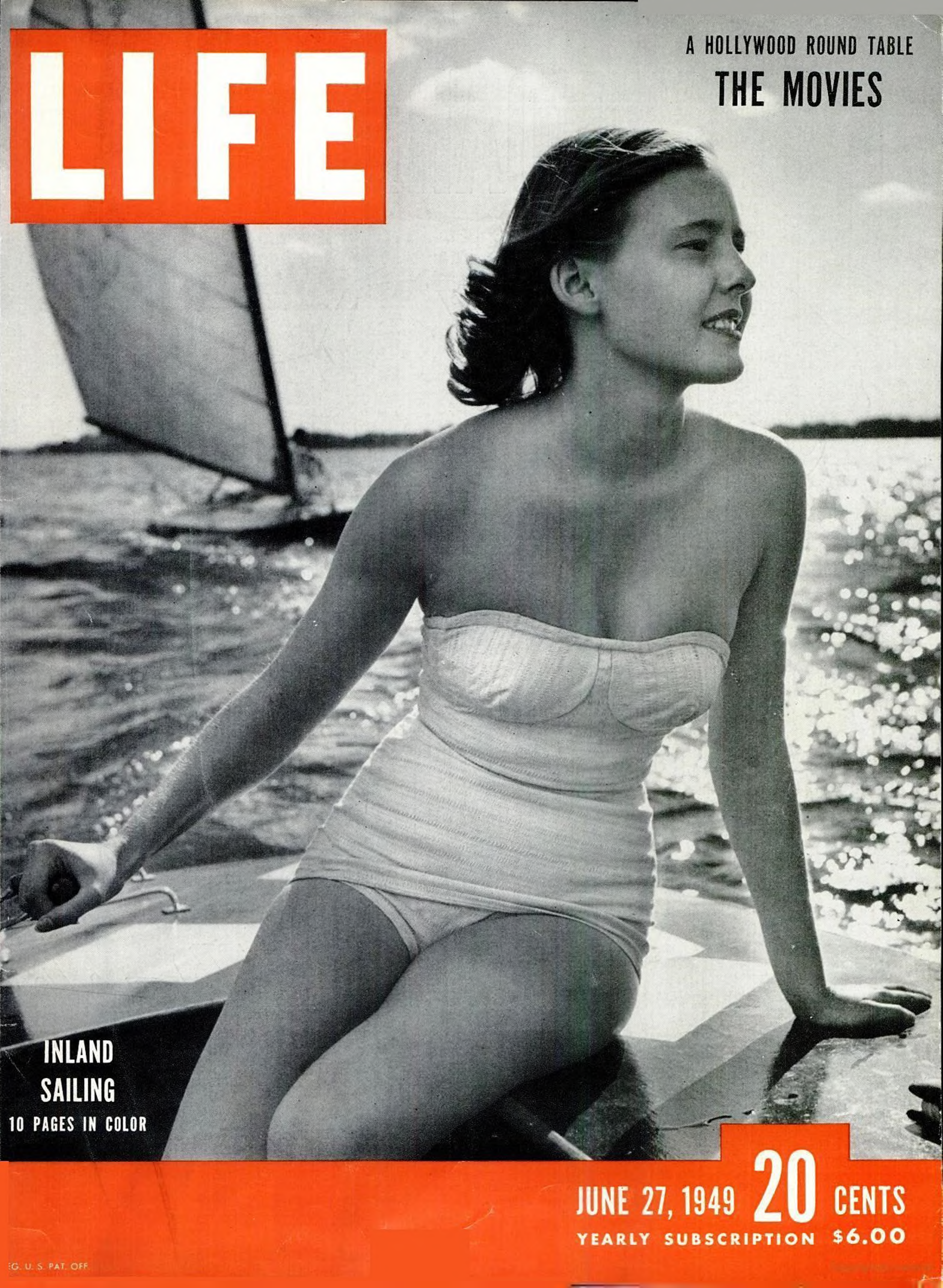


LIFE

A HOLLYWOOD ROUND TABLE
THE MOVIES



**INLAND
SAILING**

10 PAGES IN COLOR

JUNE 27, 1949 **20** CENTS

YEARLY SUBSCRIPTION \$6.00

WE DARE YOU



TO DRIVE IT!

**World's first cars with Girder-built Unitized Body and Frame
...Airliner-styled interiors...
Cockpit Control... Uniscope...
Matched Coil Springs on all
Four Wheels... Twin Beds...
Uniflo-Jet Carburetion.**

Before you make up your mind on any new car, drive a Nash Airflyte.

—and compare it with any car you know at any price.

Which new car is one sweet sweep of racing curve—streamlined *all* the way, even to enclosed wheels front and rear?

It's Nash—it's Airflyte!

Which new car is 9½ feet long inside—has amazing new Twin Beds—has most head-room, leg-room and road clearance for its low height? It's Nash—it's Airflyte!

Which new car has the *undivided* curved windshield on *all* models . . . and the safety of Cockpit Control and the Uniscope . . . and Weather Eye Conditioned Air?

It's Nash—it's Airflyte!

Which new car is Girder-built, as a unit, with frame and body welded into one super-strong safe structure?

It's Nash—it's Airflyte!

Which new car has Uniflo-Jet carburetion—and goes over 500 miles between gas stops, at average highway speed?

It's a Nash "600" Airflyte!

Yes—we dare you to drive it, and find its equal—for dazzling power and silken smoothness . . . for anchored safety on curves . . . for the ride that only coil springing on all four wheels can give!

Before the summer's one day older, drive an Airflyte—and discover how much more your money buys in Nash. It's in two series at your Nash dealer's now—the Nash "600" and Nash Ambassador.

Nash
Airflyte

GREAT CARS SINCE 1902

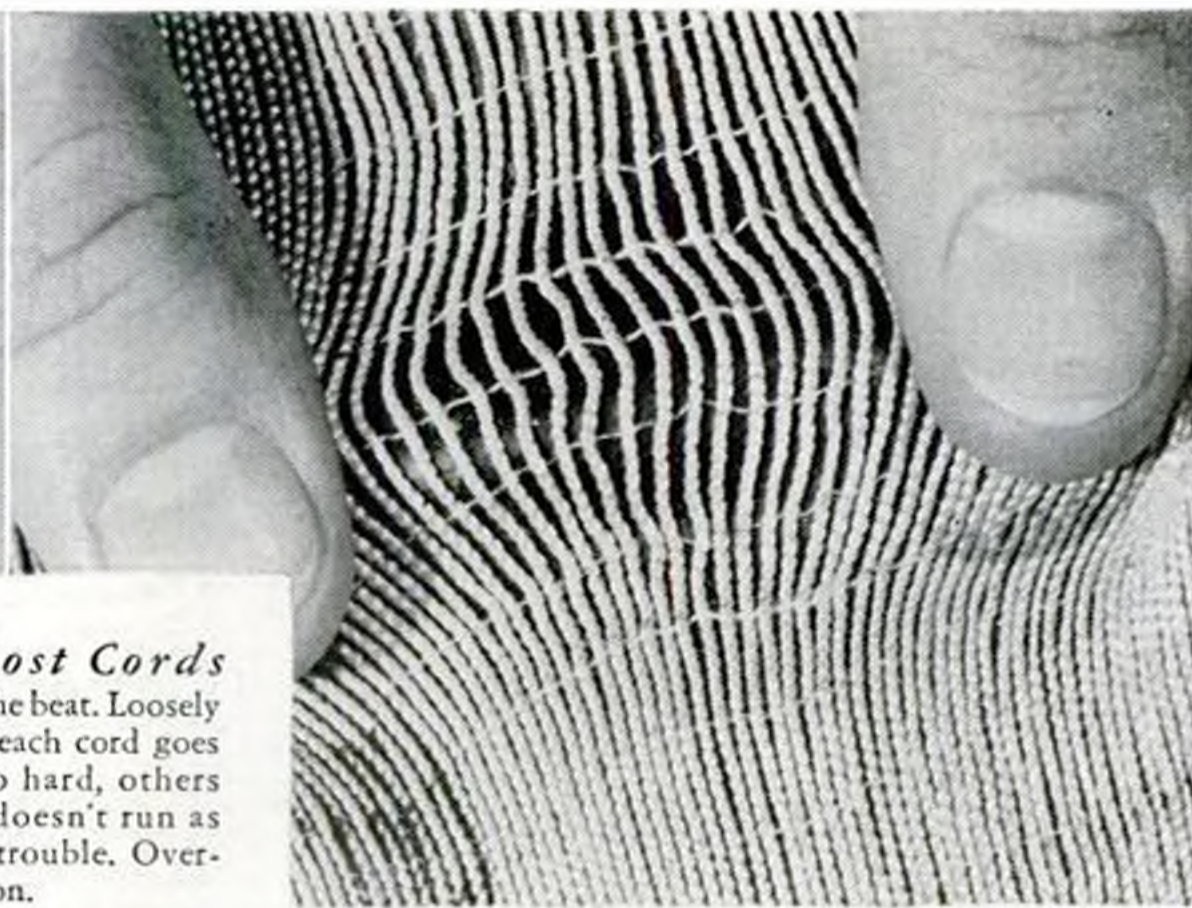
Nash Motors, Division Nash-Kelvinator Corporation, Detroit, Michigan

New B.F. Goodrich "Rythm Ride"

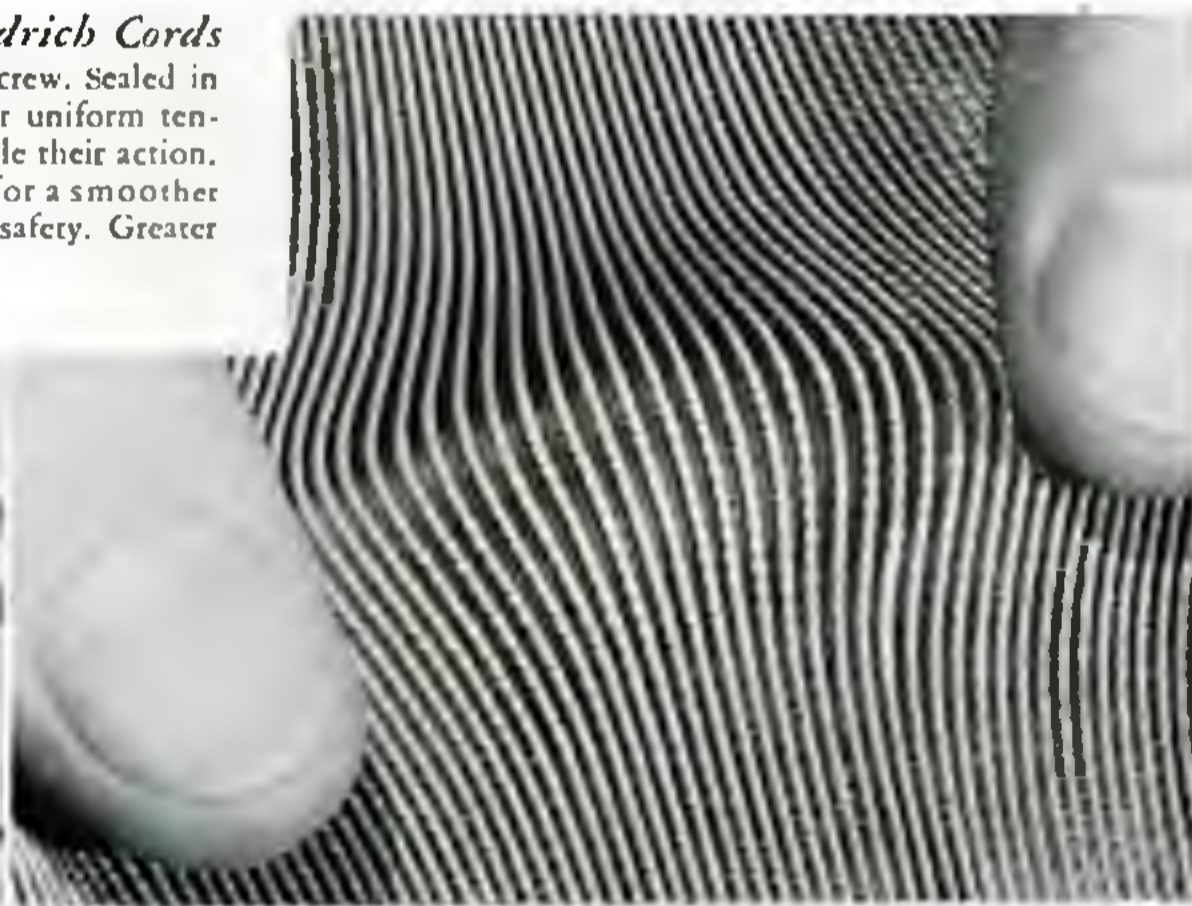
GIVES YOU GREATER COMFORT, SAFETY, MILEAGE



OUT OF RYTHM: *Most Cords* are like a racing crew that's off the beat. Loosely held together by cross threads, each cord goes its own way. Some work too hard, others are "slackers". Result: Tire doesn't run as smoothly. Weak spots invite trouble. Overstrained cords wear out too soon.



IN RYTHM: *B. F. Goodrich Cords* work in rythm like a precision crew. Sealed in live rubber, evenly spaced, under uniform tension. No cross threads to shackle their action. Result: Greater cushioning for a smoother ride. Greater strength for more safety. Greater uniformity for more miles.



"RYTHMIC-FLEXING CORDS" MAKE THE DIFFERENCE

Heart of any tire is its cords that flex as you ride. And the new B. F. Goodrich Silvertown tire has a cord construction that's utterly *different*—with every cord *flexing in rythm* to give you a "Rythm Ride" with more comfort, safety, miles!

In most tires, cords are "hobbled" by cross-threads. Some cords are too tight, overstrained, wear out too soon. Others are too loose, "slackers", do no work at all. With this out-of-step action, the tire doesn't run as smoothly. And where cord meets thread, there's a strain point that could cause trouble.

GREATER COMFORT In new B. F. Goodrich tires, cords flex *in rythm* because each one flexes freely. No shackling cross threads! Each cord is perfectly spaced, under just the right

Only B. F. Goodrich gives you "rythmic-flexing cords" in every tire for every purpose

tension, sealed in place in live rubber. Each cord in step works with its neighbors in perfect unison.

EXTRA SAFETY Because the BFG tire body is a "live" flexible cushion between you and the road, you get more comfort. Because it takes the road shocks and flexes back for more, it's stronger, bruises less easily, resists blowouts better, gives you more safety and mileage.

