don't say nothin'. 'Sally,' Pete says, 'is goin' to have a baby.' Just like that. says, The kid jumps up and he starts to cry. I think I kinda like him then, even though he's actin' sissy. 'Pete,' he says, 'I gotta go to her! I gotta!'

"Pete says okay and take a couple days off. So the kid goes home to see Sally. You never see such a changed guy when he comes back. He's talkin' again and he's hapby and even gets friendly with me and I kinda like it, too, seein' he ain't the smartalex no more.

"So you see, like I once say to Sally, it's like the mumps, a little while sick and you're okay again, and so's them kids, all three.

"Maybe, maybe," grinned Walsh. "It's a good yarn, Biff, but not for me. It belong to the lovelorn column!"

THE CHRONICLE

Walsh did. The door was slightly ajar. He tapped lightly, waited, then tapped again. When he got no response he peered in. He stepped back, closing the door. Mmmm-m, that tableau was something unexpected and unusual on victory night in the fight rac-ket. Young Mathers, his arm around a dark-

haired girl — a sleeping baby tucked in carefully between pillows at the head of the bed. This was no time for an interview, so Walsh returned to the other room. He managed to coral Biff Jones, old-timer in the business and Mather's trainer.

"Biff, how about some dope on the new champion? And what about that gal and the

champion? And what about that gal and the baby down the hall? Let's go some place where we can talk." "Okay. The party's almost over anyway." They went down to the hotel grill and sat at a table in the corner of the room. "Now, tell me about Mathers." Sure, I can tell you lots about the kid and about his wife and beby too L like 'om all

about his wife and baby, too. I like 'em, all three of 'em, and I'd like to tell their story. But I gotta tell it my way."

him.

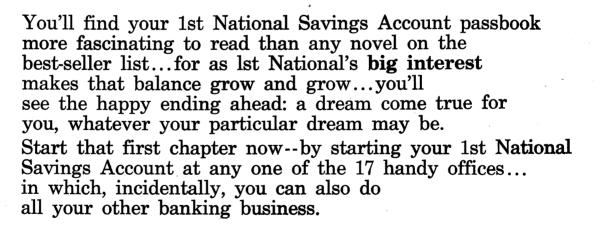
"All right, tell it." "Well, it begins some two years ago. Me and Pete Miley is some two years ago. Me and Pete Miley is sittin' in Pete's office talk-ing about nithin' much when in walks a cock, good lookin' kid. He's got a letter for Peter from some guy. He walks up to Pete, ignorin' me, and says: "You Pete Miley? This is for you.' Pete takes the letter, reads it and looks up at the kid.

It and looks up at the kid. "'So, you're a fighter, eh?" Pete says. "'Yeah, and a damn good one." "As I was saying, the kid says, 'I gotta get a fight right away. We gotta eat.' "Pete says, 'We, who's we?" "'Me and Sally,' the kid says and goes on talkin' about him and his wife comin' up to

New York to pick up some of the big fight-in' sugar they been readin' about. They come up in an old jalopy, the kid says, and now the dough's run out. Pete asks the kid bis full name and the kid says without bet. his full name and the kid says, without bat-tin' an eye, 'Spottingham T. Mathers.' Pete kinda grins, but he ain't laughin'. I could see Pete takin' a likin' to the kid and soon he hands him a finif.

"Pete tells the kid to go out and buy him and Sally a steak and come back tomorrow with his fightin' togs and he'll see what the kid's got. I was at the gym the next day and Pete sticks the kid in there with an old war-horse. The kid considerin' he ain't been





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