





*Chesterfield*  
**SUPPER CLUB**  
IT'S AN INSTITUTION





## PERRY COMO

His recordings top the million mark. Radio experts rate him higher and higher. He is about to start his third picture in barely a year. Just a few of the many reasons why our star from Cannonsburg, Pa., gets hotter and hotter day by day.



## JO STAFFORD

This Californian got her start to stardom with TOMMY DORSEY and overnight rocketed right to the top in radio and recording popularity. Chesterfield takes great pleasure in presenting JO STAFFORD each Tuesday and Thursday.



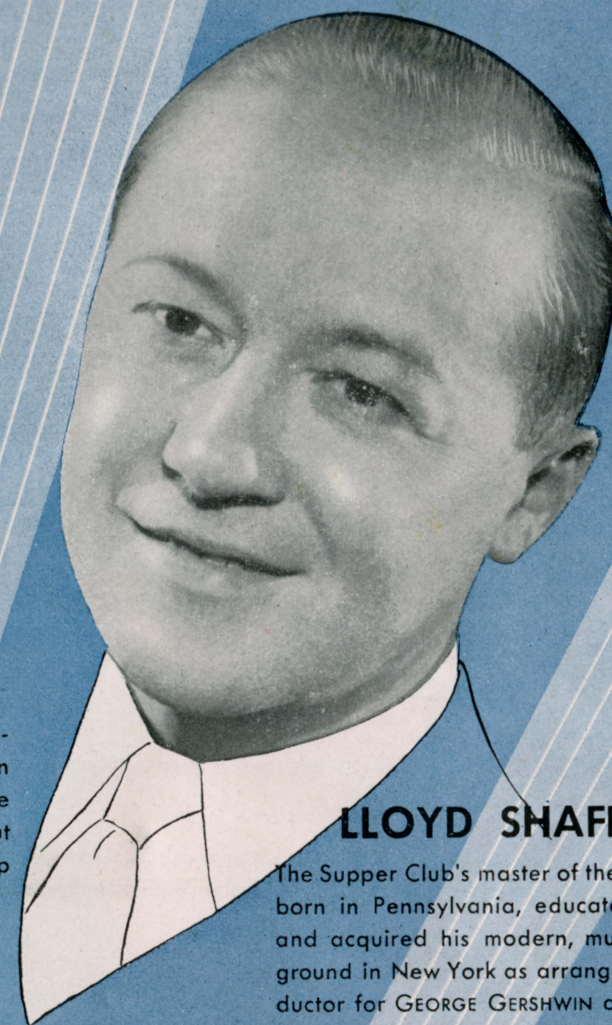
## THE SATISFIERS

From left to right: BOB LANGE, native New Yorker, TED HANSEN of Minnesota, lovely HELEN CARROLL of Indiana, who doubles as the Club's famous Cigarette Girl, and ART LAMBERT, from upstate New York.



## MARTIN BLOCK

This master of persuasion, born in California, gained his initial popularity on New York's "Make Believe Ballroom." Here at the Club he tells you the facts about Chesterfield's ABC's. Take MARTIN'S tip and smoke Chesterfields. They Satisfy.



## LLOYD SHAFFER

The Supper Club's master of the baton was born in Pennsylvania, educated in Ohio and acquired his modern, musical background in New York as arranger and conductor for GEORGE GERSHWIN and CONNEE BOSWELL.

You get a double helping of radio's best at the Chesterfield Supper Club. You enjoy a generous earful of the Club's own great stars of song, Perry Como and Jo Stafford; sensationally backed by Lloyd Shaffer and his Chesterfield Orchestra; you hear the friendly voice of Martin Block; and listen to those pacemakers of harmony, The Satisfiers.

On top of that you always meet a guest star. It may be Marion Hutton, The Wesson Brothers, Vera Vague, Boris Karloff, Charles Coburn or any one of the hundreds who sign the Supper Club's famous guest book.