MORE MILEAGE Here is a basic difference in tires—a difference your B. F. Goodrich dealer can *show* you. Make it a point to stop in next time you're near.

COLD RUBBER ADDED! *Pioneered by B. F. Goodrich in 1941—the new longer-mileage cold rubber is now being added to all BFG passenger tire treads.*





PROOF no one can

The

11 MILLION

th

**LOCKER-TOP
FREEZER**

Holds 70 lbs. of
frozen food!

**COLD-WALL
COMPARTMENT**

Foods stay fresher
days longer —
uncovered!

FRIGIDAIRE COLD-WALL IMPERIAL

Food compartment is cooled through the walls, providing moist cold refrigeration. This Cold-Wall principle, invented by Frigidaire, was first introduced in 1939.

GET THESE FAMOUS "FIRSTS" IN FRIGIDAIRE!



Check this list of great features
you'll find in Frigidaire Refrigerators!
All were first in Frigidaire!

Automatic Cold Control — the "brain" that maintains desired temperatures without attention.

Meter-Miser — the "heart" of your refrigerator — precision-built, trouble-free — means low operating cost and long, dependable life. Only Frigidaire has it!

Hydrator — fully refrigerated storage for keeping fruits, vegetables fresher in super-moist cold!

Quickube Ice Trays — they're double-easy — the press of a handle releases the tray — ice cubes pop out when you lift lever. Only Frigidaire has them!

Cold-Wall Compartment — cooling coils are right in walls. Cold, still air keeps *uncovered* foods fresh longer. No defrosting needed. Frigidaire invented it!

Freon — safest refrigerant known to man, developed by Frigidaire and General Motors.

One-Piece Steel Cabinet — rigid, firm construction, no twisting or sagging.

Lifetime Porcelain Exterior — finest of all finishes. Doesn't age or discolor — grease-proof, stain-proof, alcohol-proof, burn-proof.

One-Piece Food Compartment — all-porcelain, all corners rounded, easy to keep clean.

Stainless Porcelain in Food Compartment — accidental spills of acid foods won't harm or stain porcelain.

One-piece, solid brass Super Freezer — provides faster freezing.

One-Piece Pressed Solid Aluminum Shelves — they're strong, beautiful, will never rust!

Meet the 11 millionth Frigidaire! It's the most beautiful, most usable Frigidaire ever built — the stunning leader of a great Frigidaire line — a two-door combination refrigerator and home freezer of the most modern type. Locker-Top Freezer pro-

vides near-zero temperatures for freezing foods, storing frozen foods and making plenty of ice cubes. Cold-Wall compartment keeps food vitamin-fresh for days and days without covers of any kind — needs no defrosting at all!



Match or Challenge!

FRIGIDAIRE



PROOF that more people find more features, more value
in **AMERICA'S No. 1 REFRIGERATOR!**

Yes, 11 million refrigerating units built by Frigidaire! Think of all that experience being built right into a new refrigerator for you! And it's experience only Frigidaire can give you. It is proof—11 million times over—that more people have found in Frigidaire the features that count.

You get the dependability of the famous current-saving Meter-Miser—beauty inside and out—safe cold from top to bottom—more room—long-lasting econo-

my—more of everything you want! No wonder Frigidaire is America's No. 1 Refrigerator—it's America's No. 1 value!

See the new Frigidaire Refrigerators today at your Frigidaire Dealer's. See why more Frigidaire Refrigerators serve in more homes than any other make—why nearly 3 million have been built since the war. See proof that Frigidaire is your best buy! Buy on proof, not claims—and you'll buy a Frigidaire!



CHOOSE FROM AMERICA'S BIGGEST LINE OF REFRIGERATORS!
3 TYPES—14 MODELS



Count on Frigidaire for the refrigerator that exactly fits your needs—in style, in size, in price! See all 3 types—the thrifty Master, the feature-packed De Luxe with its full-width Super-Freezer, and the beautiful two-door Cold-Wall Imperial—finest refrigerator of its kind. 14 models in all

—all give you more food storage space in less kitchen space! Every one gives you all the great, basic Frigidaire advantages—the result of experience that is unsurpassed. And now—Frigidaire is first again in offering you the famous Frigidaire Lifetime Porcelain exterior finish.

MEET THE METER-MISER

Simplest cold-making mechanism ever built! Only Frigidaire has it!

Here's the new Frigidaire Meter-Miser—the "heart" of every new Frigidaire Refrigerator. Look at how compact, how simple it is! Far more powerful than before—yet still uses just a trickle of current! Precision-built like a fine watch—sealed in

steel, oiled for life. Has no belts or pulleys, runs quiet, trouble-free. The Meter-Miser provides safe cold from top to bottom even in hottest weather—and remember—it's the temperature that counts. Only Frigidaire has the Meter-Miser!



Who is she?

So alive...every inch of her!
Skin clear as a summer sky...so soft,
so fresh...delicious! Who is she?

You know...it could be you...you
with the DuBarry beauty secrets that
hold the key to so much summer
loveliness. At bedtime and after
every exposure to summer's sun and
wind... DuBarry Cleansing Cream for
Dry Skin...so light, so fluffy,
it is particularly comforting to dry,
sensitive skins... with a specially
light lubricant that softens as it
cleanses away every tiny particle of
summer dust and grime, leaving your
face clean, clean!

And then always a quick follow-
through with refreshing, tingling,
cooling DuBarry Skin Freshener to
dissolve any lingering trace of
clinging facial oils. Mildly
astringent, non-drying, to help stim-
ulate your skin into glowing young
loveliness.

Make this simple one-two ritual
part of your daily beauty routine
and who knows... you may be the one
to make men whisper "Who is she?"

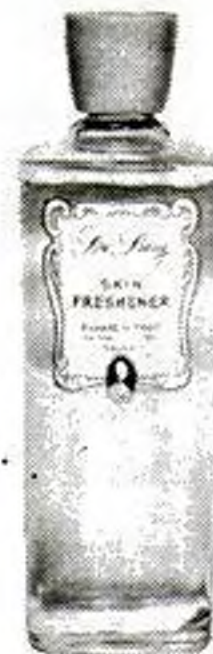
DuBarry Cleansing Cream for Dry Skin and
Skin Freshener, each \$1.00 (plus tax).

DuBarry

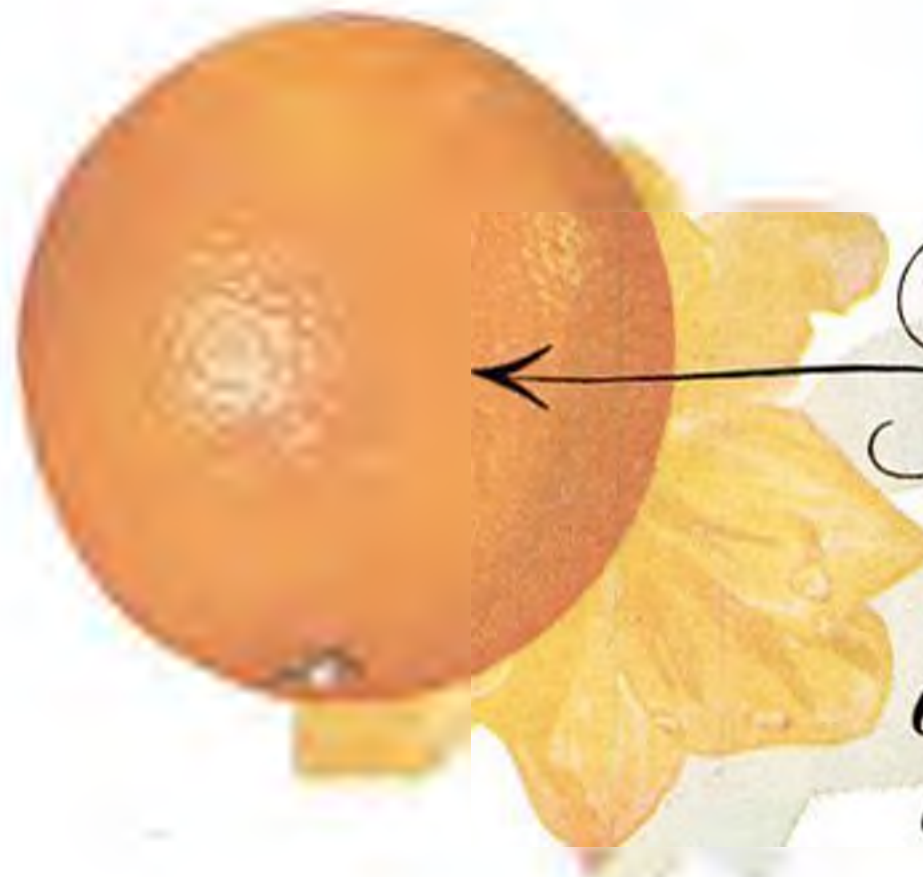
BEAUTY PREPARATIONS BY

Richard Hudnut

Makers of the Richard Hudnut Home Permanent



*"Who is she?" She's adorable
Eunice Sherman. She keeps her
beauty ever fresh by using
DuBarry Cleansing Cream for
Dry Skin and Skin Freshener.
So can you! Ask the authorized
DuBarry dealer in your community
for DuBarry Beauty Preparations
right for your skin.*



Here's the only package of fresh* orange juice

It gives you all the flavor... all the health

As breakfast goes, so goes the day!

You can work wonders for your family if you get them off to a sunny start each morning.

And there's nothing better to perk up sleepy appetites and brighten the morning than *fresh* orange juice.

That means orange juice squeezed

fresh from the fruit . . . pure and untouched . . . with all its bracing fragrance and glorious flavor. All its vitamins, too, sealed tight in nature's most perfect "package."

Give your family the sunny start they deserve with sparkling, delicious, *fresh* orange juice every morning. Try

it. See for yourself what a wonderful difference it makes.

Remember: Only the best oranges are shipped *fresh*. Several good, dependable grades, topped by the famous brand Sunkist, are shipped to you tree ripe—all from the same California and Arizona groves.

California Oranges

Sunkist

BEST FOR JUICE

—and Every use!



**Fresh as a dew-sprinkled tulip in early-morning sunshine.*



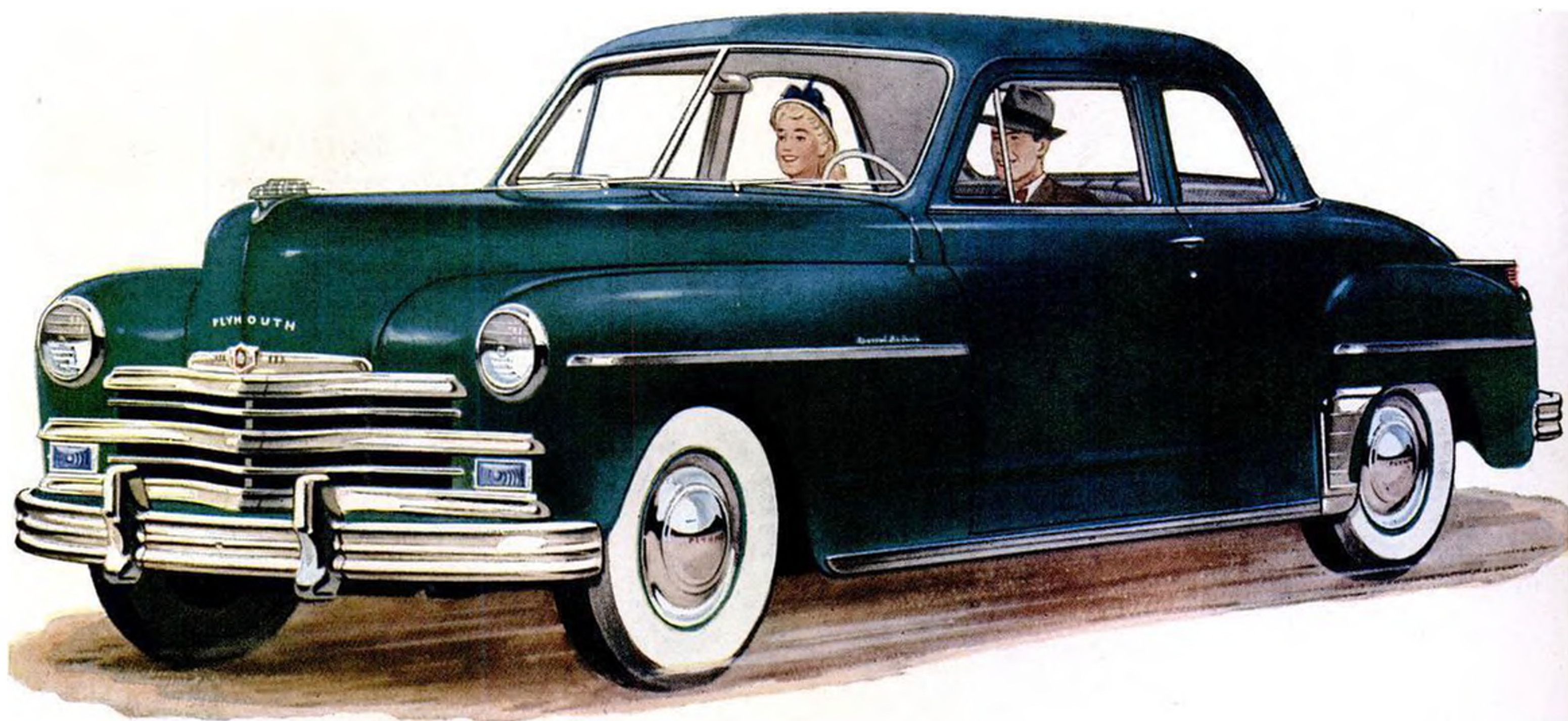
BEST VALUE—SMALL ORANGES!

Juicy small oranges, just as sweet and tasty as the larger ones, give you more juice for your money—as these coin pictures show. Wonderful for snacks, salads, desserts, too. Buy some today.

This One



S6ZL-H35-B5J2



Shows up best in a show down

Compare—and then choose. That's all Plymouth asks. And comparison is easy—at your nearby Plymouth dealer's is the New Plymouth Quality Chart. It itemizes 22 expensive features found in high-priced cars—shows how Plymouth far exceeds both low-priced cars #2 and #3 in number of such features. Comparison on the road is easy, too. Ride in all three cars—be critical as you judge. Plymouth will be satisfied to stand by your decision!

