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MAY 24, 1964
VOL. XXXVI, No. 21

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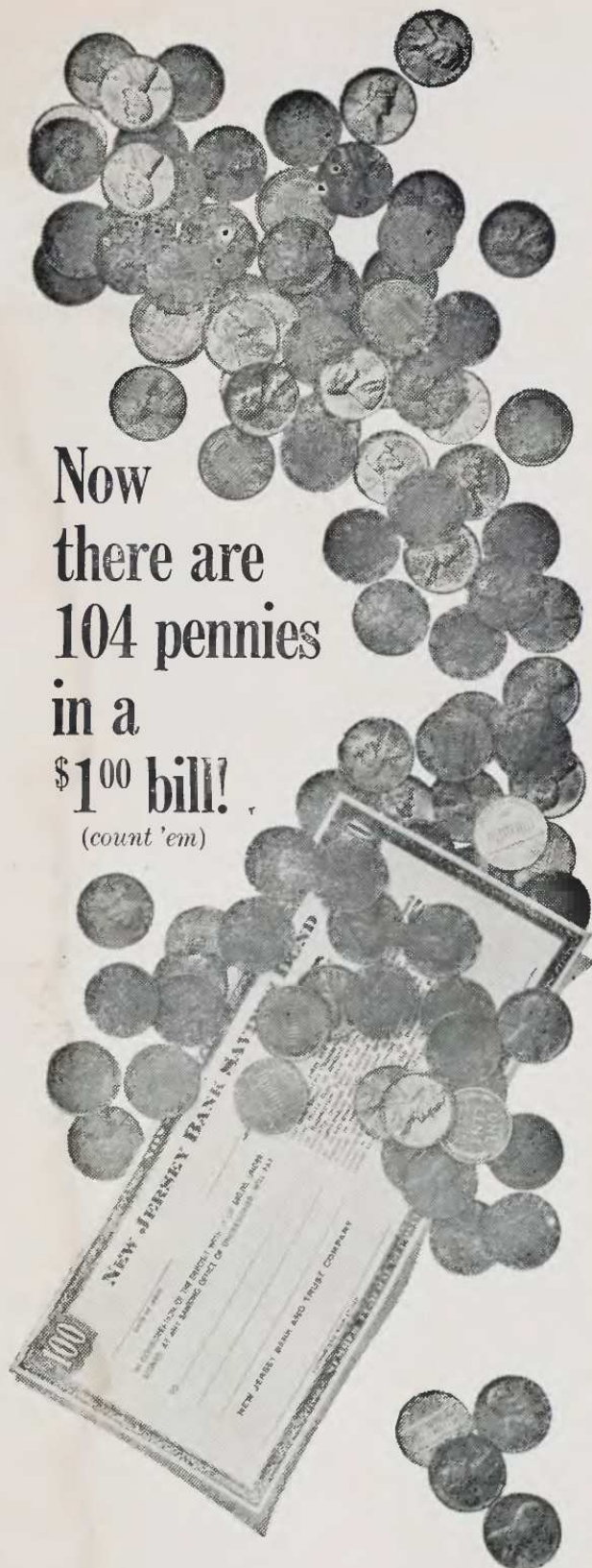
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The gleam of stainless steel has it — and it shows up everywhere. Gems and precious metals have it in a different way. All minks have it for all women, and some women have it for all men. But almost every woman can endow herself and her home with that elusive sparkle we call glamour.

It's not just good looks, though that's certainly a large part of the glimmer of glamour. Nor is it merely the connotation of wealth and luxury; stainless steel, though it has the trim modern sleekness customarily found in moneyed homes, is actually one of the most economical materials used for flatware and tableware. And who hasn't known women who managed to look out-of-this-world on a very down-to-earth clothing budget?

