

Look

AUGUST 30, 1949

15¢

HAS SCIENCE
CONQUERED
THE COLOR LINE?

page 94

The Battle Over
SEX
EDUCATION

page 34

The
American Look
... SWEATERS

page 76



Put new sparkle in your
back-to-school SMILE!



Use the brush
that reaches all
tooth surfaces and
cleans them better

... INSIDE



... OUTSIDE



... IN BETWEEN



Dr. West's
Miracle Tuft
HARD

"EXTON" Bristling
Sealed in Glass

Look

REG. U. S. PAT. OFF.

AMERICA'S FAMILY MAGAZINE

AUGUST 30, 1949 • VOL. 13, NO. 18

AMERICAN SPOTLIGHT

AMERICA'S HAPPIEST TOWN . . . FORT WAYNE, By Martin Gumpert, M.D.	23
OUR DAUGHTERS HAVE TOO MUCH SEX EDUCATION, By Emily Gardiner Neal	28
THE BATTLE OVER SEX EDUCATION FILMS	34
WHY THE REDS WON'T SCARE US ANY MORE, By Attorney General Tom C. Clark	50
CHICAGO RAILROAD FAIR	54
DON'T TRY TO BUY A TOY FOR A CHILD, By Rube Goldberg	67
WHAT HAPPENS TO A CORPORATION'S PROFITS?, By Charles E. Wilson	96

WORLD SPOTLIGHT

CAN TITO WRECK STALIN?, By Hamilton Fish Armstrong	39
YMCA: INTERNATIONAL NETWORK OF SOCIAL SERVICE	42
HAS SCIENCE CONQUERED THE COLOR LINE?, By Walter White	94

STRICTLY PERSONAL

BINKIE GOES TO JAIL	16
NO FUDGING	20
LOUIS BROMFIELD SHOWS OFF MALABAR FARM, By Kay Halle	72
RADIO'S TRIPLE THREAT	84
ANNE BAXTER AS A FLAMING FLAPPER	90
BILLY ECKSTINE	92

FASHIONS AND BEAUTY

THE AMERICAN LOOK . . . SWEATERS	76
BUMPER BABY CROP ENTERS GRADE TWO	78
BOYS WILL BE COWBOYS	80
WALKING SHORTS GO TO COLLEGE	81

ART

HAITI PAINTS	61
------------------------	----

FOOD AND HOMEMAKING

SUPER MODERN MARKET . . . WITH CRACKER BARREL PHILOSOPHY	88
--	----

SPORTS

WINNING PITCHER . . . VIC RASCHI, By Milton Gross	68
SAILFISHING: LIVELIEST DEEP-SEA SPORT	70

DEPARTMENTS

LETTERS & PICTURES	14
TO THE EDITOR	4
LOOK APPLAUDS	13
PHOTOQUIZ	82
PHOTOCRIME	82
RECORD GUIDE	93
SOURCES OF LOOK'S PICTURES	82

COVER: Fall sweaters are curve-hugging, look like blouses—are part of American Look (see page 76). Sweater set by Tish-U-Knit. Photograph by Arthur Rothstein.

EDITOR: Gardner Cowles
ASSOCIATE EDITOR: Fleur Cowles
ART DIRECTOR: Merle Armitage
PICTURE ED.: Joseph J. Wurzel
CHAIRMAN OF BOARD: John Cowles
EXECUTIVE EDITOR: Daniel D. Mich
MANAGING ED.: Henry Ehrlich
ASS'T MANAGING ED.: William B. Arthur

DEPARTMENT EDITORS: Harold B. Clemenko, Patricia Coffin, Tim Cohane, George Eells, Lewis W. Gillenson, William Houseman, Ben Kocivar, Frank B. Latham, Joanne Melniker, Leonard A. Paris, Hubert Pryor • WOMEN'S DEPARTMENT: Fleur Cowles, Editor; Frances Hughes, Assistant Editor; Alice Richardson, Fashion & Beauty Editor; Sylvia Schur, Food & Household Editor; Charlotte Devtee, Art Editor; Theodora Aronstam, Merchandise Editor; Hershel Bramson, Departments Art Editor • ASSISTANT EDITORS: Jack Hamilton, Henriette Kish, Joseph Roddy, Edwin K. Zitell • PHOTOGRAPHERS: Arthur Rothstein, Technical Director; Frank Bauman, James Hansen, Phil Harrington, Stanley Kubrick, Bob Sandberg, Maurice Tenell, Earl Theisen, John Vachon • ART DEPARTMENT: Verne Noll, Art Director; William Townsend, Manager; Charles A. Crandall, Art Manager; Elinor Beckwith, Jack Boydston, Al Ewers, Irving Kramer, Paul Pack, William Rosvach • WEST COAST: Jean C. Herrick, Vice-President in charge; Stanley Gordon, Editor; Dan C. Fowler • WASHINGTON: Richard Wilson, William Mylander, Nat Finney • CHICAGO: Ben Wickham • PICTURE RESEARCH: Homer Cable, Director; Charles Seviour • EDITORIAL RESEARCH: William J. Burke, Director; William Downey, Librarian.

