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Reason For Pride

The National Safety Council honor roll award given to Dunn in recognition of its 1950 record of no traffic fatalities should be looked upon with pride and guarded jealousy.

Dunn has the distinction of being one of only 16 towns and cities in this State to be recognized thus. Since barely four per cent of North Carolina's municipalities shared the council's kudos, we should rightfully feel proud of this accomplishment.

In presenting the plaque to Mayor Ralph E. Hanna, H. D. "Tarvia" Jones, director of the Highway Safety Division of the State Department of Motor Vehicles, dropped some hints which may help Dunn achieve this honor in years to come.

He urged that drivers obey all traffic laws closely and that they develop the habit of practicing extreme caution at all times while driving.

Jones also pointed out that the majority of wrecks are the result of speeding and reckless driving.

By cooperating with our present laws and our law enforcement officers, and by avoiding such excesses as too fast or careless driving, we may assure Dunn's winning the safety award again for many years to come.

Girls Winning on Face, Not Figure, Beauty Expert Solemnly Avows

By JOHN ROSENBERG
(UP Staff Correspondent)

NEW YORK, (UP)—The face is replacing the form as the center of feminine attraction, according to Karol Lindberg, beauty expert.

The popularity of the bustline, Miss Lindberg says, is on the wane. As for legs, she claims they have been out of contention for some time.

Miss Lindberg, veteran consultant to the House of Scandia—and quite a beauty herself—says it's about time the feminine profile got a break. Now that it has, she says, it will remain a lady's No. 1 point of beauty for some time to come.

"For the past few years, because of changes in fashions and the influence of other factors, the bustline was the focal point of attraction," she observed. "Before that, for several years, the bustline was de-emphasized and legs were in vogue."

and spending more time on make-up.

Women have learned, for example, that when men kiss, they want to feel the lips instead of the lipstick," she contended. "They have learned to get away from artificiality and emphasize natural beauty—the kind of beauty men most appreciate."

NEW YORK IS TOPS

Miss Lindberg, who has been touring the country for the past seven years, giving beauty lectures, said the nation's best groomed women are to be found in New York, with Dallas, Tex., San Francisco, Calif., and Seattle, Washington, ranking next in that order.

She thinks Dallas women probably are the "sexiest" in the nation, while Seattle women have the most "natural" beauty and San Francisco women rank "first in sophistication." New York women are "tops in all points of beauty," she added.

Here are some of her beauty tips: Lipstick—light in color and application.

Perfume—use discreetly behind back of knees, on stomach, ears, neck and fingertips.

Makeup—Go light in the bases.

Hair—Keep soft, glossy. Use no intricate hairdos.

Mysterious lights appearing nightly on Brown Mountain in North Carolina never have been satisfactorily explained.



"Gee, what they won't do these days to MAKE you attend the games!"



AN OSCAR FOR OSCAR

My favorite people on Broadway certainly would include Irving Berlin, who has contributed so mightily to the enjoyment of this nation and the world; it positively would include the magnificent Richard Rodgers; and obviously, judging from the title of this column, it would embrace Oscar Hammerstein 2nd, just as special in his field of "book and lyrics."

"What have you done for me lately?" is the tagline of a joke about an ingrate. Well, recently, Hammerstein has given us the unforgettable portrait, by Eul Brynner, of the King of Siam, in "The King and I," adapted by Hammerstein from Margaret Landon's "Anna and the King of Siam."

The movies projected the King of Siam in the person of Rex Harrison, and though I saw that moving picture, my recollection at all. This was not Harrison's fault because he is a fine actor. Most certainly, it was the fault of the script which he vainly tried to bring to life. In other words, he had no canvas painted by Oscar Hammerstein 2nd Brynner was luckier.

Hammerstein's King of Siam comes full-dimensioned to life because he shows you the King through many sets of eyes—the eyes of the woman who loved him best, Lady Thiang, played by Dorothy Sarnoff; the eyes of British schoolmarm Ann Leonovens, played with charming awareness by Gertrude Lawrence; the eyes of the Kralahome, played by John Hullano, and the eyes of the bartered Burmese Princess Tuptim, played by Stephanie Augustine.

