



# **"TODAY'S CHILDREN" FAMILY ALBUM**



## *Mother Moran*

The widowed mother of Terry, Frances and Eileen—a typical American family of today. So big is her heart that its loving kindness has taken in all the others—the people she calls her “family of Today’s Children.” Her quiet old-fashioned philosophy has brought peace and understanding to all the members of her family in times of trouble, for hers is a philosophy as sound and as enduring as the eternal hills—love of family, love of home, and love of fellow man.



## *Frances*

The elder daughter, Frances, is twenty-five, tall and very blond. An ambitious, talented, and successful commercial artist, she is typical of the modern business girl. Ordinarily practical and level-headed, she has occasionally let the dictates of her heart lead her into difficulties, but has a way of regaining her balance.



## *Eileen*

The youngest of Mother Moran's children, she is perhaps her mother's secret favorite. Petite, dark and unsophisticated, Eileen, at twenty, has secured a foothold on the ladder of artistic success through her beautiful singing voice. Yet today she is not quite so sure that her first ambition—to have a career—is more worthwhile than love, family and a home.



## *Terry*

**M**other Moran's "first born," Terry, is thirty-three, tall, and like his sister, Eileen, dark. He has had his ups and downs, but is now well established as an executive of an advertising agency. A devoted father and husband, his deep affection for little Lucy and Bobbie, and for his wife, Dorothy, is generally concealed by his undemonstrative manner.



## *Dot*

In Dorothy, we find the typical young mother of today, meeting the new and yet old problems of wifehood and motherhood with present-day intelligence and spirit. She has been obliged to live in close contact with her husband's family because of economic necessity, but has met the situation with rare sympathy and understanding.





## *Lucy*

“Do you know what?” characterizes little Lucy, the self-appointed bearer of news between the various households of “Today’s Children.” This pert but intelligent youngster, who recently celebrated her tenth birthday, has been a constant source of joy, and amusement, and affection, to the entire family.



## *Dick*

**R**ichard Crane, Bob's brother, is twenty-two, dark and impulsive. He is typical of the farm boy who has tasted both college and the city and so feels that he can never reconcile himself to a future on the farm, even though business conditions have held him there until very recently. He is eager and ambitious to rise in the world.





*Bob*

The idealism that characterizes Robert Crane may have come from his childhood, spent on a farm. His fine family background, together with his early contact with Mother Nature, have given him high ideals and a broad understanding and tolerance. At thirty, he is a successful young attorney, becoming more and more involved in reform politics.



*Kay*

A dark, striking brunette of twenty-eight, Mrs. Robert Crane {Katherine Norton} is at times wholeheartedly generous toward others, and again utterly selfish in her desire for happiness. She was a successful young business woman before her marriage, but felt she had realized her fondest dream when she became a wife and home-maker.



*Bill Taylor*

A dreamer, forced into business by his wealthy father, Bill Taylor approached closest to happiness in working with Eileen on her “Magic Lamp” radio program, sponsored by his father’s company. When Eileen made it plain that her feeling for him was not deep enough for marriage, Bill hid himself away on a ranch, to write the book he had always dreamed about.



*Arthur Donley*

Cynical, worldly-wise, this young man is a political reporter on a big city newspaper. A casual friendship with Frances brought him into contact with Bob and Kay. His admiration for Bob is apparently sincere, as is his firm conviction that Bob is headed for trouble because of his leadership of the Civic Reform group. He believes antagonizing ruthless politicians is risky.



*Ralph Martin*

Dark, handsome, with a romantic personality, Ralph Martin has been the only man of the many Fran has known, to command her deep love. Ralph is now a widower, with a small child. His past insincerity towards Frances has made Mother Moran urge her to give him up—to forget him. She has given him up—but it is doubtful that she has forgotten him.