Address all Editorial Mail to 511 Fifth Ave., N. Y. 17, N. Y.
Address all Subscription Mail to LOOK Building, Des Moines 4, Iowa

Manuscripts or art submitted to LOOK should be accompanied by addressed envelopes and return postage. The Publisher assumes no responsibility for the return of unsolicited manuscripts or art.

Copyright under International Copyright Convention. All rights reserved under Pan-American Convention. Copyright 1949 by Cowles Magazines, Inc. Cover and entire content protected by copyright throughout the world and must not be reproduced in whole or in part without prior written permission. August 30, 1949—Vol. 13, No. 18. Title registered U. S. Patent Office, Brazil, Canada, Denmark, Great Britain, Mexico, Norway, Sweden. Printed in U. S. A.

PRECIOUS MEMORIES
live forever in pictures!



PROTECT YOUR PRECIOUS SNAPSHOTS WITH

NUACE
MOUNTING CORNERS

Stick quick! Stay stuck!
Thanks to NuAce super
adhesive! Best for stamp
mounting. Best for card
mounting. Package of 100
for 10c. 12 colors &
transparent! Get NuAce
Mounting Corners today!
At stores everywhere!



Ace Art Company • Reading, Massachusetts

**Fast HELP for
HEADACHE**



**BROMO-
SELTZER**
FIGHTS HEADACHE
THREE WAYS

For fast help from ordinary
headache always take
Bromo-Seltzer. It fights
headache three ways:

1. Relieves Pain of Headache.
2. Relieves Discomfort of Upset Stomach.
3. Quiets Jumpy Nerves.

Caution: Use only as directed. Get Bromo-Seltzer from your druggist today. A product of Emerson Drug Company since 1887.



Haiti Paints

Native art flourishes in "Black Republic," sophisticates buy it

BEFORE November, 1944, nobody suspected that a vigorous native art was possible in Haiti, small island-nation in the Caribbean. An anthropologist had pronounced the plastic arts dead there. The change came after DeWitt Peters, American artist and teacher, opened an art center in Port-au-Prince, Haiti's capital. One fall day in 1944, a dusty cartdriver arrived at Peters' center bringing a painting, his own.

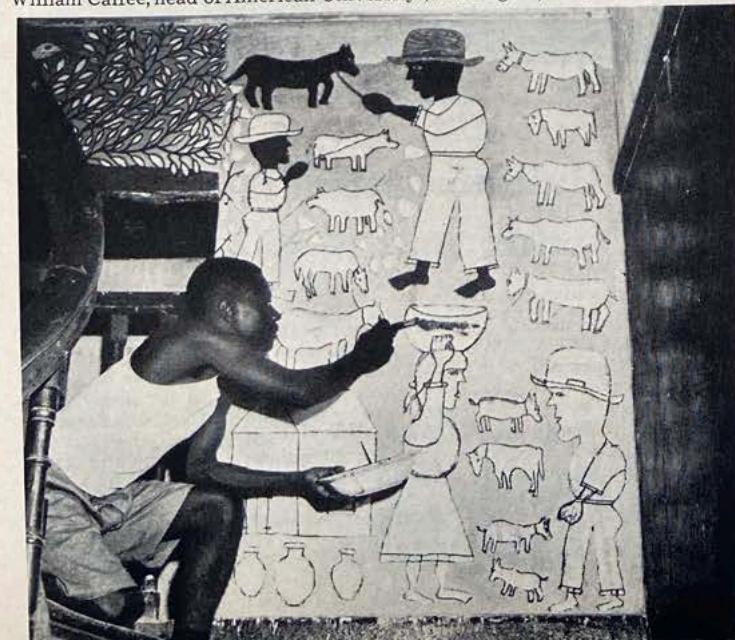
With that start, Peters found other Haitian painters, encouraged them. The result is a virile, prolific native art, now famous. Last season, a Haitian show toured the U. S., hitting New York, the West Coast and Florida. Avid collectors bought 100 works of art at prices ranging from \$75 to \$750 each. The tour is to be resumed in the fall, will include a November show at New York's Haitian Art Center. The full story of Haiti's sudden and dramatic upsurge in painting—with an analysis of its origins in vodun, Haiti's religion—is told by Selden Rodman in *Renaissance in Haiti*, recently published by Pellegrini and Cudahy.



Favorite subjects of devout Castera Bazile are the Virgin, angels and worshippers. Illiterate, imaginative, Bazile, at 25, is a self-taught painter. He began with a few cans of furniture enamel.

(Continued on next page)

Toussaint Auguste has first try at mural. Technique was learned recently from William Calfee, head of American University (Washington, D.C.) art department.



Tempera mural by Cedor at Centre d'Art, Port-au-Prince. This non-profit center sends work of Haitian artists to Europe and America.



