COMMUTER'S WIFE

New York Offers Special Features To Out-of-Towners

By HELEN BRUNSON
Special Writer for The Birmingham Eccentric

Summertime is the season when many native New Yorkers leave the city—allowing room for us yokels to move in. And there's plenty for us to see.

The first thing the outlander notices about Manhattan is the dense concentration of people on the streets and everywhere. And the look of complete unconcern that the people wear. For the New Yorker wears a special face.

He's intent on where he's going, and he knows where it is. He's too busy hopping traffic to notice anyone else. And he couldn't care less.

IT ISN'T THAT he's snobbish, it's just that living in large crowds has taught him to value privacy. If he's native to the city, he's probably never been west of Dunkirk, N. Y., if indeed he's been out of the five boroughs of the city.

Mrs. Brunson

And he has no desire to go. This makes him one of the most provincial people in the world—a fact that doesn't worry him one bit.

THE NEXT THING you notice is the traffic—much worse than Detroit's, and admitted (by New Yorkers) to be a problem without a solution.

There are too many cabs, but they don't move, they just stand still in traffic much of the time. We finally solved the question of going uptown and downtown by using the subway, after we'd spent what seemed like hours sitting in taxis and waiting for them to go.

We reasoned that if all these people could figure out how to use the underground system, we could too. It usually took us 40 minutes to find the right train and a half a minute to get where we were going.

BUT A WONDERFUL system it is, fast and efficient, and positively the only way this city could move its hordes of people to and from their work. Without it, traffic would paralyze the business district.

Like true middle-westeners, we took the boat ride to Staten Island. This, to my knowledge is the only thing in New York that you can buy for a nickel.

You get a good look at the Statue of Liberty, at boats of every kind, and of course a beautiful view of the Manhattan sky-line. There are boats that take you all around the island, but they took too long for us.

ANOTHER DAY we had a guided tour of the magnificent United Nations buildings. They occupy a six-block long site on 1st avenue at 42nd street—precious land donated in part by the Rockefellers.

For a dollar you have an hour-long tour of the long flat buildings.

The skyscraper is occupied by administrative offices. That day there were talks going on in French and Russian in the trustee-ship council.

AS WE SAT in the gallery, wearing the headphones with which each place is equipped, we flipped the dial to "English" and the talks were simultaneously translated for us into our language, even as they were going on.

Surprisingly enough, the people on the tour asked more questions about the building and its decor, than about how the UN works!

We had a look at Wall street too, with its narrow streets, its old church, and the Stock Exchange itself.

TRADING WAS BRISK, but those "seats" that cost $80,000 don't exist. All the traders were standing up.

And there was not one woman on the floor of the exchange, neither runner, steno, clerk nor trader. A Man's World indeed!

Ginny Hood Sees Stars In Photo Studio Job

"There was more to-do when we took Art Carney's and Ricardo Montalban's pictures than any other one in our office," recalls Virginia Hood, who has been home after two years of work in the CBS photo studio in New York.

Ginny, a short-haired blonde who attended Birmingham high school and Michigan State university, has been arranging the photographs of the stars and executives of CBS, Inc.

The job has meant sending out photographers to homes for publicity shots, arranging studio sittings, showing proofs to those photographed, and keeping track of shots taken at airplane arrivals.

THE DAUGHTER of Mr. and Mrs. C. C. Hood of Henrietta, she has decided two years is enough on any job and is heading west. She was to leave this week for Denver, Colorado, after a three-week vacation at home. She majored in radio and speech at State and will probably follow that bent in the next step of her career.

Though the CBS job was a clerical one, it meant dealing with top-bracket stars. The Carney and Montalban pictures, taken in the CBS studio, was a gag shot of Carney, who plays a sewer worker on Jackie Gleason's show and Montalban, who is playing a similar part in "Seventh Heaven," a show on Broadway.

NEWS THAT THEY were in the office spread about the building and autograph hunters arrived in droves. Ginny calls that unusual, for the celebrities are usually treated in a very businesslike manner in the CBS office.

"You leave remarks about how their last show was to their fans and the people in the street," she says.

Her dairy surprises her sometimes, she says, as she looks back in its pages. All the "big people" in TV and radio have been in the studio, since most women need portraits taken yearly and many men every few years. Some, like Richard Widmark never change and you can use the same picture for 15 years.

SINCE THE studio is for CBS's radio, television, records, and even TV set manufacturers, the photo range was wide.

Jack Benny embarking from a plane from California, shots for the Edward R. Murrow show that is shot in interviewee's homes, studio shots of Hale Lake with leis around her neck which she gave to the office's three girls, and annual pictures of newsmen back from overseas posts in the fall for "Years of Crises", are among shots she arranged.

Her duties titling pictures for filing and writing cutlines for publicity pictures for newspapers and magazines meant frequent calls to office of show producers.

A FULL HOUR was taken to secure the home numbers of stars at several times when it was necessary to reach photographers on home assignments.

When Ginny left New York, as she was checking out of the Evangeline home where she had lived, a localite, Elizabeth Kurtz, of West Brown, was registering, she says.

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