"Magic; a spell of charm" is the sober dictionary's definition of glamour. Scholars trace the word back to the old Scotch glamer and the still older English gramarye — both meaning magic. In those good old days a girl could buy her glamer from the local witch in the form of powdered mandrake root mixed with various other herbs (you just added water) to form instant love potion.

A more helpful definition is offered by Gloria Wright, a girl eminently qualified to recognize glamour when she sees it. Moving around the country demonstrating housewares to TV audiences, department store customers and women's

A woman's glamour begins with her home. Sound odd? It isn't, really. That's where she spends most of her time, and the way her time is spent — whether her household tasks are done haphazardly or with scheduled efficiency, whether or not she succeeds in creating a decor that's eye-pleasing and comfortable for both family and guests — is bound to affect the way she looks and acts. But with just a little intelligent effort, any woman can sparkle in the perfect setting.

Space — make more of it! Skillful placement of chairs can often make one lamp and end table do the work of two. Never kitty-corner chairs or sofas — it's wasteful of floor space. You can buy bookcases that are hung from a wall, consuming no floor space at all.

Giving the impression of effortless ease may take some doing, however. Here are Miss Wright's suggestions for giving both the homemaker and her home an aura of glamour.

Styling — make the most of lines and textures. Polish wooden surfaces to a high sheen; set them off with the gleam of stainless steel ashtrays, candy dishes, fruit bowls. With more floor space, you can really show off the lines, period or modern, of your favorite piece of furniture.

Comfort — at least one man-sized chair and ashtray are musts for the single girl who'd like to make eligible callers feel at home. If married, be sure there's at least one corner of the house where hubby can strew ashes and newspapers to his heart's content. The glamorous woman flatters a man's masculinity as much in the way she arranges her home as in the way she does her hair.

'Biff' tells a love story

By Gene Brockhaven

Picking his way slowly through he mases crowding toward the exits, Matt Walsh, sports writer, pondered the sensational ending of the ring battle he had just seen. He was blasé about quick knockouts; he had seen many of them. But he still thrilled to the brilliant and masterful job turned in by Spot Mathers.

Well, here was a new champion and Walsh felt he should know more about the boy. Something of his personal life.

It was after midnight when he got to the hotel at which the new champion and his entourage were stopping. At the door of the Mathers' suite he was halted by a blast of noise — the victory celebration. The big room was a bedlam and the company was high. Walsh glanced about the room but saw no sign of Mathers. He sought out the boy's manager, Peter Miley, in the role of host.

"Mathers? Just went down the hall to room 1117," Miley said. "Go on and see him."

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. Mmmmm, that tableau was something unexpected and unusual on victory night in the fight racket. 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 corral Biff Jones, old-timer in the business and Mathers' trainer.

"Biff, how about some dope on the new 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 baby, too. I like 'em, all three of 'em, and I'd like to tell their story. But I gotta tell it my way."

"All right, tell it."

"Well, it begins some two years ago. Me and Pete Miley is sittin' in Pete's office talking about nuthin' 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.

"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 fightin' 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 his full name and the kid says, without battin' 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

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' else 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. 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 kid's 21 he thinks he's something special.

"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 Sally and 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-bears,' 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 soured. 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 ain'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 on the door and dummy me opens it. A dame is there. I figure it's the show gal. 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's 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.