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**C** COOLER SMOKING

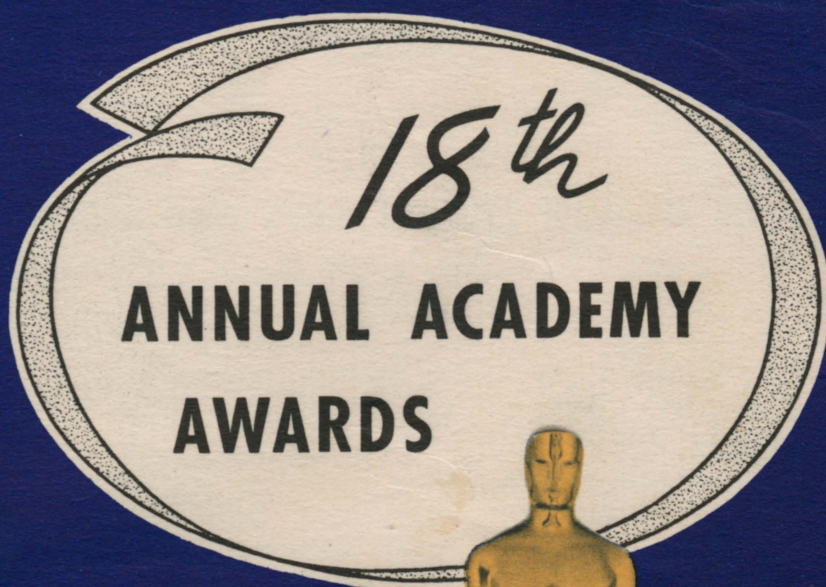
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**CHESTERFIELD**





ARTS AND SCIENCES

ACADEMY OF MOTION PICTURE

GRAUMAN'S CHINESE THEATRE  
THURSDAY, MARCH 7, 1946, 8:00 P.M.



# ACADEMY OF MOTION PICTURE ARTS AND SCIENCES

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# EIGHTEENTH ANNUAL ACADEMY AWARDS OF MERIT

## PROGRAM

Produced and Staged  
by  
DORE SCHARY

FARCIOT EDOUART  
Producer  
Presentation Film

JOHNNY GREEN  
Musical Director  
Conducting  
The Academy Awards Orchestra

JOSEPH LOSEY  
Program Director

Appearing on the Awards Program will be the following members of the Motion Picture Industry:

> BOB HOPE

JAMES STEWART <

Masters of Ceremonies

> Cy Bartlett  
> Frank Capra  
Bing Crosby  
June Carpenter  
Ken Carpenter  
Don Duffield  
> Bette Davis  
Barry Fitzgerald  
Y. Frank Freeman  
Kathryn Grayson  
> D. W. Griffith  
> Dick Haymes  
Rita Hayworth

Jean Hersholt <  
John Huston <  
Eric Johnston  
Gene Markey <  
Donald Nelson  
Ginger Rogers <  
Cesar Romero <  
Robert Riskin <  
Frank Sinatra <  
Dinah Shore  
Norma Shearer  
Peter Viertel  
William Wyler <

## MUSIC ARRANGERS AND ORCHESTRATORS

George Bassman  
Ted Duncan  
Al Glasser  
Marlin Skiles  
Robert Franklyn  
Danny Gool

MUSIC EDITOR  
Charles Miller

ORCHESTRA MANAGER  
Lew Finston

ASSISTANT TO MR. GREEN  
Irving Aaronson

The Academy of Motion Picture Arts and Sciences acknowledges with thanks the cooperation and work of  
Arthur Bergh and the MGM Music Library Staff

