

Shirley stars with Glenn Ford in MGM's "The Sheepman," a spoof of Westerns.



with a tumbler of water, awaited Glenn's next defiant journey. He got the water square on the head and—what an actor!—smiled.

The truck driver didn't smile after narrowly missing Shirley's red sports car as she abruptly U-turned on Vine Street. On the other hand, he didn't bellow at her either, which proves a cute grin is better than a good left hook any time.

Zaniness sometimes develops in an actress only after she's reached stardom. Not so with Shirley. Mischief has always been part of her makeup, even in those shaky days when her career was just starting.

Her first featured role on Broadway, for example, was in Rodgers' and Hammerstein's "Me and Juliet." Shortly before opening night, Richard Rodgers himself cast a critical eye on Shirley. "That long red hair is pretty, Miss," he said. "But when you dance, it just sweeps out the theater. Cut it!"

Shirley, no girl to do things half-way, showed up before curtain time with a crewcut coiffure that defied the fashion of the day. She went on stage only because there was no replacement, but when the curtain came down she'd won not only a personal triumph—she'd paved the way for the "Italian cut."

A GIRL with Shirley's impish disregard for sacred cows needs luck to survive, and Shirley has had it. She was an understudy to Carol Haney in the musical "Pajama Game," when Hal Wallis flew to New York to see the show, and, in particular, its dancing star. Miss Haney, however, injured her ankle shortly before curtain time and Shirley, following a familiar story line in Hollywood's plot factory, stepped into the spotlight and won a fat movie contract. Since then, she has also been signed by NBC for television spectaculars.

Shirley comes by her talent and unconventionality naturally. Her father, now a real-estate dealer in Arlington, Va., has been a musician and band leader, and her mother was an actress, drama teacher, and "individualist" in her own right.

Shirley still recalls with admiration the time her father objected to the casual way her mother dressed for gardening. Shirley's mother reappeared a short time later and proceeded to hoe the garden while dressed in high heels, white gloves, and a fancy party gown.

Shirley's a master of the squelch herself. There was the time she attended a formal premiere and slipped off her shoes during the showing. When the lights went on again,

no shoes! Patrons beside her became impatient and finally angry when she blocked their exit in a frantic search for the missing footwear.

"All right," she told them resignedly, "it was only a \$20 bill anyway. Let's leave it." Anger gone, the patrons vanished beneath the seats, hunting treasure. When one came up with the missing shoes, Shirley claimed them and sailed off grandly.

When it's time to be serious, though, Shirley can tuck away her eccentricities and work for what she wants, whether it's a prize part or a husband. In the latter case, she spotted producer Steve Parker during the coffee break of a Broadway play rehearsal. "That's the man I'm going to marry," she told herself. A year later, she

did. The couple has a 20-month-old daughter, Stephanie, who looks so much like Shirley that Parker boasts of the "only matched set of girls in Hollywood."

Shirley's marriage brings to mind Hal Wallis again, and the day he offered his congratulations on her wedding. "Thanks," Shirley said, "but when will you send me a gift?"

Wallis masked his surprise and asked what she'd like. "I don't suppose you'd give us a beach house? No? Well, how about a sports car?"

The producer came up with the car, but only after he had made certain it was tomato red. At least you can see Shirley coming now, he rationalized, even if you aren't always sure what she's going to do.



A devoted mother as well as a sprightly actress, Shirley plays with Stephanie, her pretty 20-month-old daughter.