*Henry Matthews*

Cultured, wealthy, Henry Matthews has been a patient and considerate suitor of Fran's for over a year. He, too, is a widower, and has two young children in school. His deep and sincere love for Fran is indicative of his character—solid and substantial. He finds real pleasure in contributing to the happiness of those he admires and cares for.



*Joan Young*

A new friend of Katherine and Bob's, Joan Young has made a deep impression on both of them. A year or so over thirty, she is a lovely brunette of great personal charm. She is the wife of a much older man, and has welcomed the opportunity to work in the Civic Reform organization because it has given her a chance to meet people of her own age, with similar interests.



*Katherine Carter*

The daughter of the head of the Lane Advertising Agency, Katherine is living in Chicago, studying art. She is in her early twenties, and very attractive. For some reason, she and Katherine Crane took an immediate and surprisingly strong liking to each other, each finding in the other's personality some quality that awakened a response in herself.

## A Synopsis of the Story to Date

“Jest a plain American family,” Mother Moran would call the people who make up her household. And that is just about what they are—they, and all their friends whom we have come to know—just average people, going through experiences that almost every one of us goes through at some time in our own lives.

Mary Moran—“Mother Moran” as she is affectionately known—is a widow with three grown-up children. The problems and experiences she has met have given her a warm-hearted understanding and a common-sense philosophy. She has found that modern conditions and modern problems have placed unusual strains on her grown-up children, as they have on all the young men and women of today.

Frances Moran, the elder of two daughters, is a commercial artist, with a background of several years of successful business experience. About three years ago she met and fell in love with Ralph Martin, an executive of the Lane Advertising Agency. At the time, Frances did not know that he was married. When she found out, she broke with him immediately, in spite of her deep love for him. Later on, however, Ralph Martin’s wife died, and for a short period it seemed as though Frances might find happiness with him. Eventually, however, he made it plain to her that he was not considering marriage. Frances, broken-hearted for a time, later seemed to forget, and became very friendly with a man whom the whole family admired greatly, Henry Matthews. He is the wealthy owner of a rug-importing business and is a widower with two children of school age. Quiet and fine, Henry Matthews has loved Frances deeply for over a year. After asking her several times to marry him,



he finally demanded a definite answer from her and when Frances said she was unable to give him such an answer, Henry left for California. Just before Henry left, Ralph Martin again entered Frances' life. What part he is to play in her future, no one knows.

Eileen, Mother Moran's youngest, is gifted with a beautiful voice. During her studies in Italy, it became necessary for her to have a throat operation, which injured her voice, so that a career in opera was no longer possible for her. When she returned home, she was broken-hearted and discouraged, but with the loving encouragement of Mother Moran, Eileen eventually turned to radio, where she has begun to find success. Although she is attractive to men, only one, Bill Taylor, seems to have interested her at all deeply. However, she likes Donald Carter, head of the Lane Advertising Agency's Chicago office. Bill met her when his father's company took over the sponsorship of Eileen's "Magic Lamp" program. Bill Taylor had always been far more interested in writing than in the practical details of his father's business. At the time he first came to Chicago to assist Eileen with the radio program, he was engaged to a girl in New York, but he found in Eileen the one real love of his life. His family were furious because Bill broke his engagement, and they were even more furious when they found that he was deeply in love with Eileen, whom they looked upon as an adventuress. When she told Bill that she could not marry him, he gave up his position with his father's company and established himself on an Arizona ranch with the avowed purpose of finishing the book he had always wanted to write. Whether Eileen's feelings for Bill are deeper than she has said, we do not know, but since that time she has indicated on one or two occasions that she is not quite so sure that a career is to be preferred to marriage and a home.