NUMBER OF QUALITY FEATURES

Most high-priced cars have	22
Low-priced Plymouth has	21
Low-priced car #2 has	13
Low-priced car #3 has	4

The car that likes to be compared! **New PLYMOUTH**



PLYMOUTH Division of CHRYSLER CORPORATION, Detroit 31, Michigan



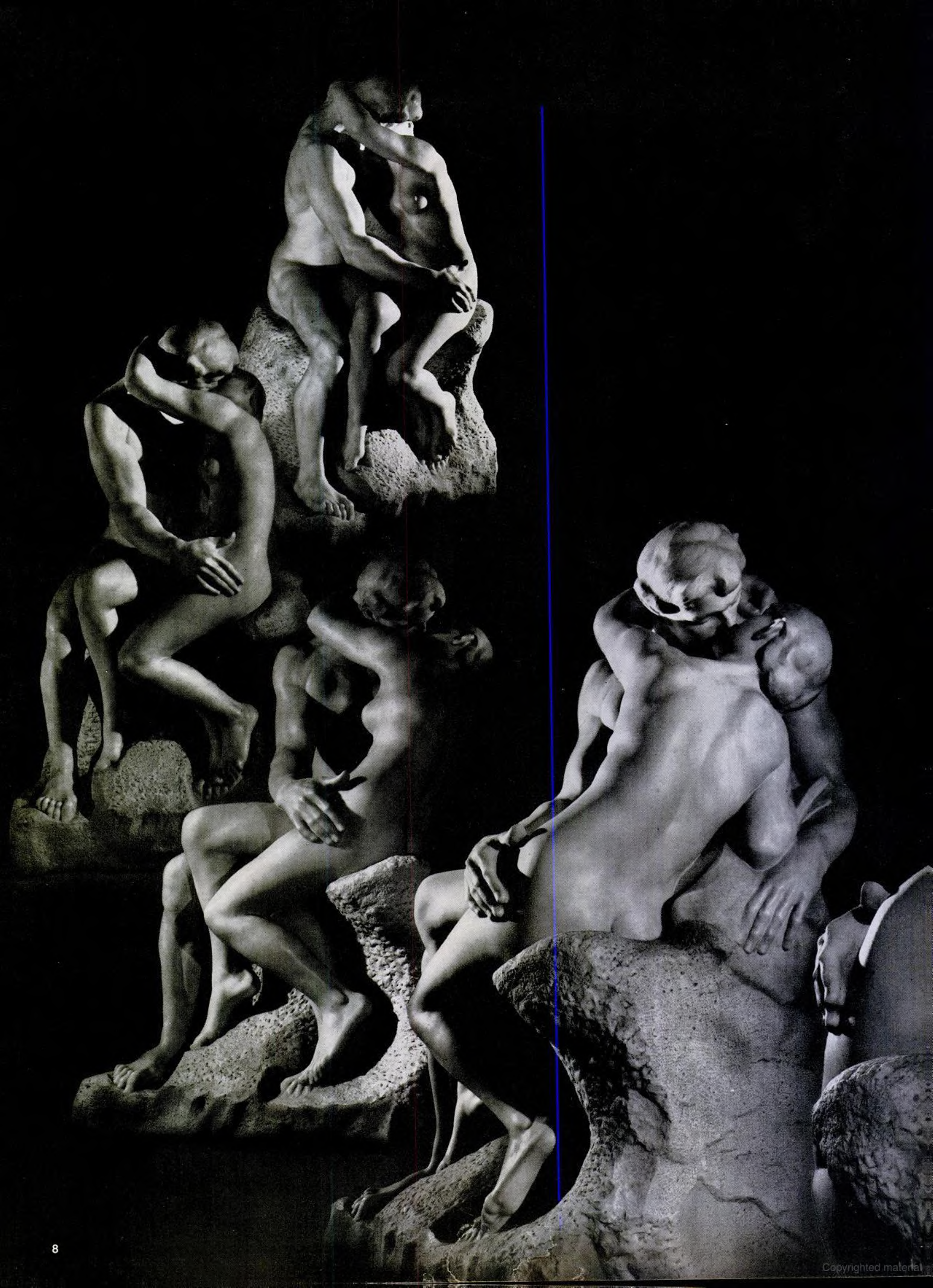
THE KISS, as photographed from above by Bernard Hoffman, shows the heads of embracing figures from an angle never seen by museum visitors.

THE KISS

by RODIN

Photographs make a famous statue come to life

One of the most difficult problems in modern photography is to reproduce on a two-dimensional surface the deep, three-dimensional and infinitely subtle forms of a piece of sculpture. The pictures appearing on this and the following two pages represent a striking and original attempt by Photographer Bernard Hoffman to find a solution to the problem. Hoffman chose as his subject the marble vision of *The Kiss*, which is one of the most famous statues ever completed by François-Auguste-René Rodin, great French sculptor of the 19th Century. Working from a full-size (6 feet) replica carved from Carrara marble, which stands in Philadelphia's Rodin Museum, Hoffman photographed it from many angles and then synthesized the various views into a single composition. The result, shown on pages 8 and 9, reveals the full inspiring depth of the statue and conveys the same impression that would be given a museum visitor walking around it and closely examining its intricate and masterful details of modeling.





Only a Goon Would Waste a Moon!



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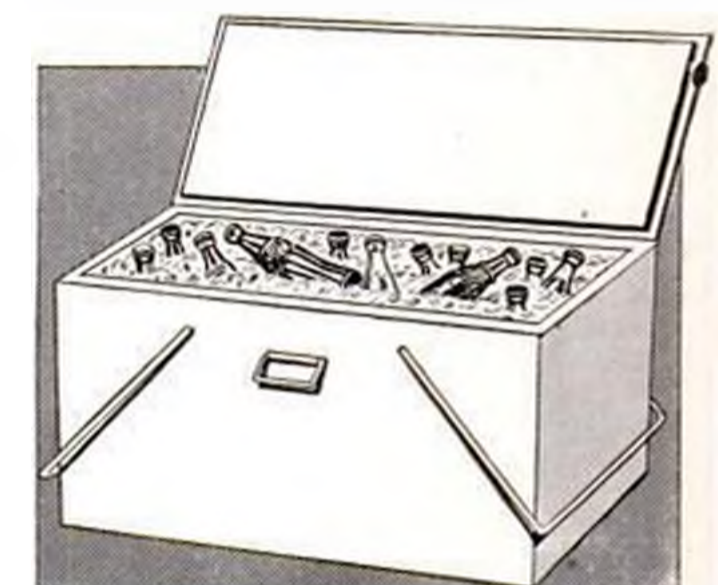
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4th OF JULY PICNIC?



Be sure to take along plenty of genuine ice to chill the drinks and keep foods crisp and delicious.

You'll find a portable ice chest like this mighty handy. Inexpensive, too! Ask your Ice Company about it.



USE PLENTY OF Genuine* ICE

*"Genuine ice" is the pure, crystal-clear, taste-free, hard-frozen, slow-melting kind supplied exclusively by your local Ice Company. Call on them for genuine ice for every cooling need.

NATIONAL ASSOCIATION OF ICE INDUSTRIES
1706 L Street, N. W., Washington 6, D. C.

"They told me I was in a Rut"



"When my children announced at breakfast that I—a modern mother—was in a rut, I was flabbergasted. Then I discovered Post-Tens and got wise to what they were driving at. Now my changeable children can switch from one delicious cereal to another every morning . . . treat themselves to a different cereal favorite every day in the week. And my husband always has his two particular favorites—keep-fit Bran Flakes and crispy Grape-Nuts—within easy reach. What's more, Post-Tens taught us about Post Toasties—the *better* corn flakes!"



7 CEREAL FAVORITES
10 INDIVIDUAL PACKAGES

- | | |
|--------------------------|-----------------|
| 3 Post Toasties | 1 Grape-Nuts |
| 2 Grape-Nuts Flakes | 1 Raisin Bran |
| 1 40% Bran Flakes | 1 Rice Toasties |
| 1 Nabisco Shredded Wheat | |

There's a world of DIFFERENCE in corn flakes!

POST TOASTIES leads 'em all!
...so fresh...so crisp...so grand!

POST-TOASTING makes the difference!



TASTE TESTS across the country show time after time that there's a real difference in corn flakes. These tests also show that more and more people prefer delicious Post Toasties to any other corn flakes. That's the difference *Post-Toasting* makes!

POST-TOASTING is that special process that toasts sweet golden corn right up to its absolute peak of goodness. Then the new *Trip-L-Wrap* "Keep-Fresh" package keeps those delicate, thinner flakes just the way you like them—so crisp, so grand! So remember . . .

Products of
General Foods

Don't say "Corn Flakes"—Say POST TOASTIES—the BETTER Corn Flakes!

NOW! Mennen Baby Powder with the NEW RATTLE TOP!

Makes
powder time
play
time

It makes a gay, jingling sound!

Watch that little face break into smiles when you shake on Mennen Baby Powder with the new Rattle Top. You'll hold baby's interest completely — no more squirming and fussing during pin-up jobs. Every diaper change is a change for the better, with the new Mennen Rattle Top always handy in the nursery!



Every shake helps protect your baby!

New Mennen Baby Powder is so good for your angel's soft, delicate skin. It's borated for extra protection against diaper rash, urine irritation, bothersome itching and chafing. This snow-white powder is silken-soft... shoos away prickly heat like magic!



FUN FOR BABY

*Shake it! It has
a "Built-in" Rattle!*

Fresh as a sea breeze on baby's skin!

New Mennen Baby Powder feels so cool to baby on hot days. It acts fast to absorb moisture. Dust it on after baths, all over baby. Sprinkle it on diapers, to keep them downy-soft. Flower-fragrant new Mennen Baby Powder makes baby mighty-like-a-rose!



**EXCLUSIVE
WITH
MENNEN!**

Only Mennen Baby Powder has the fascinating new Rattle Top! Get it today!

new
..... Mennen Baby Powder

with the gay Rattle Top!

COPYRIGHT 1964 THE MENNEN COMPANY RATTLE TOP PATENT PENDING

LETTERS TO THE EDITORS

ARTHRITIS

Sirs:

A small ray of light seems to be shining into my very dark (until I read the June 6 issue of LIFE) future.

I have been a victim of rheumatoid arthritis for 15 of my 31 years. Maybe yet I can live a few pain-free years, maybe I won't have to be dependent on anyone.

I at least can dream, can't I?

Why not a nationwide drive to raise funds to speed up this costly process, not sometime, but now?

L. M. SHELTON

La Grande, Ore.

Sirs:

I want to congratulate you on your feature on arthritis. If this intelligently written article does not awaken the public to the immediate need for funds for further research on this dread disease, then nothing will.

EUGENE KAHN SANGER
Chairman

North Texas Chapter
Arthritis-Rheumatism Foundation
Dallas, Texas

Sirs:

I have been suffering from arthritis since last fall and going to a doctor when I can afford it. . . . My fingers are not too deformed yet but are stiff in the joints. I am 37 years old and feel that life would be over if I should become a helpless cripple. I want anyone to know that I am willing to lend myself for any scientific experiment to combat the disease. . . .

HELEN IVESTER

Lomita, Calif.

● The same week that LIFE's story appeared, news of Compound E, which is now called cortisone, proved a sensation among doctors attending the meeting of the International Congress on Rheumatic Diseases. Not only arthritis specialists but researchers in rheumatic fever are greatly excited by cortisone's possibilities.—ED.

ARMY VS. NAVY

SIRS:

LIFE OF JUNE 6 SAYS QUOTE POOR ADMIRAL GALLERY WAS NEARLY EMBARRASSED TO DEATH UNQUOTE. IN 22 YEARS AS A NAVAL AVIATOR IN PEACE AND WAR THAT'S THE CLOSEST BRUSH WITH THE GRIM REAPER I'VE EVER HAD EXCEPT FOR THAT TIME UP IN ICELAND WHEN I FLEW WITH AN AIR FORCE BRIGADIER GENERAL.

D. V. GALLERY

WASHINGTON, D.C.

● LIFE, which had described Admiral Daniel Vincent Gallery's difficulties following publication of his secret report on strategic bombing assignments, is relieved to learn that the report of his near-death was greatly exaggerated.—ED.

Sirs:

According to your article on the B-36, it once flew 4,200 miles and en route dropped 10,000 tons of bombs.

If the B-36 could carry that bomb load I'd cheerfully eat it—from nose to tail—with or without salt.

CPL. D. H. MCKENTLY

● The error, which credited the B-36 with being able to carry 10,000 tons instead of 10,000 pounds of bombs,

was caught early in LIFE's press run. If Reader McKently will send some of his salt, the LIFE researcher who briefly confused tons and pounds will eat his words.—ED.

Sirs:

In your article "The Armed Services Battle It Out" you picture Defense Secretary Johnson being sworn in by Chief Justice Vinson. Two books were shown—one on top of the other. What book rates above the Holy Bible?

JOHN R. PETERSON

Northfield, Minn.



JOHNSON IS SWORN

● None. The top book is the small Bible given Johnson by his mother when he was 10 years old. The bottom book is the large Bible given President Truman by his mother.—ED.

GYPSY'S BOY

Sirs:

O.K. for Gypsy Rose Lee (LIFE, June 6) to brag about her stamina to "climb the slave block once in a while" for \$10,000 a week but is it necessary for her baby son to be a witness to his mother's actions and the cheap burlesque performers?

. . . Her son is just a baby who should be looking with wonderment at the infinite and beautiful things God placed in this world, and should be at his mother's knee chanting in a childish voice, "Now I lay me down to sleep," rather than shouting with raucous ecstasy, "That's my mommy—can your mommy do that?"

MARY L. REINMAN

Dayton, Ohio

● Gypsy's reply: "I would gladly match Erik's manners, his I. Q. and his character with any boy his age who has led a so-called sheltered life. Erik has trouped with me since he was six months old and I would expect to be censured had I left my son in the hands of strangers when I went on tour. It would have been much easier, if I believed in raising a child the easy way, to send him to school. But he is where I believe all children should be—with his mother."—ED.

HINDU THEOLOGY

Sirs:

Congratulations to LIFE and Winthrop Sargeant for his highly intelligent, comprehensive and deeply penetrative approach to the Hindu theology (LIFE, May 30)—which has been so often confusedly presented to the Western mind.