## STAGE MANAGERS

Nick Ray  
William E. Watts  
Robert Lowell

## FILM EDITORS

Frederick B. Richards  
G. Carlton Hunt  
William H. Ziegler



## PROGRAM

### PART ONE

#### OVERTURE

Academy Award Hit Parade

•

JEAN HERSHOLT  
President

Academy of Motion Picture Arts and Sciences

•

Short Subjects Awards  
Documentary Awards  
Scientific or Technical Awards

•

Film Editing Award  
Sound Recording Award  
Special Effects Award

•

Scoring of Dramatic or Comedy Picture Award  
Art Direction Awards  
Scoring of a Musical Picture Award

•

Armed Forces Tribute

•

#### INTERMISSION

•

### PART TWO

Cinematography Awards

•

Original Song Award

•

Writing Awards

•

Direction Award

•

Motion Picture of the Year Award

•

Irving G. Thalberg Award

•

Supporting Actor Award

•

Supporting Actress Award

•

Best Actor Award

•

Best Actress Award

•

"You're the Top"

•

Star Spangled Banner

## NOMINATIONS

### FOR DISTINCTIVE ACHIEVEMENT IN DOCUMENTARY PRODUCTION

(Features)

THE TRUE GLORY, Governments of Great Britain and U. S. A.

THE LAST BOMB, U. S. Army Air Forces.

(Short Subjects)

LIBRARY OF CONGRESS, Overseas Motion Picture Bureau of the Office of War Information.

HITLER LIVES?, Warner Bros.; Gordon Hollingshead, Producer.

TO THE SHORES OF IWO JIMA, U. S. Marine Corps.

### CARTOONS

DONALD'S CRIME, Walt Disney, RKO Radio; Walt Disney, Producer.

JASPER AND THE BEANSTALK, Paramount; George Pal, Producer.

LIFE WITH FEATHERS, Warner Bros.; Eddie Selzer, Producer.

MIGHTY MOUSE IN GYPSY LIFE, 20th Century-Fox; Paul Terry, Producer.

POET AND PEASANT, Universal; Walter Lantz, Producer.

QUIET PLEASE, Metro-Goldwyn-Mayer; Frederick Quimby, Producer.

RIPPLING ROMANCE, Columbia; Screen Gems, Producer.

### ONE-REEL SHORT SUBJECTS

ALONG THE RAINBOW TRAIL, 20th Century-Fox; Edmund Reek, Producer.

SCREEN SNAPSHOTS' 25th ANNIVERSARY, Columbia; Ralph Staub, Producer.

STAIRWAY TO LIGHT, Metro-Goldwyn-Mayer; Herbert Moulton, Producer.

Jerry Bresler, Executive Producer.

STORY OF A DOG, Warner Bros.; Gordon Hollingshead, Producer.

WHITE RHAPSODY, Paramount; Grantland Rice, Producer.

YOUR NATIONAL GALLERY, Universal; Joseph O'Brien and Thomas Mead, Producers.

### TWO-REEL SHORT SUBJECTS

A GUN IN HIS HAND, Metro-Goldwyn-Mayer; Chester Franklin, Producer;  
Jerry Bresler, Executive Producer.

THE JURY GOES ROUND 'N ROUND, Columbia; Jules White, Producer.

THE LITTLE WITCH, Paramount; George Templeton, Producer.

STAR IN THE NIGHT, Warner Bros.; Gordon Hollingshead, Producer.

### BEST ACHIEVEMENT IN FILM EDITING

THE BELLS OF ST. MARY'S. Edited by Harry Marker.

THE LOST WEEKEND. Edited by Doane Harrison.

NATIONAL VELVET. Edited by Robert J. Kern.

OBJECTIVE—BURMA. Edited by George Amy.

A SONG TO REMEMBER. Edited by Charles Nelson.

### BEST ACHIEVEMENT IN SOUND RECORDING

THE BELLS OF ST. MARY'S. Recorded by Stephen Dunn.

FLAME OF THE BARBARY COAST. Recorded by Daniel J. Bloomberg.

LADY ON A TRAIN. Recorded by Bernard B. Brown.

LEAVE HER TO HEAVEN. Recorded by Thomas T. Moulton.