Terry Moran, hard-working advertising executive, Dorothy, his wife, and their two children, Lucy and little Bobby, have felt the strain of the economic changes that have taken place during the last five years. For a time, it was necessary for them to cut down expenses, and as a result they took the upstairs apartment in the two-flat building which Mother Moran owns. Like every other young family of today, the Terry Morans have had their personal problems, their quarrels and their happiness. Dorothy is very ambitious for Terry's success and for her children. This has occasionally led her to social aspirations with which Terry has not been greatly in sympathy. Mother Moran calls little Lucy, ten years old, a "tomorrow's child." Nevertheless, Lucy has her little problems, even today. For a while she was made unhappy by a natural childlike jealousy over the extra attention paid to her baby brother, Bobby, now two years old, but this feeling soon disappeared.

Katherine {Norton} Crane was left an orphan when a child, and has had an unusual history. She had thought herself to be a distant relative of Mother Moran's during the several years she lived as a member of the Moran household. Then, shortly after she met Bob Crane, she discovered that her true parentage was not what she thought it was, but was in reality a mystery. Katherine refused to marry Bob until this mystery was cleared up. Through investigations by Bob and Judge McCoy, a friend of the family, it finally developed that Katherine's real mother had left her father shortly before Katherine was born, and had died not long afterward, leaving Katherine in the care of her friends, the Nortons. Katherine's father, a Carl Ross, unaware of her birth, had gone to Alaska and disappeared. Later on he was reported to have died in a

blizzard. Bob's efforts to locate Katherine's father carried him finally to the Lane Advertising Agency, in New York, where he talked with Mr. Carter, head of the agency. Later on, Mr. Carter's daughter, Katherine, a sister of Donald Carter, of the Lane Advertising Agency, came to Chicago to study art, and developed an immediate and noticeably close friendship with Katherine Norton. Members of the Moran family often remarked that the two girls looked enough alike to be sisters. In any event, when the mystery surrounding her parentage was apparently cleared away, Katherine gave up her secretarial position and married Bob Crane.

The son of a typical farming family, Bob was ambitious to study law, and came to Chicago, where he completed his legal studies. A year or so later he met Frances, and thus Mother Moran. Because of Bob's interest in reform politics, Mother Moran finally induced him to run as the Community Civic Club's reform candidate for ward alderman, and he was elected. Shortly after Bob and Katherine were married, his investigations into certain angles of political graft made him dangerous to the ring that controlled local politics. Through a series of frame-ups, they almost succeeded in having him disbarred from legal practice, and removed from public office. When he was finally able to clear himself of these false charges, Bob, completely disgusted with political life, resigned from his position as alderman. He and Katherine then decided to move to a small town where life would move more slowly and easily—more in keeping with their own temperaments and desires. Just at this time his father's farm home was completely destroyed by fire, and the tremendous financial burden which this accident threw on Bob forced Katherine and him to give up their plans to move to Arcadia. Bob had also undertaken the responsibility of financing the college

education of his brother Dick, who finally decided, after several upsetting experiences, that he did want an education very much.

Lately we have come to know Adam Bridges, a retired farmer who has taken quite an interest in Aunt Carrie, Mother Moran's sister. Both middle-aged, they often find themselves at temperamental swordpoints with each other, but their friendship seems to be growing, none the less.

In recent months, through the influence of a Mr. William Edwards, whom Bob and Kay met while on their honeymoon in Bermuda, Bob is again becoming more and more interested in reform politics. Katherine both fears and resents this intrusion of public life into her home. She is afraid not only for Bob's personal safety, but also fears that his connection with the wealthy and important people backing this reform movement is going to come between Bob and herself. She thinks often of the tragedy of her mother's life, because the separation between her mother and father came about through somewhat similar circumstances.

Katherine's fears for Bob's safety and future, if he re-enters politics, have been increased through her conversations with Arthur Donley, a political reporter on one of the city's big papers. Arthur Donley, a casual acquaintance of Fran's, has come to take more and more of an interest in Bob's political activities. Katherine feels that his warnings as to what may happen to Bob if he continues in reform politics, are sincere; Bob, on the other hand, feels that Donley, for reasons of his own, is simply trying to frighten him away from his work of political reform.