ARTUR RODZINSKI

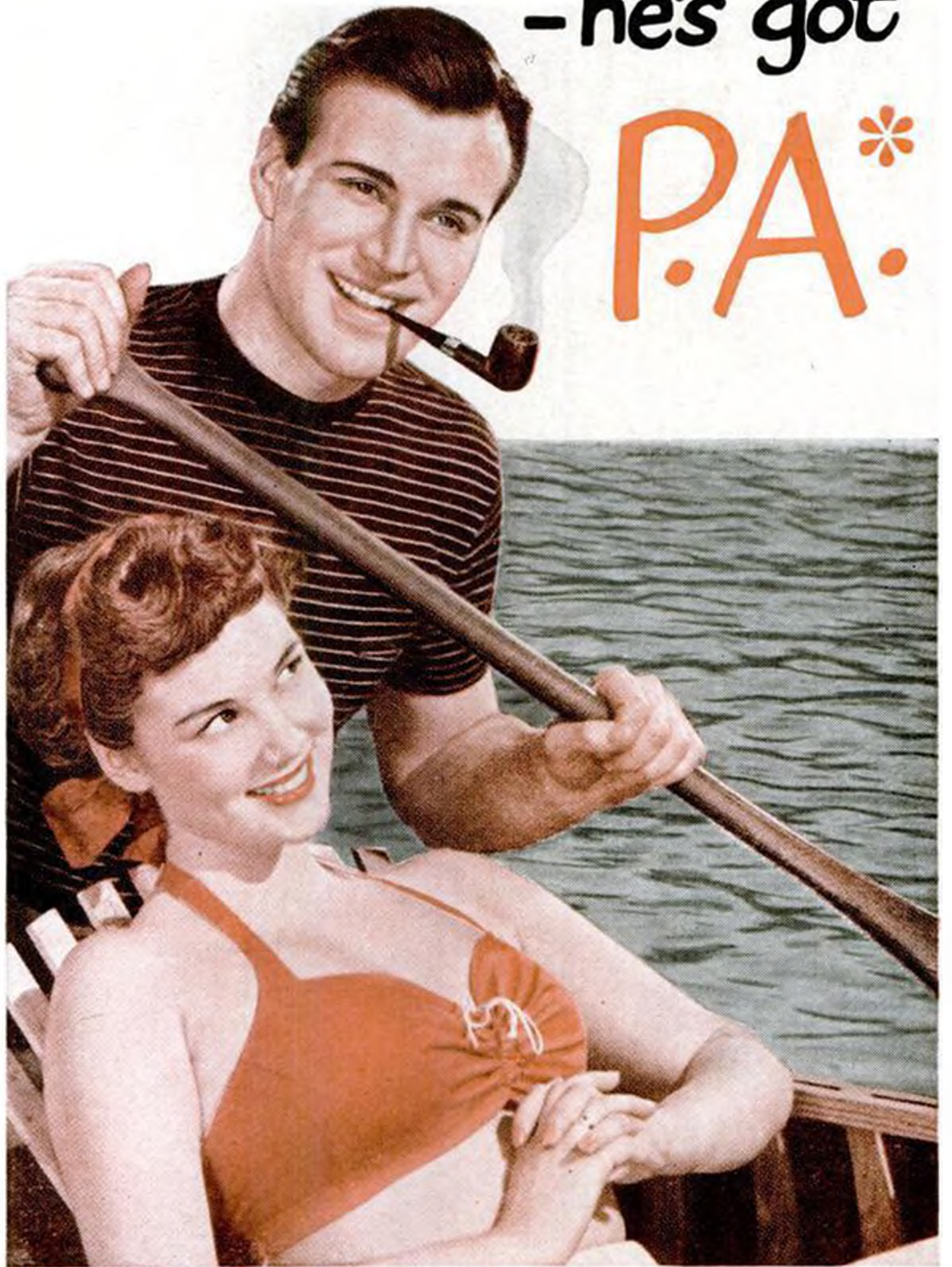
Lake Placid, N.Y.

Sirs:

I have consulted several encyclopedias in reference to the origin of alge-

He's on the right course —he's got

P.A.*

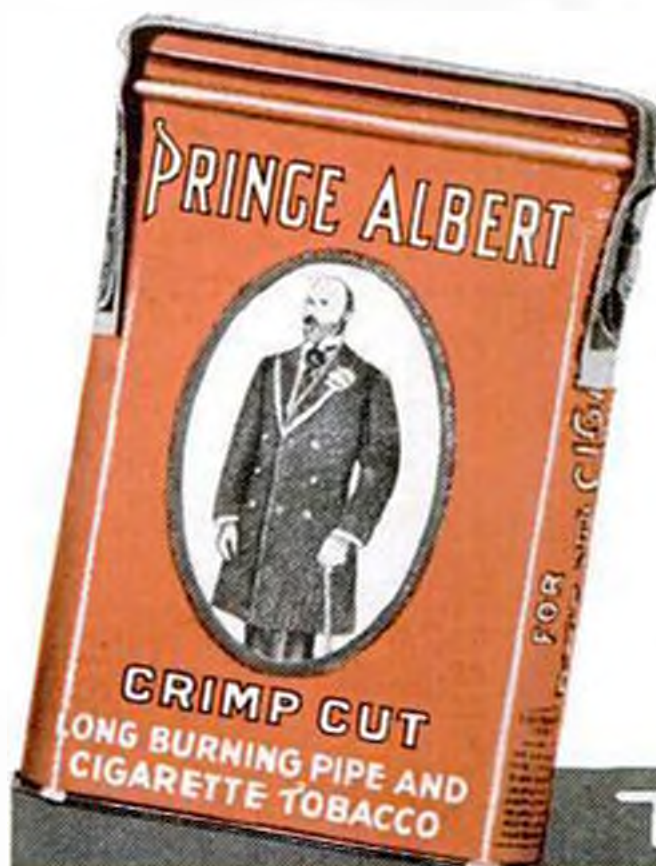


P.A.* means Pipe Appeal
Most any woman will tell you that the man who smokes a pipe has an extra-masculine attractiveness!

P.A.* means Prince Albert

● You'll find you're "on the right course" for real smoking joy when you pack your pipe with Prince Albert—the National Joy Smoke. Choice, crimp cut tobacco . . . mild, rich-tasting! Specially treated to insure against tongue bite! Get P.A.—and see why it's America's largest-selling smoking tobacco!

The NEW HUMIDOR TOP—locks OUT the air—locks IN the freshness and flavor.



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R.J. Reynolds Tobacco Co.
Winston-Salem, N.C.



The National Joy Smoke

CONTINUED ON NEXT PAGE

Guard hair and scalp from
Summer Sun!



Summer's tough on your hair and scalp. Sun and water gang up to leave hair dry, brittle... scalp parched, flaky. That's why you need the extra protection of Vitalis and the "60-Second Workout!" 50 seconds' tingling massage with Vitalis (1) stimulates and refreshes scalp (2) prevents dryness (3) routs flaky dandruff (4) helps check excessive falling hair.



Have handsomer hair for
Summer Fun!



Now look what 10 seconds' combing does for your hair! Neat... set to stay in its handsome place... its good looks protected from sun and water damage. No "patent-leather" shine—Vitalis contains no greasy liquid petrolatum—just pure, natural vegetable oil. Get Vitalis at any drug counter. Get your hair and scalp conditioned for summer!



use the

Vitalis

"60-Second Workout"

Many skin specialists prescribe two of Vitalis' ingredients for dry, flaky scalp. The Vitalis workout stimulates scalp, prevents dryness.



Product of Bristol-Myers

P. S. Your barber knows how to protect hair and scalp from the damaging effects of sun and water. Ask him about Vitalis and the individual, sanitary Sealtube application. Vitalis and Sealtube are Bristol-Myers trade marks

LETTERS TO THE EDITORS

CONTINUED

bra in "Holy Man" by Winthrop Sargeant. They all say that algebra had its beginnings in Egypt and that a Greek produced the first treatise on the subject. Where does Hindu tie in?

GEORGE GAVRELL

Mt. Vernon, N.Y.

Algebraic systems were developed independently and coincidentally by several civilizations. The Hindus developed the most complete one.—ED.

NO BETTOR

Sirs:

Page 129, issue June 6, line six, column one, third word. It would be better if spelled "bettor."

BRIAN ORME

Los Angeles, Calif.

Don't bet on it. Webster does not regard either spelling of the word meaning "one who wagers" as better than the other.—ED.

SHORTS

Sirs:

In the fashion article "Tops for Shorts" (LIFE, June 6), you stated that "one thing every shorts outfit should have is a handsome pair of legs." Why are these hidden on the handsome pair of girls? We'd like to see them.

ANDREW WERNER
CLARENCE POWELL

New Haven, Conn.



THE LEGS

ALY RITES

Sirs:

Being three freshmen at Northwestern University we have become very critical of contemporary literature. During this critical stage, we came across the article concerning the wedding of Aly Khan and Rita Hayworth (LIFE, June 6). The article not only contains an overabundance of trite expressions, but also overemphasized simplicity...

We would like to point out to you a few of the grammatical errors. "Rita and Aly went over to the city hall in Vallauris, France and got married." Our grammatical corrections are: over is a superfluous preposition and the correct auxiliary verb for married is were. The word got is generally confined to vulgate usage. "Rita wore a pretty blue dress a man in Paris named Fath had made up for her." We find the word pretty to be trite and too commonplace to describe such an event. The use of the word up as part of the

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THREE WAYS

For fast help from ordinary headache always take Bromo-Seltzer. It fights headache three ways:

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OTHER MODELS TO \$10

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EVANS CASE CO. ... No. Attleboro, Mass.
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CONTINUED ON PAGE 17



Since telephone operators were boys...

BACK in the early '80's, when central office switchboards were manned by boy operators, Western Electric became the manufacturing unit of the infant Bell Telephone System. This has made sure of a source of good equipment, the kind required to provide dependable and economical telephone service.

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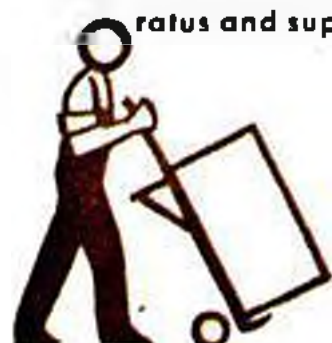
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The small fry go for *Richardson's*
Our Mints are good for kids be-
cause the craving for sweets is
satisfied before over-indulgence.

U-ALL-NO
Richardson's
AFTER DINNER **MINT**



10¢

Thos. D. Richardson Co., Philadelphia 34, U.S.A.

LETTERS TO THE EDITORS

CONTINUED

verb phrase is entirely unnecessary. And if Mr. Fath ever heard himself referred to as "a man in Paris," he would probably have a stroke. Discovering errors too numerous to mention in this letter, we have decided that the best alternative is to send to you a revised copy of this article.

BETTY DYSART
SHARON LINDSAY
JULIE ANDERSON

Evanston, Ill.

● Herewith a sample of the Dysart-Lindsay-Anderson rewrite:

"The well-known movie actress wore a lovely blue dress especially created for her by the Parisian designer, Fath. Long sleeves, full skirt, and a modified plunging neckline were complimented by a large garden hat. . . . The perfumed pool added an extraordinarily different and exotic touch to the already magnificent fete."—ED.

Sirs:

I hope the efforts of the person who covered the marriage of Mr. and Mrs. Khan do not go unsung. The cynical naivety of the article makes it one of the most dryly humorous pieces LIFE has ever printed.

PHILIP MOSES

Montclair, N. J.

'49ERS

Sirs:

As a graduate of Washington University (St. Louis) this year, I found your editorial "The New '49ers" (LIFE, June 6) as accurate a generality as I have ever read, possibly because it de-

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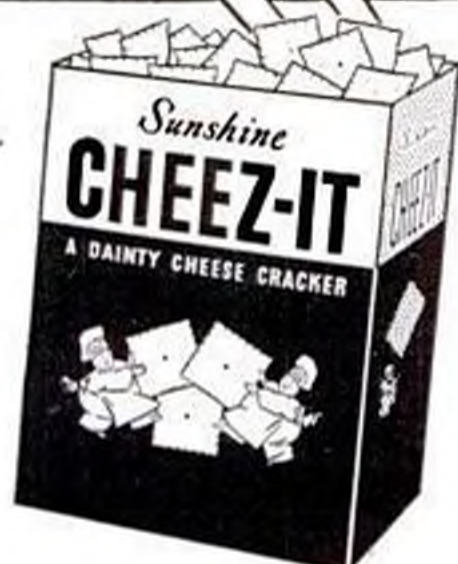
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IN A LONG CIGARETTE

Basil Rathbone says:

May I tell you why you'll like smoking the NEW Fatima?

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The name *Fatima* has stood for the Best in Cigarette Quality for 30 Years.

And now, I say the new *Fatima* is the best of long cigarettes.

It's the long cigarette that I know you'll enjoy as much as I do.

It's MY cigarette.

Basil Rathbone



FIRST QUALITY FOR 30 YEARS!

Smoke all you want!
 ...but why take
TOBACCO MOUTH
 with you?
 [OFF-COLOR BREATH
 OFF-COLOR TEETH]

BEFORE ANY DATE! Use this pure-white tooth paste, with Lusterfoam, that chases tobacco stain and off-color breath.

The most unfortunate thing about "tobacco mouth" is that it becomes part of you so gradually. The only people it gives a "start" to are your friends!

Your friends, your neighbors, your dentist—they all recognize "tobacco mouth" at the drop of a smile. But you, you're never quite sure... unless, of course, you are a regular user of Listerine Tooth Paste. There's a good reason why you can be sure—

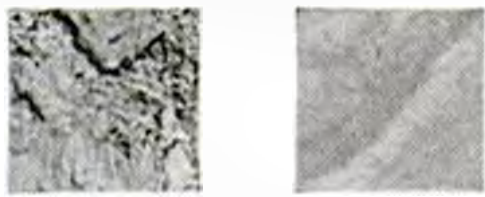
It contains *Lusterfoam*—a special ingredient that actually foams cleaning and polishing agents over your teeth... into the crevices—removes fresh stain before it gets a chance to "set"... whisks away that odor-making tobacco debris!

See for yourself how Listerine

Tooth Paste with *Lusterfoam* freshens your mouth and your breath! Get a tube and make sure that wherever you go—you won't take "tobacco mouth" with you!
 Lambert Pharmacal Co., St. Louis, Mo.

Electron-Microscope shows difference!

Tooth surfaces, magnified 6,300 times, illustrate how new, scientifically perfected cleaning and polishing agents enable Listerine Tooth Paste to heighten tooth brilliance and surface smoothness... attacking a major cause of Tobacco Mouth.



LEFT: Tooth surface polished with ordinary polishing ingredient.
 RIGHT: Surface of same tooth polished with new Listerine Tooth Paste.