RHAPSODY IN BLUE. Recorded by Nathan Levinson.

A SONG TO REMEMBER. Recorded by John P. Livadary.

THE SOUTHERNER. Recorded by Jack R. Whitney.

THEY WERE EXPENDABLE. Recorded by Douglas Shearer.

THE THREE CABALLEROS. Recorded by C. O. Slyfield.

THREE IS A FAMILY. Recorded by W. V. Wolfe.

THE UNSEEN. Recorded by Loren L. Ryder.

WONDER MAN. Recorded by Gordon Sawyer.



## NOMINATIONS — Continued

### BEST ACHIEVEMENT IN SPECIAL EFFECTS

CAPTAIN EDDIE. Fred Sersen and Sol Halprin, Photographic Effects. Roger Heman and Harry Leonard, Sound Effects.  
 SPELLBOUND. Jack Cosgrove, Photographic Effects.  
 THEY WERE EXPENDABLE. A. Arnold Gillespie, Donald Jahraus, and Robert A. McDonald, Photographic Effects. Michael Steinore, Sound Effects.  
 A THOUSAND AND ONE NIGHTS. Laurence W. Butler, Photographic Effects. Ray Bomba, Sound Effects.  
 WONDER MAN. John Fulton, Photographic Effects. Arthur W. Johns, Sound Effects.

### BEST ACHIEVEMENT IN ART DIRECTION

(Black-and-White films)

BLOOD ON THE SUN. Wiard Ihnen.  
 EXPERIMENT PERILOUS. Albert S. D'Agostino and Jack Okey.  
 THE KEYS OF THE KINGDOM. James Basevi and William Darling.  
 LOVE LETTERS. Hans Dreier and Roland Anderson.  
 THE PICTURE OF DORIAN GRAY. Cedric Gibbons and Hans Peters.

### BEST ACHIEVEMENT IN ART DIRECTION

(Color films)

FRENCHMAN'S CREEK. Hans Dreier and Ernst Fegte.  
 LEAVE HER TO HEAVEN. Lyle Wheeler and Maurice Ransford.  
 NATIONAL VELVET. Cedric Gibbons and Urie McCleary.  
 SAN ANTONIO. Ted Smith.  
 A THOUSAND AND ONE NIGHTS. Stephen Goosson and Rudolph Sternad.

### INTERIOR DECORATION

(Certificates of Merit to be given to the Interior Decorators of the Productions receiving Awards for Art Direction)

(Black-and-White films)

BLOOD ON THE SUN. A. Roland Fields.  
 EXPERIMENT PERILOUS. Darrell Silvera and Claude Carpenter.  
 THE KEYS OF THE KINGDOM. Thomas Little and Frank E. Hughes.  
 LOVE LETTERS. Sam Comer and Ray Moyer.  
 THE PICTURE OF DORIAN GRAY. Edwin B. Willis, Hugh Hunt, and John Bonar.

(Color films)

FRENCHMAN'S CREEK. Sam Comer.  
 LEAVE HER TO HEAVEN. Thomas Little.  
 NATIONAL VELVET. Edwin B. Willis and Mildred Griffiths.  
 SAN ANTONIO. Jack McConaghy.  
 A THOUSAND AND ONE NIGHTS. Frank Tuttle.

### BEST SCORING OF A MUSICAL PICTURE

ANCHORS AWEIGH. Scored by Georgie Stoll.  
 BELLE OF THE YUKON. Scored by Arthur Lange.  
 CAN'T HELP SINGING. Scored by Jerome Kern and H. J. Salter.  
 HITCHHIKE TO HAPPINESS. Scored by Morton Scott.  
 INCENDIARY BLONDE. Scored by Robert Emmett Dolan.  
 RHAPSODY IN BLUE. Scored by Ray Heindorf and Max Steiner.  
 STATE FAIR. Scored by Alfred Newman and Charles Henderson.  
 SUNBONNET SUE. Scored by Edward J. Kay.  
 THE THREE CABALLEROS. Scored by Charles Wolcott, Edward Plumb, and Paul J. Smith.  
 TONIGHT AND EVERY NIGHT. Scored by Marlin Skiles and Morris Stoloff.  
 WHY GIRLS LEAVE HOME. Scored by Walter Greene.  
 WONDER MAN. Scored by Ray Heindorf and Lou Forbes.