For a time Katherine seemed to make an attempt to assist Bob in his political work by joining the activities of the women's branch of the Civic Reform Party. There she met and became very friendly with a Mrs. Joan Young. Mrs. Young is the charming and gracious wife of a man many years her senior. She has sought escape from a very unpleasant marital situation by her connection with the Civic Reform Party, and has become a great admirer of the work Bob is attempting to do in governmental reform.

These people, and others, with their experiences, problems, sorrows and joys, all seem somehow to revolve around the unassuming person of Mother Moran. When she has been asked for counsel and advice, she has ventured a bit of her own common-sense thinking, or some of the wise philosophy she has gained in her voyage through the none-too-quiet seas of her own life.

Perhaps without realizing it, these people who know her have come to look upon Mother Moran as a steady rock of understanding love and encouragement, always ready, always there.

And when "Today's Children" do think of all Mother Moran means to them, their hearts and minds are filled with respect, admiration, and deep love.

What the future will bring into their lives, no one knows. How will Eileen settle the age-old problem of career versus marriage? Will Fran marry Henry Matthews or will her renewed interest in Ralph Martin lead to further complications? Will Bob make a

success in politics or is he merely headed for more trouble, and just what *does* Kay think of the whole business? Listen—and find out.

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### MOTHER MORAN'S GOLDEN RULES FOR PARENTS

If you can be rememberin' that your children are not somethin' that jest belongs to you, but that they are individuals—

If you can be rememberin' every time you get out of patience with your children, that many of the mistakes they're makin', you made when you were their age—

If you can be rememberin' that by your actions you can be an example that will be better than preachin' or fault-findin'—

If you can be rememberin' to be teachin' your children to be standin' on their own two feet, and to be workin' out their own problems—

If you can be rememberin' to try to be a guide to your children, as they travel down the pathway of life, rather than bein' a stumblin' stone—

If you can be rememberin' that your children have the right to be worshipin' you, and that you must be worthy of their worship—

If you can be rememberin' that it is not only with your heart that you must be lovin' 'em, but also with your mind, so that you can be lovin' 'em wisely—

If you can be rememberin' that the respect and love of your children is somethin' that you can't ask for without earnin'—



If you can be rememberin' to make your home a real home, not only where you can find happiness, but where your children and their friends can find happiness—

If you can be rememberin' to help your children to know the worth of Kindness, of Truth, and of Friendship—

Then you will have earned the right to be called mother or father.

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### LUCY'S GOLDEN KEYS

*Dot:* Lucy, darling—

*Lucy:* Yes, Mother.

*Dot:* Haven't you any homework tonight?

*Lucy:* Sure I have.

*Dot:* Don't you think you'd better get it done before you go to bed?

*Lucy:* But Mother, I am doing my homework.

*Dot:* Well, it doesn't look like homework to me.

*Lucy:* Oh, but it is. See? I'm cutting out golden keys. I've got most of them finished. And after I get *them* finished, I've got to make the golden ring.

*Dot:* Why are you making keys and a golden ring?

*Lucy:* It's my homework. {Pause} There—that's the last key I have to cut out. And now I'll cut out the ring. Just a minute, Mother, and I'll explain the whole thing to you.

*Dot:* All right, dear.

*Lucy:* Doesn't this look pretty, though? Look, Mother.

*Dot:* Where did you get the pattern for the keys, darling?

*Lucy:* Well, you see our teacher passed out the golden paper to us this morning, and then she passed out a big cardboard key, and told us to draw six keys on the paper.

*Dot:* Yes.

*Lucy:* And then she gave each one of us a cardboard ring and we drew the cardboard ring on the golden paper. {Pause} There! The ring is finished. Now I'll show you how it works, Mother. This first key has printed on it—see—*Good Morning*. The second one has *Good Night* on it, and this one is *Excuse Me*—and then there's the *Beg-Your-Pardon* key and then there's one here—*I Thank You, Sir*, and the last one is *If You Please*. And look, Mother—on the golden ring it says *Be Ye Kind*.