Best of all, Hammerstein explains and defines his King of Siam in the lyrics of one of the finest songs Rodgers and Hammerstein ever have created in my book, a poignant, tender love song called "Something Wonderful." Sung by Dorothy Sarnoff, it explains to Gertrude Lawrence why Dorothy loves him to the point of pleading his case to a rival who fills a special need in his life. Wrote Hammerstein:

This is a man who thinks with his heart,
His heart is not always wise;
This is a man who stumbles and falls
But this is a man who tries.
This is a man you'll forgive and forgive,
And help and protect as long as you live.
He will not always say what you would have him say,
But now and then he'll say something wonderful.
What heartless things he'll do,
He has a thousand dreams that won't come true.
You know that he believes in them and that's enough for you.
You'll always go along, defend him when he's wrong,
And tell him when he's strong, he is wonderful.
He'll always need your love, and so, he'll get your love.
The man who needs your love—and be wonderful."

In "Show Boat," Hammerstein fashioned the love story of Captain Andy and his daughter, and the companion love of Julie. In "Carousel," he again tugged at your emotions with the love of a father for his daughter. In "Oklahoma!" he captured you once again with his sensitive understanding of people and their emotions. In "The King and I," his King and Anna, and Lady Thiang and the children come to full vivid life just as did his people in "South Pacific."

Broadway stages without Hammerstein lyrics would be fairly desolate, not that we have no other great fashions of stage books and lyricist, who could dream up "Fish gotta swim, birds gotta fly, I've gotta love one man 'til I die" as the first lines of a love ballad and maybe I'll vote your ticket.

By his own admission, Hammerstein must work slowly. He tells me that he assembles all of his reference books methodically, reads through them, soaks himself in the period he's about to write and then goes to work.

Rodgers, by contrast, is as fabulous as lightning and scores hits much more frequently. "He goes into a room, sits down at a piano and in ten minutes comes back with a melody that bowls you over," recounts Hammerstein. "I've never met anyone with Dick's fantastic talent as a composer."

One may be rapid, the other slower, but in some things they seem to be identical. In the matter of fine taste, there is a dead tie. A Rodgers-Hammerstein show always has wonderful taste as a hallmark. It always is endowed with unforgettable charm. Jerry Robbins' ballet in "The King and I" which is named "The Small House of Uncle Tom" always will remain an etched moment in the Broadway theatre, and even in this, Hammerstein advances his story line by correlating the story of Uncle Tom's Cabin and the fleeing Little Eva with the story of the narrator, Princess Tuptim.

It Says Here
by Bob Hope

Muscle on the distaff side.

To keep their "sweater girl" figures, a bevy of Hollywood stars, including Maureen O'Hara, Shelly Winters and Yvonne DeCarlo, have taken up boxing.

The invasion of these beauties may have a softening effect on the fight game. Instead of reeking of liniment, gyms may give off the delicate scent of talu.

And we'll have to change our boxing rules. Lady scrappers will be disqualified for clawing, hair pulling or smearing an opponent's lipstick.

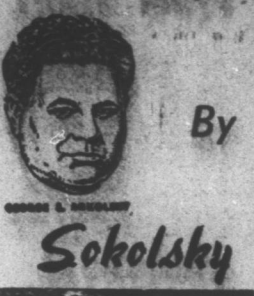
Fights will be presented like fashion shows and instead of a blow by blow description by Ted Husing, they'll be described by Faye Emerson.

We'll hear: "Luscious Lena has just entered the ring wearing the most gorgeous mink-trimmed gloves and a stunning robe designed especially for this event by Hattie Carnegie."

Of course, lady boxers may make it difficult for the networks to time their programs.

I can hear a nervous announcer explaining: "At the end of the bout, I asked 'Battling Bertha' to say a few words. That was two days ago and she's still talking."

These Days



JAPAN

No nation in Asia, in the 19th or 20th century, reached the position of dignity and might equal to Japan prior to 1945. Not as large as the State of California, the Japanese built and held for a short period, from 1895 to 1945, a vast and effectively administered area in Asia from the Kurile Islands into the South Seas and Korea and Manchuria on the mainland of Asia.

From 1853 to 1911, the United States assisted in the building of Japan. It was largely loans from American banks that helped to create and expand Japan's industry. Russian imperialism in Manchuria caused the United States in 1899 to issue the John Hay "Open Door Policy," which strengthened Japan indirectly because it arrested the Russian advance in Manchuria. As a result of Anglo-American support of Japan, in 1902, the Anglo-Japanese alliance was formulated. This was the first recognition of an East Asia people as an equal by any western power. The Anglo-Japanese alliance was one of the most constructive arrangements in Asiatic affairs and it was a pity that American influence after World War I brought it to an end.