## NOMINATIONS — Continued

### BEST MUSIC SCORE OF A DRAMATIC OR COMEDY PICTURE

THE BELLS OF ST. MARY'S. Scored by Robert Emmett Dolan.  
 BREWSTER'S MILLIONS. Scored by Lou Forbes.  
 CAPTAIN KIDD. Scored by Werner Janssen.  
 THE ENCHANTED COTTAGE. Scored by Roy Webb.  
 FLAME OF THE BARBARY COAST. Scored by Morton Scott and Dale Butts.  
 G. I. HONEYMOON. Scored by Edward J. Kay.  
 G. I. JOE. Scored by Louis Applebaum and Ann Ronell.  
 GUEST IN THE HOUSE. Scored by Werner Janssen.  
 GUEST WIFE. Scored by Daniele Amfitheatrof.  
 THE KEYS OF THE KINGDOM. Scored by Alfred Newman.  
 THE LOST WEEKEND. Scored by Miklos Rozsa.  
 LOVE LETTERS. Scored by Victor Young.  
 THE MAN WHO WALKED ALONE. Scored by Karl Hajos.  
 OBJECTIVE—BURMA. Scored by Franz Waxman.  
 PARIS—UNDERGROUND. Scored by Alexander Tansman.  
 A SONG TO REMEMBER. Scored by Miklos Rozsa and Morris Stoloff.  
 THE SOUTHERNER. Scored by Werner Janssen.  
 SPELLBOUND. Scored by Miklos Rozsa.  
 THIS LOVE OF OURS. Scored by H. J. Salter.  
 THE VALLEY OF DECISION. Scored by Herbert Stothart.  
 THE WOMAN IN THE WINDOW. Scored by Arthur Lange and Hugo Friedhofer.

### BEST ORIGINAL SONG

ACCENTUATE THE POSITIVE. Music by Harold Arlen; Lyrics by Johnny Mercer.  
 ANYWHERE. Music by Jule Styne; Lyrics by Sammy Cahn.  
 AREN'T YOU GLAD YOU'RE YOU. Music by James Van Heusen; Lyrics by Johnny Burke.  
 CAT AND CANARY. Music by Jay Livingston; Lyrics by Ray Evans.  
 ENDLESSLY. Music by Walter Kent; Lyrics by Kim Gannon.  
 I FALL IN LOVE TOO EASILY. Music by Jule Styne; Lyrics by Sammy Cahn.  
 I'LL BUY THAT DREAM. Music by Allie Wrubel; Lyrics by Herb Magidson.  
 IT MIGHT AS WELL BE SPRING. Music by Richard Rodgers; Lyrics by Oscar Hammerstein II.  
 LINDA. Music and Lyrics by Ann Ronell.  
 LOVE LETTERS. Music by Victor Young; Lyrics by Eddie Heyman.  
 MORE AND MORE. Music by Jerome Kern; Lyrics by E. Y. Harburg.  
 SLEIGHRIDE IN JULY. Music by James Van Heusen; Lyrics by Johnny Burke.  
 SO IN LOVE. Music by David Rose; Lyrics by Leo Robbin.  
 SOME SUNDAY MORNING. Music by Ray Heindorf and M. K. Jerome; Lyrics by Ted Koehler.

### BEST ACHIEVEMENT IN CINEMATOGRAPHY

(Black-and-White films)

THE KEYS OF THE KINGDOM. Photographed by Arthur Miller.  
 THE LOST WEEKEND. Photographed by John F. Seitz.  
 MILDRED PIERCE. Photographed by Ernest Haller.  
 THE PICTURE OF DORIAN GRAY. Photographed by Harry Stradling.  
 SPELLBOUND. Photographed by George Barnes.