TOBACCO MOUTH
 ...give it the "brush-off" with...
LISTERINE TOOTH PASTE
 TASTE THAT WINTER-MINT FLAVOR
 "Feel that *Lusterfoam* work!"

LETTERS TO THE EDITORS

CONTINUED

scribes myself so well. Never was I one to think of myself as average, but your editorial makes me look like any other young graduate. I hope that the fact that I am not as yet employed doesn't hold for too many others. **FORTUNE** claims we do not want to be individual enterprisers, and that the fault is that our fathers have not lectured us sufficiently on this being the land of opportunity. No sir, that is not the reason. The truth is that in our eyes the frontier has closed. No longer are business and the economy of this country expanding. Granted the old companies are getting larger, but each year more and more small businesses are being forced out of the picture. The main staples of American economics such as steel, automobiles and all utilities are becoming monopolized. These will be left to people with large amounts of money, but with taxes so high people will soon lack money to invest; and the government will have to do the job.

In other words we believe the government is drifting towards socialism. Then isn't it just plain common sense for us to want a company that will not be affected? You show that Texas and Oklahoma graduates do not feel this way. Of course not; only in that part of the country is the great U.S. still finding new resources. My class and I are slightly Republican, but that does not mean we are throwbacks to the old rugged individualism of our fathers. We want security, because that is what we fear we cannot find.

WILLIAM B. MILJUS JR.

Clayton, Mo.

"RIJSTTAFEL"

Sirs:

Usually accurate and fair-minded **LIFE** captioned a picture in the "Chaos in Asia" story (June 6) as follows, "The imperial way of life in southeast Asia sometimes reached extremes of luxury, as in this picture of a wealthy Dutch family being served a lavish dinner by eight Indonesian waiters. Today's beleaguered Dutch imperialists would gladly settle for two servants and six Indonesian guests at the table."

As this caption has created erroneous impressions, I would like to point out that the family is eating at a hotel. Indeed, the same waiters pictured are serving countless Indonesian and American visitors. The initials of Hotel des Indes, southeast Asia's best caravanserai, are plainly visible on the waiters' uniforms. I can heartily recommend to my fellow Americans a *rijstafel* (rice table) in the Hotel des Indes, such as the one pictured. But while it is a very delightful experience, it remains a tourist attraction. It is as representative of "imperial" family life in Indonesia as a dinner in the Stork Club is of American family life...

ALBERT BALINK

West Englewood, N.J.

● **LIFE's** thanks to Mr. Balink, nine years a sojourner in southeast Asia, for clearing up a picture caption which, technically accurate, contained an erroneous implication. The Hotel des Indies has a loyal clientele. Twenty-seven other **LIFE** readers recognized its uniforms.—**ED.**

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Ask for "KOOLEEZ" brand in the golden package at better drugstores.

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Check Today's Great Hotpoint Refrigerator Against Any Other Make . . .
For Extra Shelf Space, Extra Convenience Features, Beauty And Value!

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SEE, compare and prove for yourself that inside, outside and from every standpoint, today's brilliant new Hotpoint Refrigerators are truly outstanding!



MORE Storage Capacity. Hotpoint's big 10-cubic-foot refrigerator requires no more room than a prewar '8,' yet it provides 21.4 square feet of adjustable shelving. Here's extra space for more food!

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● Hotpoint's hi-humidity drawers keep fruits and vegetables garden fresh. Glass covers stay in place when drawers are opened—provide shelves for extra storage!

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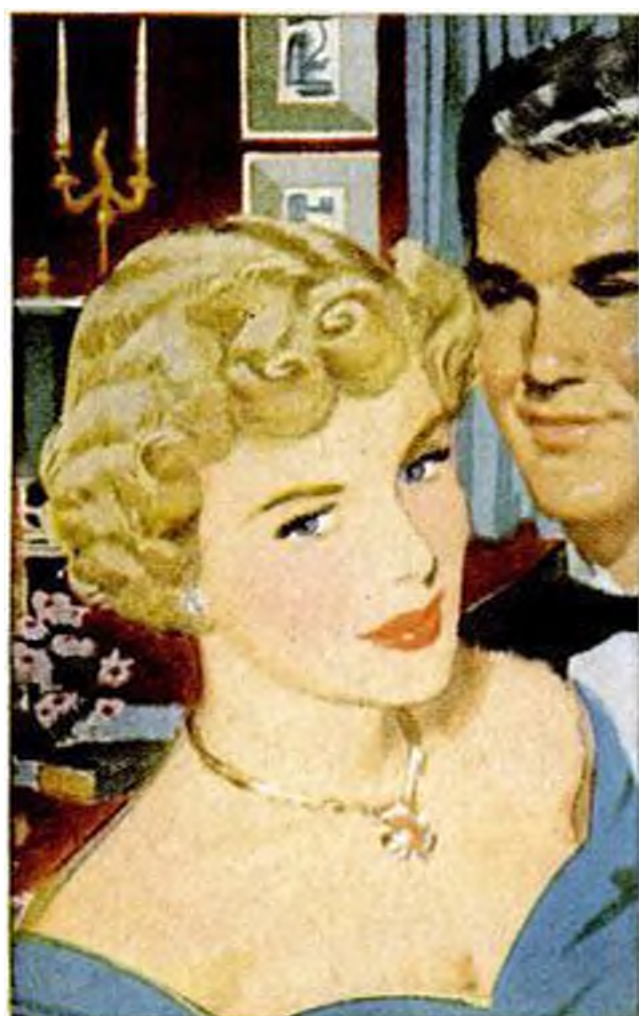
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COMPLETE RAYVE KIT—Everything for a perfect permanent. Includes 60 "easy-wind" plastic curlers, step-by-step directions, and the Dial-a-Wave. **\$2**
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LIFE'S COVER

Arlin Gruenewald, the 18-year-old girl on LIFE's cover, is shown here at the tiller of a Class C inland scow, a smaller version of the fastest one-design sailboat in the world. This picture was taken on Wisconsin's Lake Winnebago, one of the many inland lakes where sailing has enjoyed an enormous growth in popularity during the past few years, as described on pages 54 through 63. Miss Gruenewald, who is the daughter of an Oshkosh lawyer, learned to sail two years ago. Next fall she will be a junior at Sarah Lawrence, studying on an art degree to prepare for a career in interior decorating.

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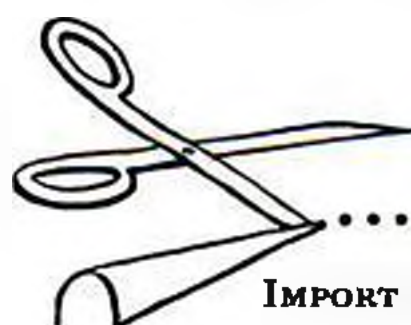
"I'll save hundreds on my car this year," says Anglia owner Frank Jordan, Memphis, Tenn., "with about \$250 saved on gas and upkeep alone, plus the lower initial cost."

"But," he continues, "this Anglia not only meets my practical needs, it's really fun to drive. It slips lightly through traffic, parks without wheel-wrestling. Roomy, even for 6-footers. It's fun, too, seeing folks take particular notice of the 'European look' I'm driving these days!"

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Zone _____ State _____

It's a wonderful world to live in!

Sometimes, doesn't your heart ache with wanting to keep that wonder and innocence in your child's eyes? To protect her from all the troubles of the world—forever?

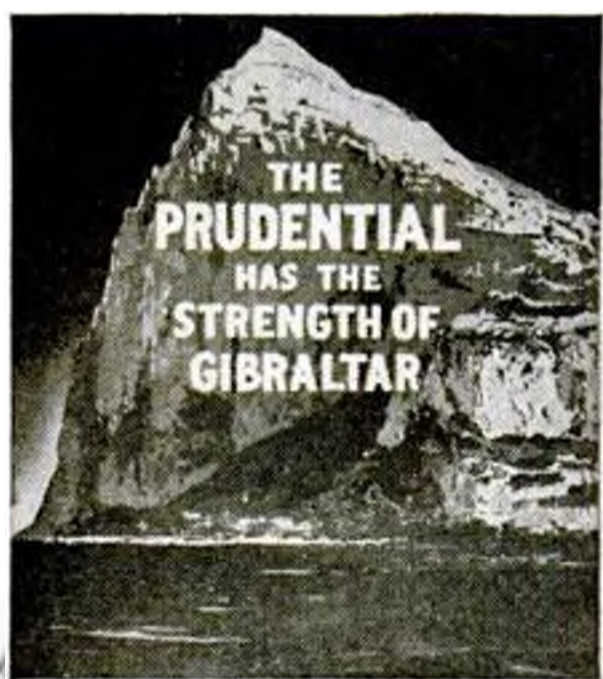
Of course, when you think about it, you wouldn't want your children to grow up protected from everything, even if you could arrange it. They wouldn't be much good as adults. But you are right in wanting to protect them from hardship—from having to drop out of school, from early privation that might handicap them in their struggle with life. And these are things you *can* protect them from through The Prudential.

With adequate Prudential life insurance you can make sure your children will have a fair chance to make their own world into a wonderful place to live in. In this way The Prudential's entire strength can be behind your promise to yourself and to them, even if you should no longer be here.

Your Prudential representative is now better equipped than ever to help your family. For with the Dollar Guide, you can see in black and white what your family's future needs will be. It will help you determine what they need for their fair chance at that wonderful world.

★

Enjoy the Prudential Family Hour of Stars—Sunday afternoons, CBS. And the Jack Berch Show—Every morning, Mondays through Fridays, NBC.



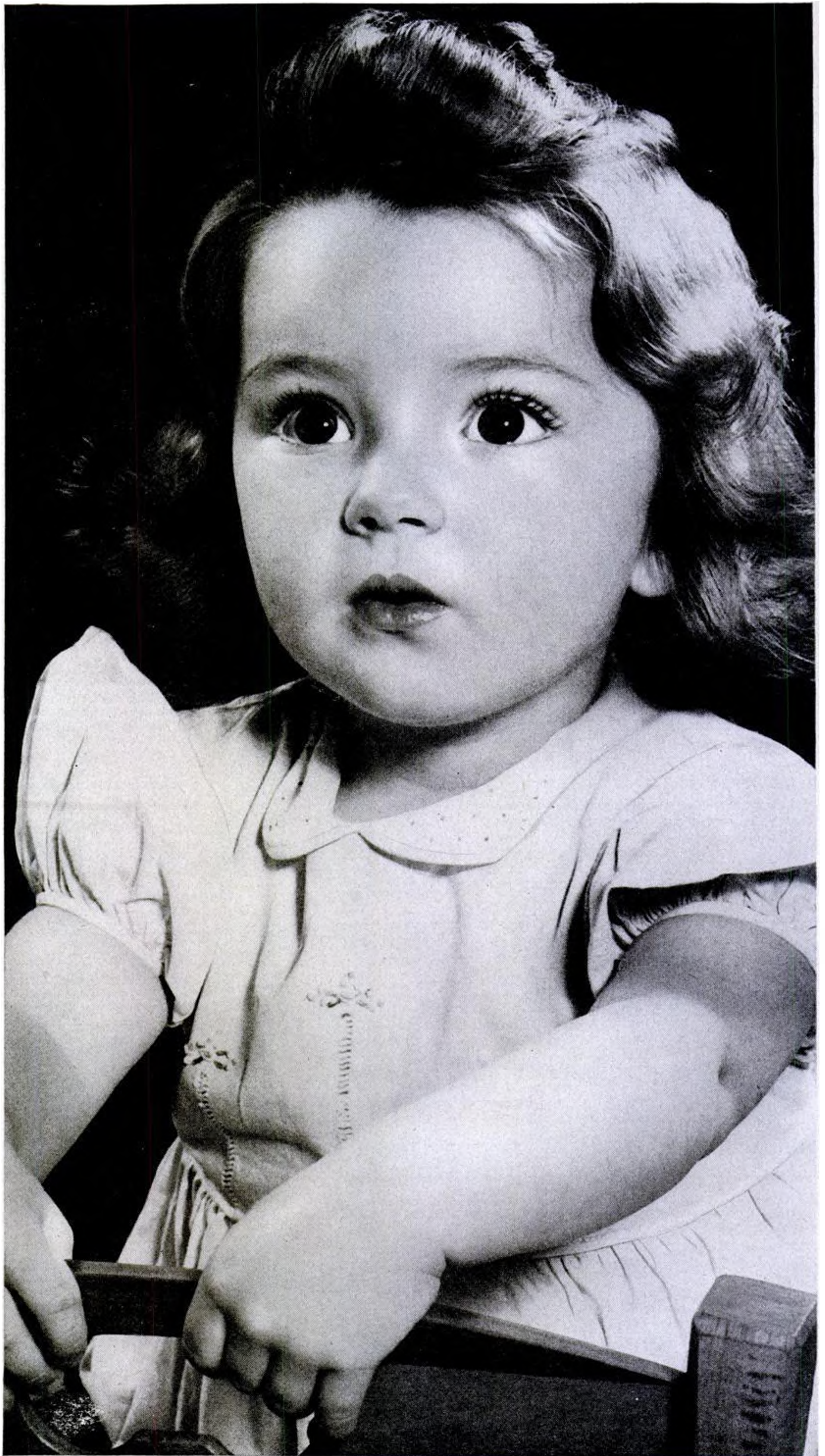
THE PRUDENTIAL

INSURANCE COMPANY OF AMERICA

A mutual life insurance company

HOME OFFICE: NEWARK, NEW JERSEY

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THE FUTURE BELONGS TO THOSE WHO PREPARE FOR IT

LIFE

Vol. 26, No. 26

June 27, 1949



IN A WHEAT FIELD IN TEXAS TWO COMBINES SPEW GRAIN FROM THEIR BATTERED SNOOTS INTO A TRUCK WHILE TWO OTHERS LUMBER UP TO AWAIT THEIR TURN

NEW HARVEST ADDS TO BIG WHEAT SURPLUS

The wheat harvest is coming in. The combines are threshing through Texas and Oklahoma, beginning the long march that by late summer will bring them to the yellow plains of Saskatchewan.

It promises to be the second largest wheat harvest in history. The U.S. Department of Agriculture estimates it at 1,336 million bushels, just under 1947's all-time high. Americans on this coming Fourth of July can sing, "Oh beautiful for spacious skies, for amber waves of grain . . ." and be very proud. But they will also have to face a disquieting fact: even in the great U.S., the ironic reality is that there can be too many beautiful amber waves.