In 1904, Japan went to war with Russia, receiving the moral and financial support of the United States. (At that time, the financial support consisted of loans from private banks.) Japan won that war by the treaty of Portsmouth, New Hampshire, Theodore Roosevelt, who was then president, taking the position that a strong Japan was essential to the peace

of East Asia. For that peace was even then imperiled by the aggressive imperialism of Russia and the weakness and disorganization of China. Theodore Roosevelt, who was influenced in his thinking by John Hay, Henry Cabot Lodge, and Elihu Root, moved soundly in Asiatic affairs.

About 1911, an agitation developed against the Japanese in California, led by the McClatchys of the Sacramento "Eos." This had to do with the ownership of land in California and produced a racial prejudice which affected not only Japanese, but all the peoples of Eastern Asia, Chinese, Filipinos, Hindus, etc. Its counterpart in Asia was a violent and growing anti-Americanism.

For this is an axiom in human history: race prejudice begets race prejudice. No people will voluntarily admit inferiority, because of blood and color, to any other people. Much of the antagonism which the United States is now encountering in Asia has its origin in the anti-Oriental agitation and legislation by Congress and by the legislatures of several Western States 40 years and more ago.

So during the 1920's and 1930's, the relations between Japan and the United States deteriorated. On September 18, 1931, Japan invaded and eventually conquered Manchuria and the lower Yangtze Valley of China. This is the actual beginning of World War II, for it guaranteed that eventually the United States would make military efforts to rescue China. Chiang Kai-Shek, however, had to wait a decade before the United States came in.

About one week before that war was over, and after the Japanese had tried to find a way to peace, Soviet Russia entered that war and, by the terms of the Yalta agreement, received as compensation all that Japan had prevented Russia from accomplishing by four wars and a policy of constant and vigilant militarization.

The Japanese accepted defeat with characteristic fatalism. They assumed the worst. However, the United States sent General Douglas MacArthur to Japan as pro-consul, who, instead of treating this nation as a conquered foe, set out to rebuild it as a bulwark against Soviet Russia. It is this magnificent policy which is now incorporated in the Dulles Treaty.

Frederick OTHMAN

WASHINGTON— I still claim there is nothing obscene about an automobile tire. It need not be clad for modesty's sake, in tin pants with built-in electric lights.

Two long years ago I pointed this out to the surrealists who design automobiles in Detroit. They chose to ignore me, except for a couple who sent me insulting telegrams hinting that what I needed was a horse. To show how wrong I was they made still bigger the bustles of tortured steel with which they hid from public view the wheels of their sedans. "Yah," they said to me.

So now automobile insurance rates are going up drastically. This is because too many motorists are bumping into each other. But what used to be a dimpled fender has become a catastrophe. That's not just old-fashioned Othman talking, either. The Association of Casualty and Surety Companies is in my corner.

It says, and I quote, that in 1940 a fender was a simple thing designed to keep the mud from splashing on the passengers. Accordingly it and the insurance company could get a new one installed for about \$10.

Today an automobile fender's likely to include half the side of the car. It's in front it has a headlight built into it and also a parking lamp. If it's in the rear it has tail lights, stop lights and turn signals installed. It also has skirts so no hint of tire can be seen by passerby. That is why the average price of replacing a fender on a 1951 model is \$90, the insurance companies announced.

No wonder, they said, they had to raise their premiums. They sounded bitter about it; bitter even than motorists. Othman, they mentioned curved windshields as expensive items to replace when cracked, and windows tinted blue like sunglasses as costlier still.

It used to be, they continue, that when a automobile skidded into a post, a new radiator cost around \$100 installed. Today the same skid results in a cascade of silver metal tinkling to earth and the repair bill is \$250.

So the insurance agents have written a sad little booklet to in-

clude with the bad news when policies of their customers expire. All these things and others they mention as reasons for the high cost of insurance today.

Their idea seems to be if auto-mobilists want cheaper insurance they'll demand that auto makers design their fancy chub coupes in the fashion of a simpler day. This I have been demanding for a long time.

The motorcar makers claim I am not sincere, because I bought one of their fat new behemoths with pants. It also has skirts on the rear fenders, which cost \$30 extra. I can reply only that my prewar heap wore out; when I went shopping for a new one, there weren't any without headlights sunk into the fenders. It was either buy one of these camouflaged jobs, or walk.

It runs fine, I will admit, but it sustained one small bump on the left rear door the day after I got it. I told the man to fix it. He did. Charged me \$20. I wish I still had my Model T. You may remember that one; didn't even have a left door. The insurance rate was negligible.

RETURNS WITH DRAKES

Mrs. Wade Drake and daughter Kay of Charlotte were the guests of Mrs. J. R. Young last week. They returned Sunday with Mr. Drake. Mrs. Lois F. Bancroft returned with them to visit this week.

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