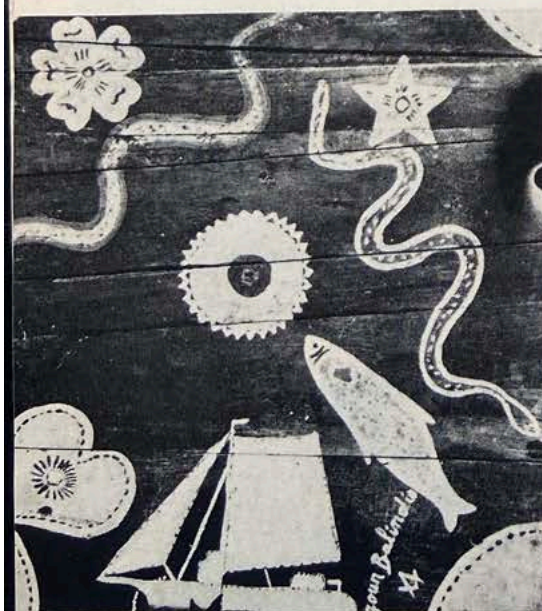
HAITI continued



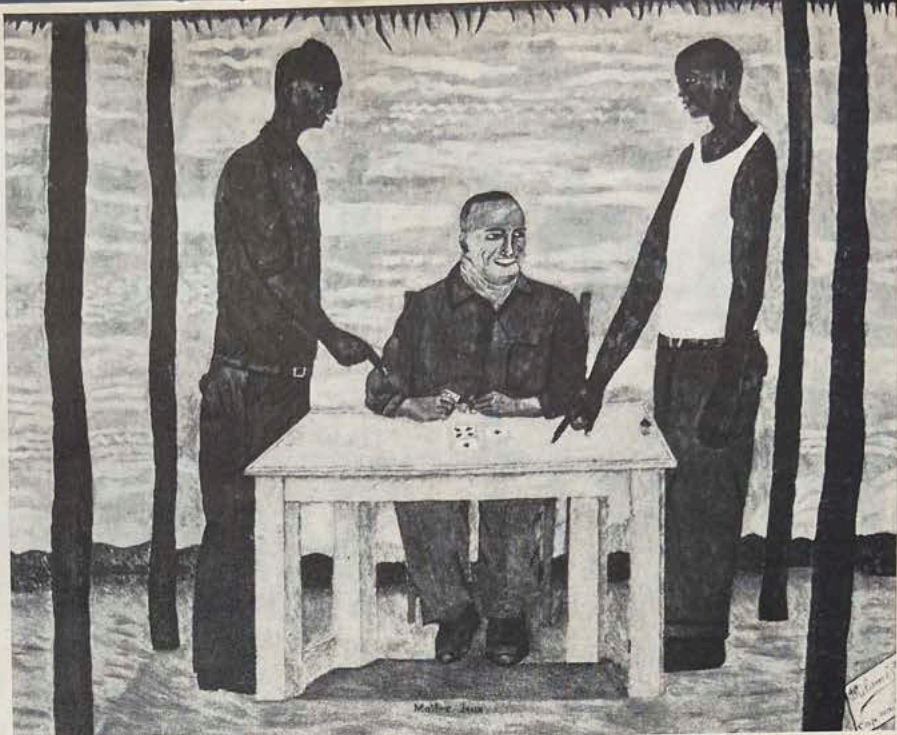
Mardi Gras is part of Haiti's French tradition. Bat-like wings, devil mask and long fingers on a celebrant make frighteningly fantastic costume.



Vodun priests make designs of ashes and flour on the ground to call up spirits of the gods before rites. The snake is a Haitian religious symbol.



Ritual symbols in a vodun altar painting. Vodun is Haitian religion of African origin, in which Catholicism has become strongly mixed over years.



"Maitre Jeux," by Philomé Obin, the first Haitian to bring a painting to DeWitt Peters' art center in Port-au-Prince. Obin had painted—off and on, without notice or encouragement—for 36 years.

Both paintings: Haitian Art Center, New York City



"Sacrifice of the Cock," by Hector Hyppolite, vodun priest whose pictures were bought by British intellectuals Julian Huxley and Stephen Spender. Both African and Catholic symbols appear.

Self-taught Haitian artists have rich sources in vodun and native life

THE exciting vodun religion of Haiti is a large part of daily Haitian life. Vodun symbols, powerful and sometimes startling to unaccustomed eyes, are drawn upon naturally and unself-consciously by Haitian artists. This is one source of the sheer power in much of their work. This savage quality, combined with a naive simplicity, gives these Haitian pictures their disquieting attraction. The naive quality is admired by

many sophisticated artists who wonder how long the Haitians can keep their simplicity and what will happen if they lose it.

Haitian artists are so far largely untroubled by the danger of becoming sophisticated. At Port-au-Prince, they see the work of contemporary American and European painters. They go home and paint pretty much as they had before. They remain mostly untaught, except by each other.

(Continued on page 64)



Still Life: Fish, by Castera Bazile. Disarmingly naive in its careful repetition of detail, this picture also has bold design admired by modern artists.

Primitive Haitian artists unconsciously paint like modernists

"Vodun Dancers," by Enguérand Gourgue, depicts a ceremonial dance. It is not unlike work frequently seen in galleries on New York's 57th Street. Collection of Alfred Hitchcock



"The Birds," by Micius Stephane. This picture has truly childlike directness. Nobody could accuse this artist of having studied perspective or anatomy. Collection of Mrs. Margaret Sanger