There will be too much wheat—not just a little too much, but a great flooding surplus of millions of bushels. There will be no place to put it. The U.S. has built few new storehouses since 1941, the last year in which a "normal" crop (943 million bushels) was adequately housed. During the war years and immediately thereafter, the larger and larger American harvests were fairly well absorbed by the export market. But now the export market has slumped, wheat production is still enormous, and some 300 million bushels of last year's big harvest are still lying in the granaries. What can be done with the avalanche of grain that is now on its way?

Last week Washington was frantically trying to do something. Secretary of Agriculture Charles Brannan went so far as to suggest that some of the surplus could be stored in empty holds of "moth-balled" Liberty ships. The regulations of the Commodity Credit Corporation had been liberalized so that farmers can obtain loans up to 75% of parity (about \$1.90 a bushel) on grain stored on the bare ground. But these were at best only temporary measures. The answer for 1950 seemed to lie in the invocation of the power to establish wheat quotas—for the first time since 1942—and thus bring a halt to the furious tide of overproduction.



UNDER A THREATENING SKY eight Massey-Harris combines thrash through a 15,000-acre wheat field on the Waggoner ranch in the South Plains region of Texas, hur-

rying to get in the crop before the storm breaks. Heavy, frequent rains have delayed the harvest somewhat, giving farmers a few more days to buy, build or rent storage



space for it. But the rains have also caused so much unprofitable delay to the itinerant harvest workers—who have come from as far away as Canada and who must take a loss

when their combines stand idle—that they were threatening to move on to the drier plains of Oklahoma and Kansas and let Texans struggle with their bumper crop alone.



ENDLESS LINE OF TRUCKS waits near a grain elevator in Petersburg, Texas to unload wheat. In some areas truckmen drive for miles around the countryside looking

for some place to dump their cargoes. When they finally return they find that the speedy combines on the farms have harvested several more loads while they were gone.



WHEAT ON THE GROUND is inspected by Farmer Roy Judd. In dry areas wheat stored in this manner deteriorates slowly, the loss being less than 2% a year. Be-

low, an emergency granary is erected in Floydada, Texas as farmers struggle to beat the storage problem. In background is a farmers' cooperative elevator, already full.

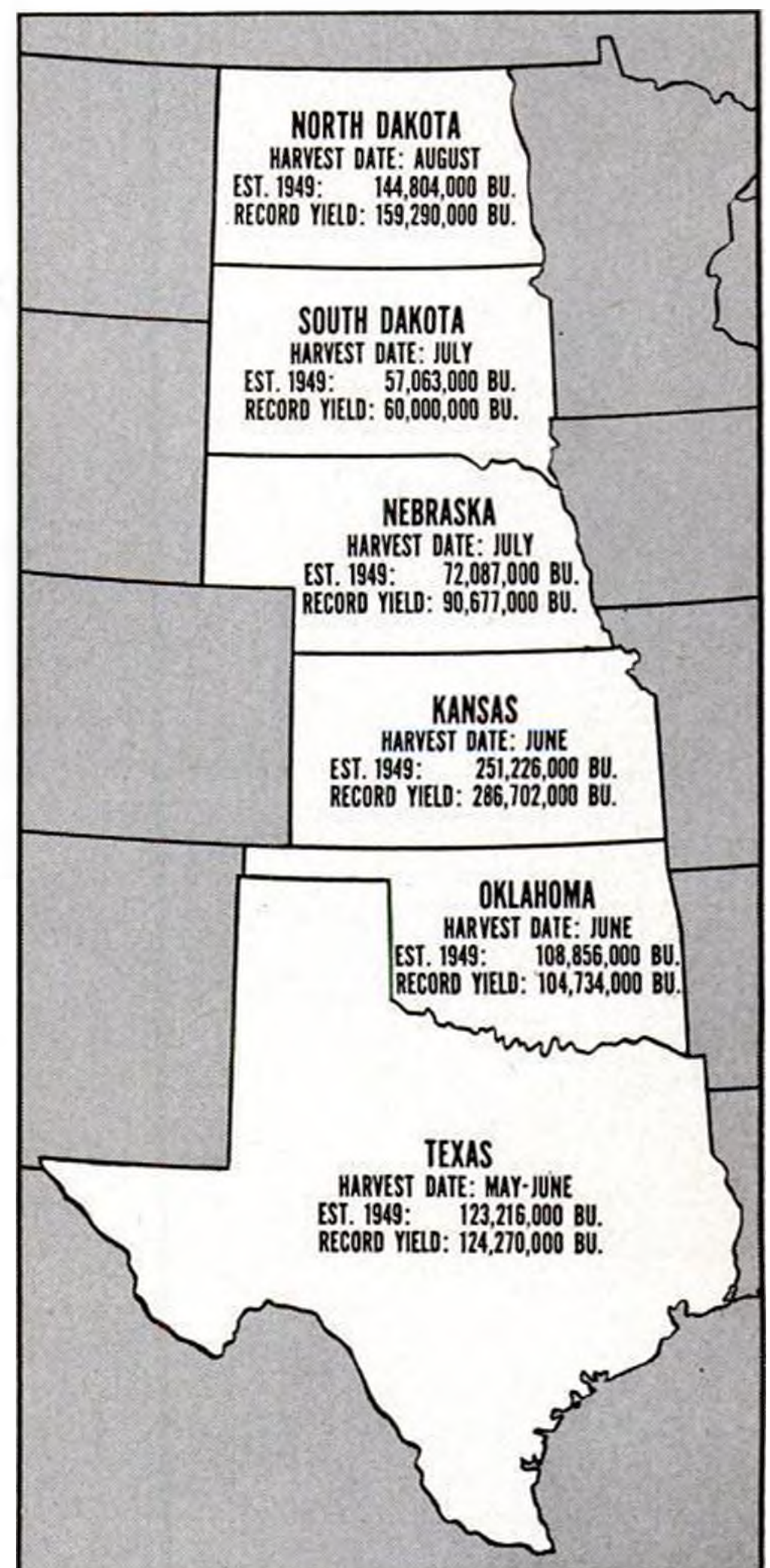


FARMERS AND GOVERNMENT TACKLE STORAGE PROBLEM

As the wheat poured in, farmers and the Commodity Credit Corporation—which buys the grain through price-support "loans"—attacked the storage problem in every way they could. The CCC tried to make room in the nation's elevators by persuading domestic millers to buy wheat now, and by exporting every kernel the traffic would bear. But it was slow going, and many an elevator owner will have to turn away the long lines of trucks that bear down on his already full bins.

Some farmers hurriedly made storehouses of any material that was handy. A few fortunate ones were able to make strange but practical deals (*opposite page*). But some simply dumped their wheat on the ground, or were reconciled to doing so when the time comes. The farmers can collect three-quarters of the parity price for grain stored thus, whether it subsequently rots or not, and hope to get the remaining 25% later. In order to do that, they will have to hustle the wheat into "approved" storehouses within 90 days.

One long-range program held some promise of relief. The CCC was lending farmers 85% of the money necessary to build on-the-farm storehouses. If they work fast some of the growers in the northern part of the wheat belt (*below*) may have storage space by the time the harvest moves up into their territory.



BIG WHEAT STATES lie between the Rockies and the Mississippi. In addition to those shown, Washington, Colorado, Montana, Ohio and Idaho will produce heavily.



EMPTY SCHOOLHOUSE SOLVES THE PROBLEM FOR THIS FARMER
BUT SOME TEXANS MUST STORE THEIR WHEAT ON THE GROUND

A LITTLE LESS NOISE AND POSING WILL BE GOOD FOR EVERYBODY

UP THE RED FLAGS!

Our readers should be aware that some of the storm warnings now flying over the U.S. economy are Red flags, deliberately hoisted by the U.S. Communist party. Its members, stooges and press are enthusiastically plugging the official party "analysis" that "economic crisis has begun in the U.S., will become deeper and will spread throughout the world" (*Daily Worker*, June 12). This of course does not mean that every piece of bad news is manufactured by Communists. But the fact that they welcome, encourage and use depression talk for their own ends is worth keeping in mind.

GARBAGE vs. THE MIND

We see a certain connection between two recent items of scholastic news. At Richmond, Ind., Professor D. Elton Trueblood said of this year's U.S. college graduates, "For the great majority there is no conscious contact whatever with our main spiritual tradition. The Bible is a closed book. Many of these supposed graduates have scattered bits of knowledge, but [no] sense of meaning that gives purpose to their lives and point to the knowledge accumulated." In Arkansas a small-town schoolteacher quit to be a garbage collector. Asked to explain her action, she succinctly said, "Better pay and better working conditions."

THE CASE OF SHELDON H. BARKAN

This, to our astonishment, is an editorial on the theme crime does not pay. We are brought to this pass by the story of Sheldon H. Barkan, a young man of Seattle, who has turned up with a textbook, written by himself, "On How To Be a Successful Criminal—Concerning All Phases on How To Make a Dishonest Dollar." Learn from little things, do not be extravagant, cultivate a quiet manner, have patience, plan carefully, think big and act big—so run the maxims in Mr. Barkan's book. If his story ended here, we would sternly suppress it, having learned the hard way that the press does grievous harm when it pokes fun at the standard virtues. Fortunately the story of Sheldon H. Barkan ends on a wholesome note. He is in jail.

The future historian of our times, seeking for an apt title to hit off 1949, may well refer to it as the Year of the Yammer. There is yammering over the FBI, yammering over the various Communist trials, yammering over loyalty oaths, yammering over Senator Hickenlooper and David Lilienthal. Meanwhile Congress and the President have compounded the general yammer by yipping at each other from time to time about practically every issue in the legislative hoppers. The art of accommodation, of action taken after calm reflection, has seemed lost as more and more of the great groupings of our society set their behavior by Hatfield-McCoy feudist standards—and it appears as a mere minor commentary on the spirit of the age when a deranged young woman shoots a ballplayer in a Chicago hotel just to relieve her tension and to prove to her doubting senses that she is alive.

The more fundamental of the yammers will not be dispelled in a day, a year or even a generation for they are interwoven with the planetary war that is being waged everywhere between totalitarian collectivism and those who still believe in the inviolate individual soul. But what about the yak-yak between President and Congress over issues that merely involve the arrangements of life in our existing democratic capitalist order? Granting that a certain amount of Washington yak-yak is natural, it was out of all proportion a few months ago. For a time last winter the stranger to our shores might have believed that the Grand Canyon was something that existed between the two ends of Pennsylvania Avenue. The President began his new term by talking tough, and certain Congressmen, in their filibustering phase against civil rights, talked even tougher. But under the show of reciprocal animosity certain softening influences have had their way. Now it appears that Congress and the President are getting together on a series of tacit compromises that should bring healing instead of yammer. Incidentally they are demonstrating that the democratic process can resolve almost any conflict if it's given half a chance.

With settlements coming up on a labor bill and even on fiscal policy, gags about the 81st Congress being the "eighty-worst" will soon be falling flat. True, the 81st Congress will still seem dilatory if measured by Truman's January demands for sweeping anti-inflation measures, for a huge budget based on a \$4 billion tax increase, for outright repeal of the Taft-Hartley Act, for a broad civil rights program, for the Atlantic Pact and the rearming of Europe, for reciprocal trade extension, for aid to housing and education, for continued high-level support of agriculture and for a health program that was subsequently spelled out in the Ewing proposals for compulsory medical insurance. But the Truman Fair Deal list was far too bulky to be threshed out in a single legislative session. There were several reasons why Congress could not proceed at once to enact the whole Truman program. For one thing, leg-

islative mandates differed from district to district and state to state: Truman had no ideological majority. Secondly, the President kept asking for arbitrary powers to control inflation at a time when the economy was moving into a deflationary cycle. Congress had anticipated the deflation as the President had not, and this convinced many legislators that righteousness and wisdom were on their side, not on the President's.

However, as a result of the recent tacit willingness to compromise, Congress and the White House have actually arrived at a respectable "art of the possible" checklist. The prospects seem good for extension of reciprocal trade, ratification of the North Atlantic Pact, federal aid to education (whether justified in this form or not), a housing bill incorporating most of what Truman has asked for and a congressional directive to the President to cut federal expenses up to 10%. Beyond this Truman has just received the right to make reorganization changes along the lines of the Hoover recommendations (although Congress insists upon limitations which could stymie the reforms). The application of "the art of the possible" may not extend to the European rearmament program, but the North Atlantic Pact seems sure of passage, marking a long step forward in U.S. foreign policy. Neither the A.F. of L.'s William Green nor the C.I.O.'s Philip Murray—nor LIFE, for other reasons—is likely to be altogether happy over the probable shape of the new labor act once Congress gets through with it. But the process of unacknowledged compromise between the President and Congress is at least resolving an abrasive conflict.

All of this means that Congress will go home with a record of considerable action. The President probably won't get some of the things he should have, such as a liberalized D.P. immigration law. On the other hand, he is making some concessions to Congress that should have been made months ago. Notably the President has at last chosen to agree with Congress on the facts of a new economic climate. Only last week he went so far as to recognize the existence of a recession (but not, he insisted, a "crisis"). It is a matter for regret that Congress lacks the courage to cut federal expenditures on its own hook. Yet passing the buck to the President by directing him to make a general reduction is preferable to a heavy tax increase at the wrong point of the business cycle.

Compromises between the President and Congress will not, of course, end all yammering. But even the slight diminution in the general volume is welcome. The President can hasten the soothing processes if he will abandon his pose of eternal fidelity to even the most gratuitous of his campaign pledges and explicitly acknowledge what he is doing or about to do anyway. And—who knows?—maybe an Administration that is no longer needlessly embroiled at home will find itself able to confront the great planetary issues with steadier nerves and a surer hand.



HIS MAJESTY'S MOUTHFUL

Celebrating the king's official birthday (June 9), austerity-weary London saw a full-dress Trooping the Colors ceremony for the first time since 1939. George VI, colonel-in-chief of Welsh Guards, arrived with the traditional black bearskin on his head, stood to salute, caught his metal chin strap in his mouth.