### BEST ACHIEVEMENT IN CINEMATOGRAPHY

(Color films)

ANCHORS AWEIGH. Photographed by Robert Planck and Charles Boyle.  
 LEAVE HER TO HEAVEN. Photographed by Leon Shamroy.  
 NATIONAL VELVET. Photographed by Leonard Smith.  
 A SONG TO REMEMBER. Photographed by Tony Gaudio and Allen M. Davey.  
 THE SPANISH MAIN. Photographed by George Barnes.

### FOR THE BEST WRITTEN SCREENPLAY

G. I. JOE. Leopold Atlas, Guy Endore, and Philip Stevenson.  
 THE LOST WEEKEND. Charles Brackett and Billy Wilder.  
 MILDRED PIERCE. Randal MacDougall.  
 PRIDE OF THE MARINES. Albert Maltz.  
 A TREE GROWS IN BROOKLYN. Tess Slesinger and Frank Davis.



## NOMINATIONS — Continued

### FOR THE BEST ORIGINAL SCREENPLAY

DILLINGER. Philip Yordan.  
 > MARIE-LOUISE. Richard Schweizer.  
 MUSIC FOR MILLIONS. Myles Connolly.  
 SALTY O'ROURKE. Milton Holmes.  
 WHAT NEXT, CORPORAL HARGROVE? . Harry Kurnitz.

### FOR THE BEST ORIGINAL MOTION PICTURE STORY

THE AFFAIRS OF SUSAN. Thomas Monroe and Laszlo Gorog.  
 > THE HOUSE ON 92ND STREET. Charles G. Booth.  
 A MEDAL FOR BENNY. John Steinbeck and Jack Wagner.  
 OBJECTIVE—BURMA. Alvah Bessie.  
 A SONG TO REMEMBER. Ernst Marischka.

### FOR THE BEST ACHIEVEMENT IN DIRECTION

THE BELLS OF ST. MARY'S. Leo McCarey.  
 THE LOST WEEKEND. Billy Wilder.  
 NATIONAL VELVET. Clarence Brown.  
 THE SOUTHERNER. Jean Renoir.  
 > SPELLBOUND. Alfred Hitchcock.

### FOR THE BEST MOTION PICTURE OF THE YEAR

ANCHORS AWEIGH, Metro-Goldwyn-Mayer.  
 THE BELLS OF ST. MARY'S, Rainbow Productions, Inc.  
 > THE LOST WEEKEND, Paramount.  
 MILDRED PIERCE, Warner Bros.  
 SPELLBOUND, Selznick International.

### IRVING G. THALBERG MEMORIAL AWARD

### FOR THE BEST PERFORMANCE BY AN ACTOR IN A SUPPORTING ROLE

MICHAEL CHEKHOV in "Spellbound."  
 JOHN DALL in "The Corn Is Green."  
 > JAMES DUNN in "A Tree Grows in Brooklyn."  
 ROBERT MITCHUM in "G. I. Joe."  
 J. CARROL NAISH in "A Medal for Benny."

### FOR THE BEST PERFORMANCE BY AN ACTRESS IN A SUPPORTING ROLE

EVE ARDEN in "Mildred Pierce."  
 ANN BLYTH in "Mildred Pierce."  
 ANGELA LANSBURY in "The Picture of Dorian Gray."  
 JOAN LORRING in "The Corn Is Green."  
 > ANNE REVERE in "National Velvet."

### FOR THE BEST PERFORMANCE BY AN ACTOR

BING CROSBY in "The Bells of St. Mary's."  
 GENE KELLY in "Anchors Aweigh."  
 > RAY MILLAND in "The Lost Weekend."  
 GREGORY PECK in "The Keys of the Kingdom."  
 CORNEL WILDE in "A Song to Remember."