*Dot:* This certainly is interesting, Lucy. But what does it all mean?

*Lucy:* Well, now look—

*Dot:* Yes.

*Lucy:* I'll make a slit in the golden ring like this—

*Dot:* Yes.

*Lucy:* Now I'll put all the golden keys on the golden ring.

*Dot:* I see.

*Lucy:* Well, there's a poem that goes with them—now listen!

“A bunch of golden keys is mine  
To make each day with gladness shine.  
*Good Morning*—that's the Golden Key  
That unlocks each new day for me.”

*Lucy:* Then I take the *Good Morning* key off the golden ring.

“And when to rest, *Good Night* I say,  
And close the door of each glad day.”

And off comes the *Good-Night* key.

“When at the table, *If You Please*,  
I take from off my bunch of keys.”

See, here it is.

“*Excuse Me—Beg Your Pardon*, too,  
When by mistake some harm I do.”

(PAUSE)

*Lucy:* "Hearts, like doors, will ope with ease,  
Through very, very little keys,  
And don't forget that two are these,  
*I Thank You, Sir, and If You Please.*"

See? They're the last two keys. And then comes—  
"Upon a golden ring these keys I bind,  
This is its motto—'*Be Ye Kind*'."

See? That's written on the golden ring.

*Dot:* Why, Lucy—that's lovely.

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### BOB AND KAY'S RECIPE FOR A HAPPY MARRIED LIFE

A cake to bake, and a floor to sweep,  
And a tired little child to sing to sleep.  
What does a woman want but this—  
A man, a home and a child to kiss.

A cake you bake, and a home so neat,  
A wife and a child at the door to meet.  
What can a man want more than this—  
A wife and a home and a child to kiss.

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### LUCY'S BEDTIME PRAYER

Before in sleep I close my eyes,  
To Thee, oh God, my thoughts arise.  
I thank Thee for Thy blessings all  
Which come to us, Thy children small.  
Oh, keep me safe throughout the night  
That I may see the morning light.

## OTHER POEMS RECITED BY LUCY

Let us give thanks to those who sow  
The grain and fruit that make us grow.  
Thanks for the sun, the rain, the snow—  
Thanks for the coming of the Fall.  
Thanks unto God, Who gives us all.

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Oh, Father, up there in the skies,  
Hear me on this Thanksgiving Day—  
And please read in my little heart  
The “Thank you’s” I forgot to say.  
For it takes one little boy or girl  
Two hands to work or play,  
But just one loving little heart  
To make Thanksgiving Day.

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## EILEEN’S TRIBUTE TO HER MOTHER

The noblest thoughts my soul can claim,  
The holiest words my lips can frame—  
Unworthy are to praise the name  
More sacred than all other.

An infant, when her love first came,  
A woman, I find it just the same.  
Reverently I breathe her name—  
The blessed name of mother.



# LOUIS ROEN

*Your Announcer*

*on*

## "TODAY'S CHILDREN"

"'Today's Children' has come to you as a presentation of the Pillsbury Flour Mills Company." When you hear the deep, pleasant voice of Mr. Roen giving you this statement at the conclusion of each "Today's Children" program, do you realize all that these words imply?

It is your loyal patronage that makes it possible for us to bring you this delightful program every morning except Satur-

day and Sunday. We wish to take this opportunity to thank each and every one of you—not only for your interest in Mother Moran and her "Today's Children," but also for your support as expressed in your daily purchases of Pillsbury's products. We hope that we may merit your continued support, so that we may be able to keep on bringing "Today's Children" into your homes.

**PILLSBURY FLOUR MILLS COMPANY, MINNEAPOLIS, MINNESOTA**

"Today's Children"—every morning except Saturday and Sunday over N. B. C. stations. Mary Ellis Ames in "Cooking Close-ups" each Wednesday and Friday morning over Columbia stations. See your local newspaper for the time of these broadcasts.



