

tag

learned her huge dark eyes, and
 tric—
 y by
 Mid
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 to in
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 nd
 city
 light
 the
 the
 the
 newspapers.
 Daddy
 was tiny, barely
 tall, with a fig-
 was all curves,
 bosom, dimpled
 and hourglass
 wore her neck-
 and her skirts
 dresses were
 and furbelowed,
 were tasseled
 and her
 brimmed with
 The critics
 her vulgar. The
 adored her.
 Daddy ap-
 Anna back-
 after the perform-
 dy told him that
 wanted to become
 her salary
 have to be guar-
 at \$1,000 a week.
 polite but firm.
 dy happened to be
 middle of one of
 broke periods,
 knew, with a
 once-in-a-life-
 tinct, that here
 sure thing at
 new
 headliner, the
 agreed to guaran-
 the thousand a
 They signed the
 the next morn-
 at the close of
 on engagement
 and Daddy sailed
 Held was intro-
 Broadway that
 when she ap-
 in a Parlor Match,
 first of a long series
 shows that Daddy
 exactly to her
 little more than
 collection of music-
 turns in which the
 paraded about the
 in elaborate cos-
 Held her skirts, rolled her eyes,
 risqué songs in a Parisian ac-
 The evening ended with the num-
 was already becoming her
 mark—'Won't You Come and Play
 and the audience lapped up
 Ziegfeld Jr. and Anna Held
 had a month later

began to pour in the newlyweds devoted themselves to enjoying every dollar of it. They turned the transatlantic ocean trip into a commuter run, and spent as much time on the Bois de Boulogne as they did on Broadway.
 Daddy's productions were growing more elaborate. They were, in fact, beginning to resemble bonafide musical

suggested to Daddy that he introduce an American version of the famous Folies Bergère. American girls, Anna pointed out, were just as beautiful as French girls, and certainly Florenz Ziegfeld could create as glamorous a background for the high-kicking beauties as any French impresario.
 The first Ziegfeld *Follies* opened in

elements of a later, greater Ziegfeld were here in embryo form.
 The show ran for 70 performances and marked the first in a series that was eventually to number 22 *Follies* productions. It also marked, although the timing was coincidental, the beginning of the end of the Ziegfeld marriage.
 Rumors of trouble between Daddy and Anna had been current for a long time, but by now they had reached headline proportions. Details of their public spats were aired in every Broadway column. Anna gave statements to the press, retracted them, hinted at reconciliations, retired to her silken tent to sulk. Finally, after a few more turbulent years of quarreling and separation, she and Daddy were divorced.
 The Florenz Ziegfeld-Anna Held union—half side-show extravaganza and half marriage—ended in 1913. Anna's career continued for another five years despite her frequent public announcements that she was about to retire on the million dollars she had saved up during her years with Daddy. She died in 1918 in a final flash of publicity. Reporters diagnosed the cause of death as "myeloma" induced, they pointed out ghoulishly, by the too-tight lacing of Anna's corsets. Their stories were accompanied by vivid diagrams showing what happened to female insides as a result of such lacing. And such, the final avalanche of obituaries concluded, were the wages of Life Upon The Wicked Stage.
 It had all been, as Mother said, a long time ago, and Anna Held had already been dead six years when I first found out about it.
 "But it's over and forgotten, darling," Mother said, when she saw that I was still brooding about the revelation.
 "Daddy doesn't think about it anymore, and neither do I. Let's play a game of jacks," she said, with a sigh.



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comedies in which Anna was the central figure. *The French Maid*, *The Little Duchess*, *Papa's Wife*, *Ma'mselle Napoleon*, *Higgledy-Piggledy*, *A Parisian Model*—Anna pranced her way through all of them singing *The Bass Viol Making Eyes at Me*, *I Can't Make My Eyes Behave*, and, inevitably, *How Not to*

New York in July of 1907. Although Anna herself was not in the show, the chorus line of 50 young beauties was billed as The Anna Held Girls. They had a fresh quality never before seen on Broadway. They were individually costumed, they danced with spirit, they paid attention to what was going on

neither do I. Let's play a game of jacks," she said, with a sigh.
 III
 BURKELY, a bronze scroll on one side of the wrought-iron gates read, and, on the other side, CRIST.