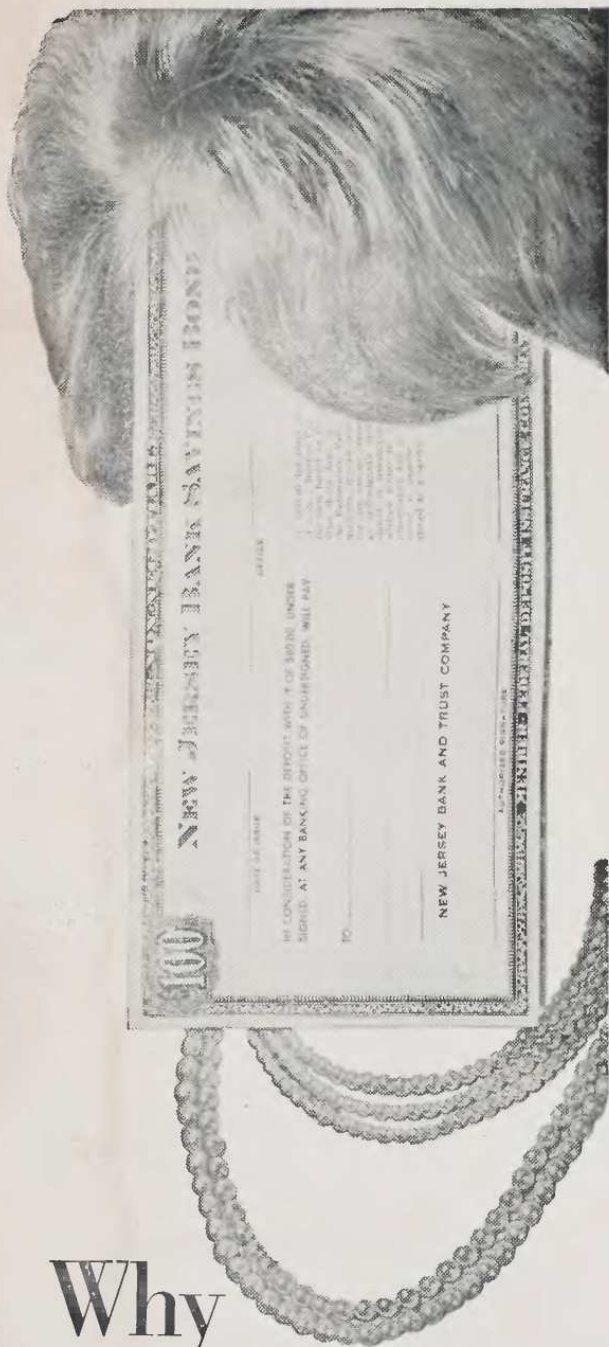
"The kid jumps up and he starts to cry. I think I kinda like him then, even though he's actin' sissy. 'Pete,' he says, 'I gotta go to her! I gotta!'

"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 happy and even gets friendly with me and I kinda like it, too, seein' he ain't the smart-alex 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!"





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Opportunities Unlimited:

A Homemaker and Career Girl Make a Temporary Job Switch

By ANNE HEYWOOD

MARIE and Jeanne are sisters, but just as different as two girls can be. Marie always wanted to be a mother and homemaker, even back in the grade school days. She loved her dolls and always wanted to play house. Jeanne, on the other hand, held out for playing store, or office—she always found the idea of business fascinating.

Well, as is often the case in life they both got what they ordered—Marie a husband and family, Jeanne a real career. They had always been good friends, but as the years went by, they grew apart.

"It worried me," Jeanne said, "because it seemed such a shame. But I couldn't help thinking Marie was a kind of—well, a kind of vegetable, really. I mean spending all her time in the house, doing nothing but care for the kids, never keeping up with things."

No Meeting of Minds

"Yes," Marie smiled, "and I thought Jeanne was leading a terribly empty life. All work, no fun. We really hardly even spoke the same language."

But they were smart sisters, and honestly devoted, so one day they swapped places. Jeanne got a two-months leave of absence from her job, and volunteered to replace Marie with the children

and housework, so that Marie could take a nine to five job in a local giftshop which had offered it to her.

"After two months," Jeanne said, "we sure had different opinions. I have every respect for homemaking now—and Marie no



The Homemaker Took a Job; The Career Girl Kept House

longer looks down her nose at careers."

"Yes, indeed," Marie agreed, "and there's something else, too. When the children are grown, I'll know something about business, and not be such a real dope. And when Jeanne gets married, she'll know her way around a kitchen!"

NOTHING BUT THE TRUTH by Russ Arnok



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