### FOR THE BEST PERFORMANCE BY AN ACTRESS

INGRID BERGMAN in "The Bells of St. Mary's."  
 > JOAN CRAWFORD in "Mildred Pierce."  
 GREER GARSON in "The Valley of Decision."  
 JENNIFER JONES in "Love Letters."  
 GENE TIERNEY in "Leave Her To Heaven."

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•  
 "PRELUDE AND SALUTE TO OSCAR"  
 Especially composed for the 18th Annual Awards  
 by ADOLPH DEUTSCH

•  
 Musical Accompaniment for Nominations Film  
 for BEST SCORING OF A MUSICAL PICTURE  
 Arranged by LEO ARNAUD

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#### **ACKNOWLEDGMENTS**

*To Hollywood studios, executives, and the personnel of our industry whose generosity and cooperation made this program possible.*

*To Mr. Charles Skouras and Fox West Coast Theatres for donating the facilities of Grauman's Chinese Theatre.*

*To the artists who are appearing on the program.*

*To the many Academy Committees and individual members who have contributed invaluable time and effort.*

*To the Screen Actors Guild, the Screen Directors Guild, the Screen Writers Guild, the Association of Motion Picture Producers, Theatre Authority, Musicians Mutual Protective Association, and Radio Corporation of America for their cooperation.*

*Tonight, for the second consecutive year, the American Broadcasting Company broadcasts coast-to-coast the ceremonies attending the 18th Annual Awards of the Academy of Motion Picture Arts and Sciences. Once again, through the cooperation of radio and the film industry, all America will have the opportunity of sharing this program.*







# Acting 5 Their Age



The Five-Year-Old Has Reached a Well-Behaved "Golden Age," Has a Fondness for Painting and Drawing.

By Irmis Johnson

**C**AN you expect your child's behavior to improve steadily, simply because he is growing older? Will the "little angel" at five be both bigger and better at six?

The answer is an emphatic "No," according to Dr. Arnold Gesell, Director of the Clinic of Child Development, at Yale University.

If Junior follows the normal pattern of childhood he'll tend to be well-adjusted and well-behaved at five; be so obstreperous or unpredictable at six that his elders will wonder what has got into him; become a thoughtful dreamer at seven; get into his parents' hair with his super-abundance of curiosity and energy at eight; and settle down to a calm self-sufficiency at nine.

The 10-year-old usually has himself and his skills well in hand and gives a fair indication of what the full-grown man (or woman) is to be.

These conclusions, reached after years of research at the Yale Clinic, are explained in detail in a new book for parents on which this article is based. "The Child From 5 to 10," is written by Dr. Gesell and his associate, Dr. Frances Ilg, and published by Harper and Bros., New York.

"Do not be surprised if you find that your child does some things that are not even mentioned in the book," the authors caution. "We know that every child is an individual and that he travels by his own tailor-made time schedule. Nevertheless, we have given you a frame of reference to consult."

"Five is a kind of golden age for both parent and child," the experts find. "For a brief moment the tides of development flow smoothly."

"The five-year-old is self-contained, on friendly and familiar terms with her environment."

"The emotional linkage with her mother is strong."

Five-year-old Susan likes to paint, draw, color, cut and paste and enjoys hearing stories about animals that behave like humans.

In her childish way, when she does something wrong, she is likely to blame the person nearest to her, saying, "Look what you made me do!"

Wild animals and strange or bad people that frighten are most conspicuous in 5-year-old dreams, the authors say. At this age waking fears usually are few.

Six-year-old Jimmy, however, really expects to find lions and tigers in his bedroom, cringes at the sound of a buzzing insect for fear it will sting, believes in witches and ghosts that may come through the walls.

This is an age when Jimmy might be called a sissy by parents who fail to understand that his whole body chemistry, mental makeup and nervous system are undergoing a big, behavior-upsetting change.

