



Television is providing an instantaneous mirror for Fashion these days—not only for girls, but for the boys as well. And the reflection is getting crazier and crazier.

The ladies seem to be more interested in their make-up than in what they're wearing and most of them look as if they had been painted by Picasso.

Men on the other hand are looking more and more like little boys. The trousers are so tight they're like long underwear. In fact, the greatest mystery in television may well be how the men get the trousers on when they don their skin-tight suits. The coats are so short and they're cut away so far that I predict television will soon face a male version of the plunging neckline problem.

Two of the most successful advocates of the little Boy Look are Andy Williams and Dick Van Dyke who were co-starred on a recent show.

On them it looks marvelous. They have the slim-Jim build. Others beware!

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"The big problem from the TV camera's standpoint is the back of the knees. They wrinkle if a performer sits down," confided a television wardrobe mistress who prefers to be nameless. "But most emcees look like the devil from behind anyway. "The Italian stylists seem to have the men in their

The Italian stylists seem to have the men in their power these days in the same way the Frenchmen influence women. What looks beguiling on the Via Veneto isn't always decorous enough for television. I remember seeing a teen-age crooner named Bobby Rydell on the Sullivan Show last year and he looked as if he had been poured into his suit in liquid form. I have wondered ever since not only how he got out of the suit later, but how he got into it in the first place.

"If you have an answer, send it to me care of the Brooks Brothers Costuming Co., New York," she added. "I'm dying of curiosity." ☆☆☆☆

The trouble comes when the viewers begin to think they can look just as fetching as the TV stars if only they'll follow the trend. No telling where it will end. My neighbor, Mrs. Pellachotti, stuck her head over the fence yesterday and I was horrified. She looked like a giant Panda.

"It's the new Cleopatra make-up!" she explained. Well, I laughed so hard that I almost split my Italian trousers right down the middle!

Something is wrong with the "U. S. Steel Hour." For several seasons it has been presenting stars of satisfying magnitude in original dramas, but they seem to miss more than they hit. I suspect their budget is too low to get the talent they need for scripts and direction.

An example was Tallulah Bankhead's recent outing in "A Man for Oona." The situation had promise even if the plot sounded familiar. A shallow and selfish English lady had just married off one daughter and was eager to find a suitable home for the one remaining, an ugly duckling who took no interest in people, particularly men. While studying Japanese the girl falls in love with her instructor. When her horrified mother refuses to sanction the East-Meets-West match, the daughter marries him anyway and runs off to his home in Japan. When Mother learns that her daughter's husband is the nephew of the Emperor, her attitude is immediately reversed.

tude is immediately reversed. Miss Bankhead is one of the unique talents in show business but she needs good material to show it off. In scene after scene she thrashed around with tired lines and lost. Oona, played by Astrid Wilsrud, was more bizarre than homely. Her sister was a mess.

more bizarre than homely. Her sister was a mess. $\Rightarrow \Rightarrow \Rightarrow$ Also splashing in this soup was Nancy Carroll who didn't seem to know whether it was a farce comedy or not—an attitude which was shared by playwright Michael Dyne and director Tom Donovan. She had about a dozen lines—all bad. Miss Carroll looks the same as she did 30 years ago—sociably chubby.

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