BIG BILL BOYLE'S DOOR IS ALWAYS OPEN TO WELL-RECOMMENDED JOB-SEEKERS

TRUMAN'S PATRONAGE BOSS

Bill Boyle cocks an eye toward 1950 and goes to work

Among modern practitioners of the ancient art of handing out political jobs so that they reward past services and encourage still greater efforts, affable William Marshall Boyle Jr. is the most sensational success since Jim Farley. A relatively little-known graduate of the Pendergast school of practical politics in Kansas City, Washington Lawyer Bill Boyle, 46, is the new executive vice chairman of the Democratic National Committee. As the man in charge of separating the sheep from the goats in distributing the patronage of the party in power, he bears the added responsibility for helping see that it stays in power. Last week Boyle was busily and deftly performing both of these vital functions. The press was full of accounts of the Battery D reunion that took his chief, President Harry Truman, out to Little Rock, Ark. Less publicized but probably more important to the party's fortunes was a Midwest conference of Democratic leaders that took Boyle to Des Moines. Called to "explain" Agriculture Secretary Brannan's controversial new subsidy plan to the farm belt, it actually launched Democratic strategy to capture Midwest senatorial and congressional seats in 1950. The G.O.P. is well entrenched there but has much to fear from resourceful Bill Boyle: it was he who shrewdly plotted Harry Truman's tour of the whistle stops that helped to turn a lost cause into victory last fall. With the Brannan plan as bait, Boyle hopes to win another battle next year.

HE SEES UPPER-CRUST DEMOCRATS IN WASHINGTON



BOYLE'S BOSS has him in for weekly chat on upcoming federal appointments. He now has about 3,000 jobs, most of them postmasterships, to parcel out to the faithful. He is used to working with the President, served as a counsel to old Truman Committee.

HE SEES ALL WORTHY DEMOCRATS IN DES MOINES



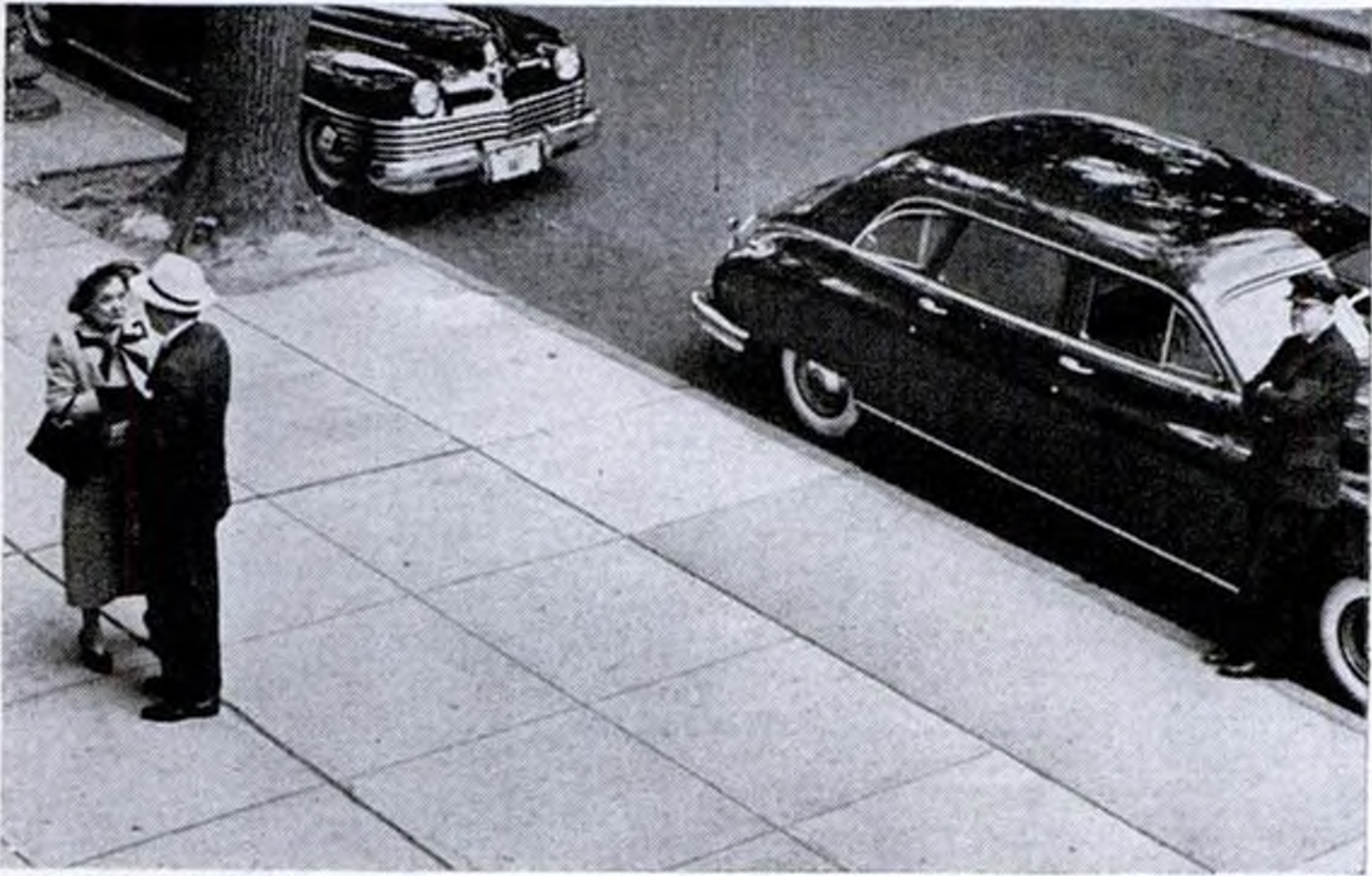
WITH "VEEP" Alben Barkley (right) holding Des Moines hotel-suite press conference, and gallused Secretary Brannan (center) on hand to explain his new crop subsidy plan, Bill Boyle stays discreetly in the background (left). His work comes later.



ILLINOIS CHAIRMAN George Kells, a Chicago ward boss, stops Boyle for a curbside chat about 1950 mid-term prospects.



CHICAGO BOSS Jake Arvey, another city slicker, drops in on the Des Moines farm-belt conference to keep his hand in.



BOYLE'S WALK is interrupted outside his office by Washington Hostess Mrs. Perle Mesta, who lectures him on giving more jobs to deserving Democratic women (p. 65). Mrs. Mesta herself may soon get a glamorous job as the U.S. Minister to Luxembourg.



BOYLE'S EAR is bent by telephone caller during chat with party fund raisers. Frank McKinney (center) is Indiana treasurer, president of Pittsburgh Pirates. Nathan Lichtblau, plastics manufacturer from Manhattan, helped Louis Johnson raise '48 war chest.



WITH IOWAN Otha D. Wearin, a farmer and ex-New Deal congressman, Boyle discusses prospects of unseating Republican Senator Bourke B. Hickenlooper next year.



WITH KANSAN Leigh Warner, wheat farmer and the state chairman, Boyle talks about a Warner candidate for judgeship, and about how to spread Brannan doctrine.



WITH OKLAHOMAN Mrs. Grace Mitchelson, a state vice chairman, Boyle mulls Indian Agency problem. He will see why agency office moved to inconvenient town.



P.A.C. BOSS Jack Kroll has Boyle's complete attention after a hotel-room meal. Kroll does not want the farmers to get all the credit for Democrats' success at the polls.



TRUMAN'S BROTHER Vivian shows up to tell jokes, talk families, politics and crops, tell Boyle what a good impression the President had made down in Little Rock.



CAMERA FAN, Mrs. Margaret Cotsikas, a vice chairman from Michigan, flattered all the visiting bigwigs by taking their pictures, winding up with shirtsleeved Boyle.



A FEW OF THE 123,000 OPENING-DAY SHOPPERS STORM THE REFRIGERATOR DEPARTMENT

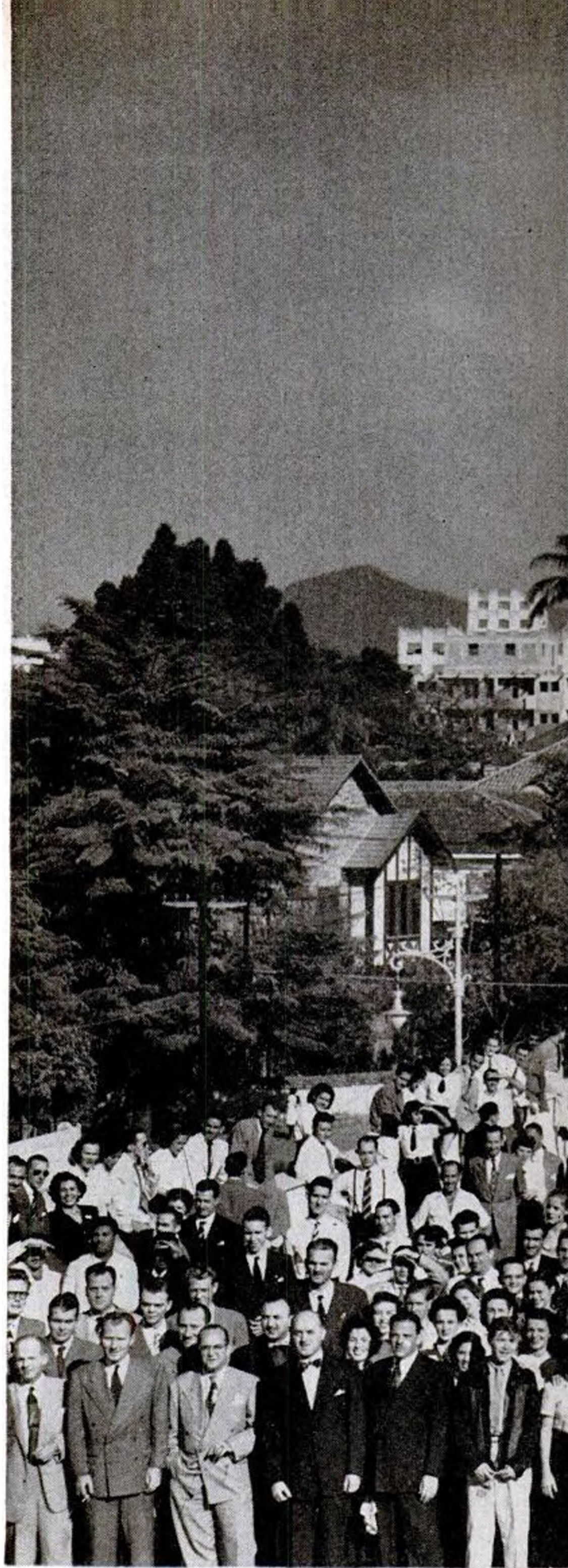
SEARS, ROEBUCK ROLLS INTO RIO

Throngs of Brazilian bargain hunters welcome a famous U.S. store

In the 24 years since the great American retail firm of Sears, Roebuck & Co. began expanding out of the mail-order business, it had opened 638 stores. But there never had been an opening like the one in Rio de Janeiro. The crowd started gathering at sun-up and stood in line for hours before the shiny doors were thrown open. Police directed the bargain hunters' traffic. A papal nuncio gave the institution his blessing. The 123,000 shoppers created near riots in the model kitchen, swarmed all over the *geladeiras* (refrigerators) and marched home with everything from absorbent cotton to zinnia seeds. At day's end

Sears counted up receipts of \$550,000. At week's end a Saturday holiday was called to refresh the over-worked Brazilian salesgirls.

Both Sears and the city fathers of Rio de Janeiro were delighted. It will keep many Brazilian manufacturers running full tilt to supply Sears, which will buy 90% of its Rio stocks from them. U.S. department-store sales slipped 5% in the week of Sears's Rio opening, but the Rio experience helped to explain Sears's Chairman Robert Wood's optimism of three months ago when he said, "We are going to open a store in every key city in South America."



AGAINST THE BACKGROUND OF THE COLOSSAL STATUE



WAITING LINES curve around building. 20,000 shoppers were turned away.



BLESSING THE STORE, Papal Nuncio Carlo Chiarlo gets day off to a good start.



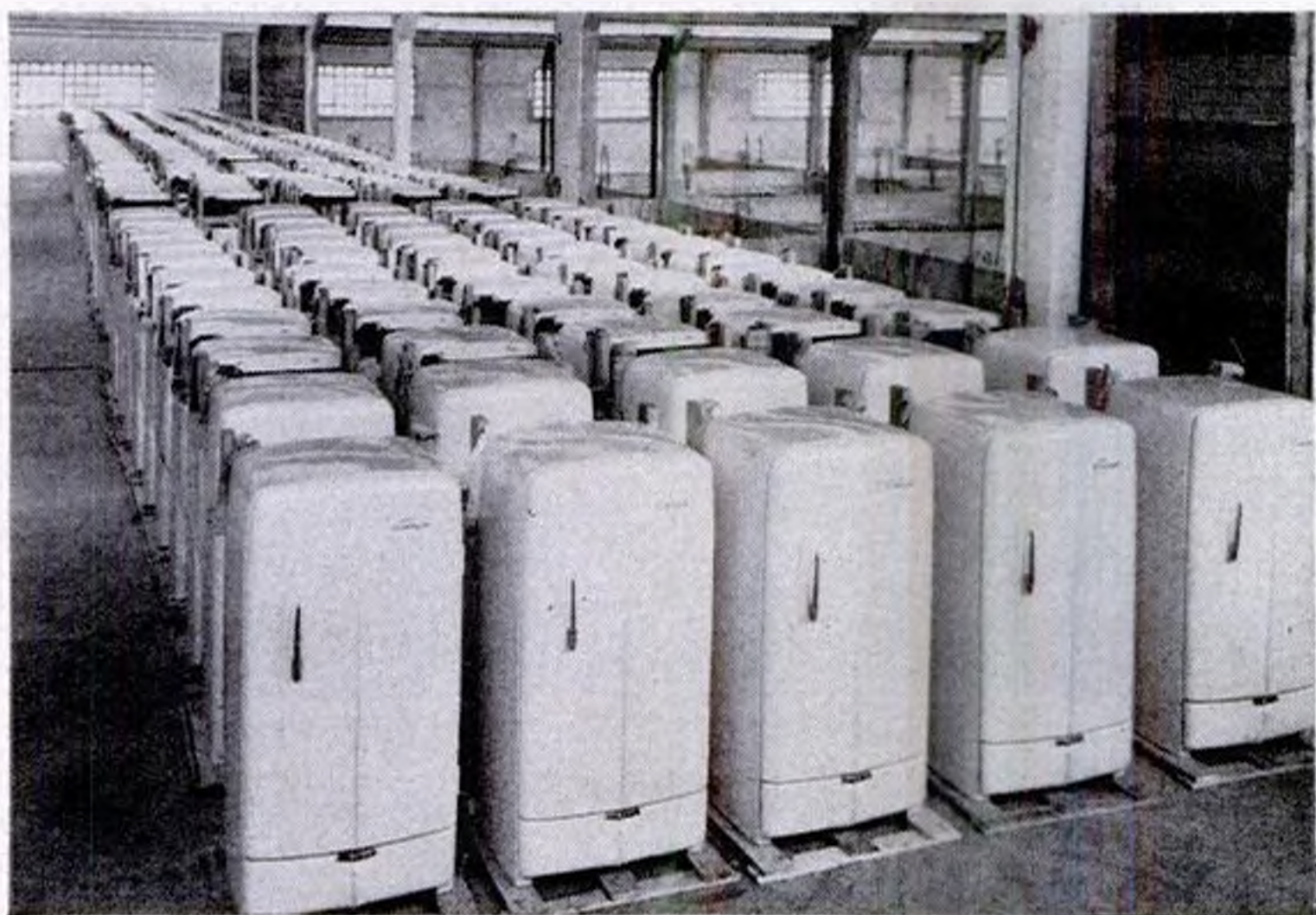
SEARS'S ESCALATORS, rare in Rio, carried 16,000 shoppers in peak hours.