Illustrated by MURIEL HUGHES

At the same time he seems to be at odds with the world, and especially with his mother. He may even hit or kick her, and frequently has temper tantrums. As an outlet for these emotional tensions such habits as biting the fingernails, chewing a necktie or pigtales, blinking the eyes, or twitching are likely to occur.

Starting at five and one-half and carrying on into the six-year-old stage the child is physically active, boisterous but awkward. He hates criticism and thrives on praise.

Many an objective is accomplished at this stage when parents merely treat the whole thing as a game.

"There is a kind of quieting down at seven," the authors point out. "Six-year-oldness tended to produce brash reactions and bursts of activity. The seven-year-old goes into lengthening periods of calmness and of self-absorption, during which he works his impressions over and over, oblivious to the outer world."

Boys and girls of seven begin to become detached from their mothers—no more "apron strings."

This is an "eraser age" in Junior's work. He tries over and over again to perfect his skills, and is extremely particular about details. He begins to take an interest in the community.

His fears and disturbing dreams are diminishing but he doesn't like to face new situations alone.

Out of this quiet period, when Junior almost seems to be in a shell, there bursts an inquisitive eight-year-old, full of energy.

The boy or girl of eight is apt to seem fresh or rude, loves to talk with dramatic exaggeration and has a great deal of daring. Boys and girls play together less at this age and may have an active dislike for one another.

"Self-motivation is the cardinal characteristic of the 9-year-old," the Yale experts conclude. "He has a growing capacity to put his mind to things, on his own initiative or on slight cues from his environment. This typically gives him a pre-occupied business-like air, both at home and at school."

At 10 his talents in the creative arts and his social personality are evident. He is ready to take part in elementary discussions of social problems, and prone to a bit of hero worship.

"At this significant transition age of 10, near the brink of adolescence," the Yale experts write, "we must begin to take children more completely into our confidence."

Out of the whole study of the five to 10 period, they predict, there should develop a more humanized relationship between grown-up and child.



The Ten-Year-Old Is at a Significant Transition Age Where He or She Is Prone to a Bit of Hero Worship.



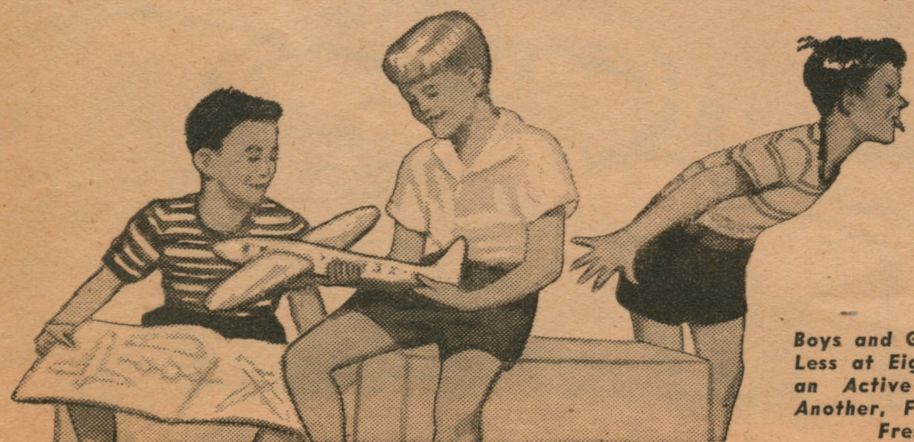
At Nine the Child Has a Growing Capacity to Put His Mind on a Job, and May Seem Preoccupied Both at Home and at School.



Temper Tantrums Can Be Expected From the Six-Year-Old, Who Frequently Seems to Be at Odds With the World.



The Seven-Year-Old Is Inclined to Be Quiet and Self-Absorbed. He Is a Good Listener.



Boys and Girls Play Together Less at Eight and May Have an Active Dislike for One Another, Frequently Seeming Fresh or Rude.