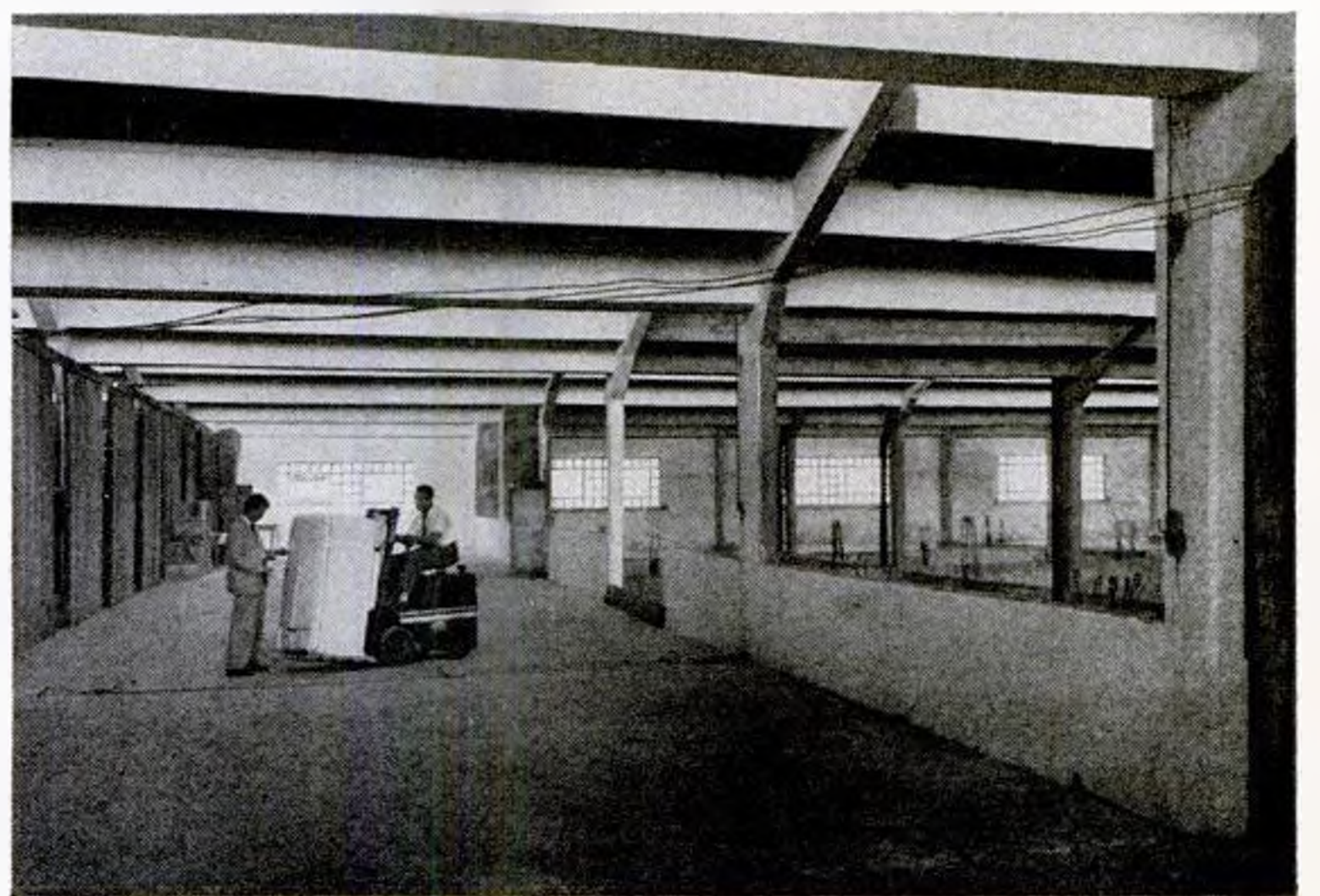
BRIDE AND GROOM test American-style mattress. They bought waste baskets.



OF CHRIST ON CORCOVADO MOUNTAIN, SEARS'S RIO STAFF ASSEMBLES OUTSIDE THE NEW STORE. THE VENTURE CREATES 900 NEW JOBS, 96% FILLED BY BRAZILIANS



MORNING BEFORE the opening, Sears's warehouse had all these refrigerators at 35% less than any other refrigerators in town. They were the day's most popular item.



MORNING AFTER the opening, the last refrigerator is trundled out. Although the refrigerators were made in the U.S., most of the merchandise was manufactured in Brazil.

LIFE

CONGRATULATES....



LUCIUS CLAY AND RALPH BUNCHE

Two American citizens who have recently distinguished themselves abroad received honorary degrees from Rutgers June 12. For the hero of Berlin airlift it was third degree of year; for the Palestine peacemaker (*right*), the eighth.



PRINCE JUAN CARLOS

The 11-year-old son of the pretender to Spain's throne is studying hard so as to be ready just in case he might some day be called upon to ascend the throne. Last week Prince Juan passed his high school entrance exams. His average: 97%.



MARGARET SANGER

The distinguished pioneer leader of the birth-control movement has been lecturing and writing for 35 years but never got an honorary degree until Smith College gave her an LL.D. this year (*above*). Miss Sanger went to nursing school.



BETTY GRABLE

The U.S. Treasury revealed last week that she made such good use of her prime assets (*above*) that she earned \$208,000 to become the highest paid U.S. woman in 1947.



THE DISNEYS OF HOLLYWOOD

Among the hordes of Europe-bound summer tourists were Movie Producer Walt Disney, his wife and daughters, Sharon, 13 (*left*), and Dianne, 16, who sailed last week. In New York to board the *Queen Elizabeth* they posed for the first family portrait ever published and proved that the Disneys in the flesh are as pert as any fanciful creature of Disney Studios.



MILTON BERLE

"I'm a tired man," said the comedian as his vastly successful TV season ended last week. Then he rewed Joyce Matthews (*above*), began 1) a honeymoon, 2) a movie.



BAO DAI

Prewar emperor of Annam (and wartime Japanese puppet), he last week proclaimed himself emperor again of Viet-Nam (Indo-China). Sponsor: France. Enemies: Reds.



ST. LOUIS, Mo.

On June 9 the St. Louis Municipal Opera Association, originated and underwritten by St. Louisans, opened its season with Prima Donna Dorothy Sarnoff (*above*). But the big news was that it was the start of the highly successful municipal venture's 31st year, its 2,251st performance, 331st production. And it raised the total attendance up to 18,739,807 people.



RICHARD STRAUSS

Composer of *Till Eulenspiegel*, he turned 85 in Garmisch, Bavaria, last week (*above, left*, with friend Dr. von Mautner-Markhov), was made an honorary citizen of town.



STAN JONES

The former Arizona cowhand, who composed songs for dude vacationers, suddenly became famous when one of them, *Riders in the Sky*, hit the top in sheet-music sales, records, the Hit Parade. With his royalties he plans to buy a ranch.



JACKIE JENSEN

The University of California's All-American fullback and Zoc Ann Olsen, holder of 12 national diving titles, announced their engagement and did a cozy handstand together. The wedding date: "within a year, maybe half a year."



CARY MIDDLECOFF

The 28-year-old Tennessee dentist who took up golf only two years ago soaked his swollen feet as his wife rewarded him for his victory in the National Open Golf Championship. He is considered most promising of the younger golfers.



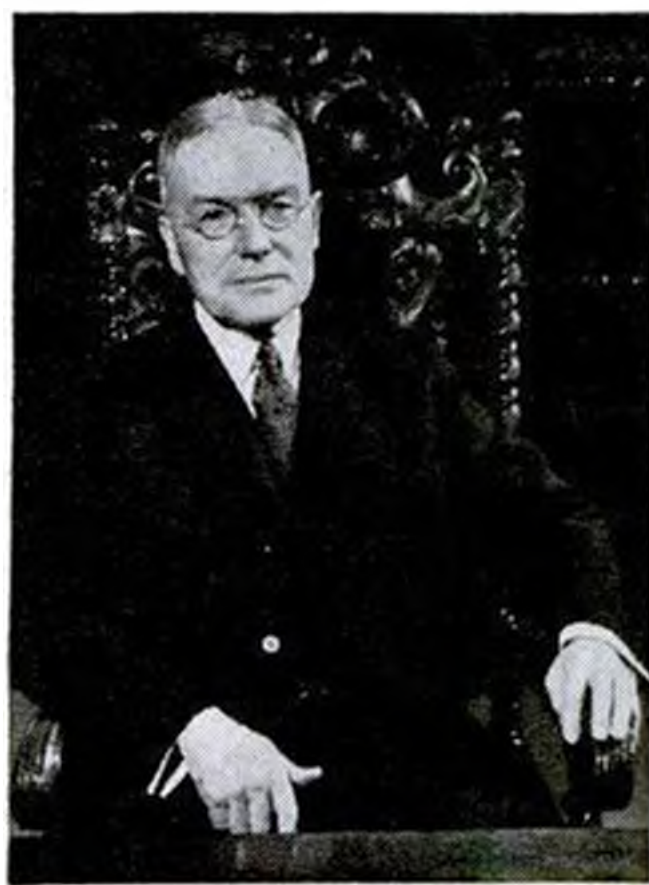
WALTER C. TEAGLE

Former Standard Oil (N.J.) board chairman, he gave Cornell \$1.5 million for sports building. As Cornell student he was assistant football manager. His son attended Yale.



PAUL MELLON

The only son of Andrew Mellon gave \$2 million to Yale and \$2 million to Vassar in memory of his late wife Mary. She was a Vassar alumna; he was graduated from Yale.



JOHN D. ROCKEFELLER JR.

The philanthropist, a Brown man, gave \$5 million to Harvard's Business School for a classroom building on the businesslike condition Harvard raises an equal amount.



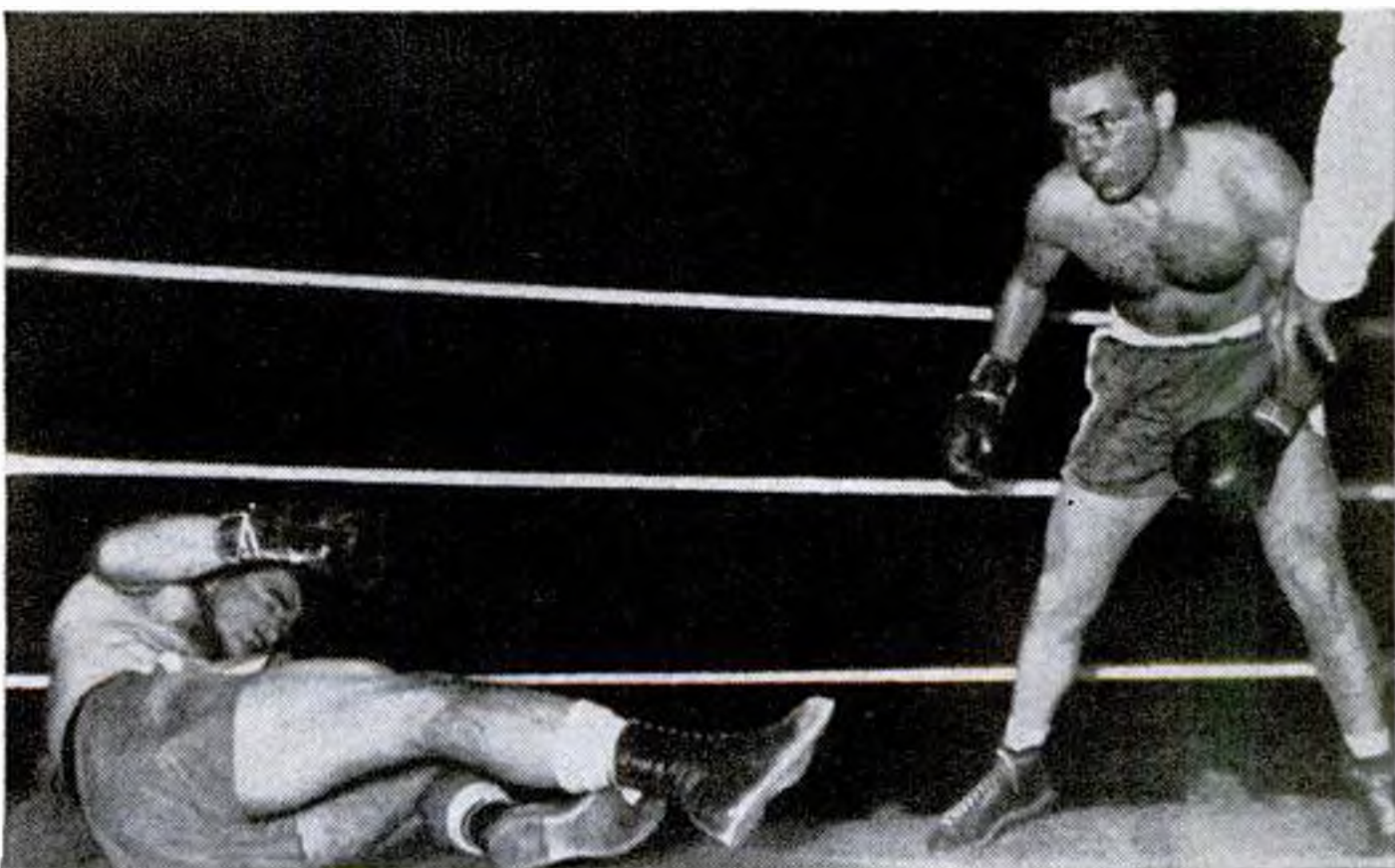
ALFRED P. SLOAN JR.

Board chairman of General Motors Corp. gave a million dollars to M.I.T. for metals-processing laboratory. This raised Sloan's donations to alma mater to \$2 million.



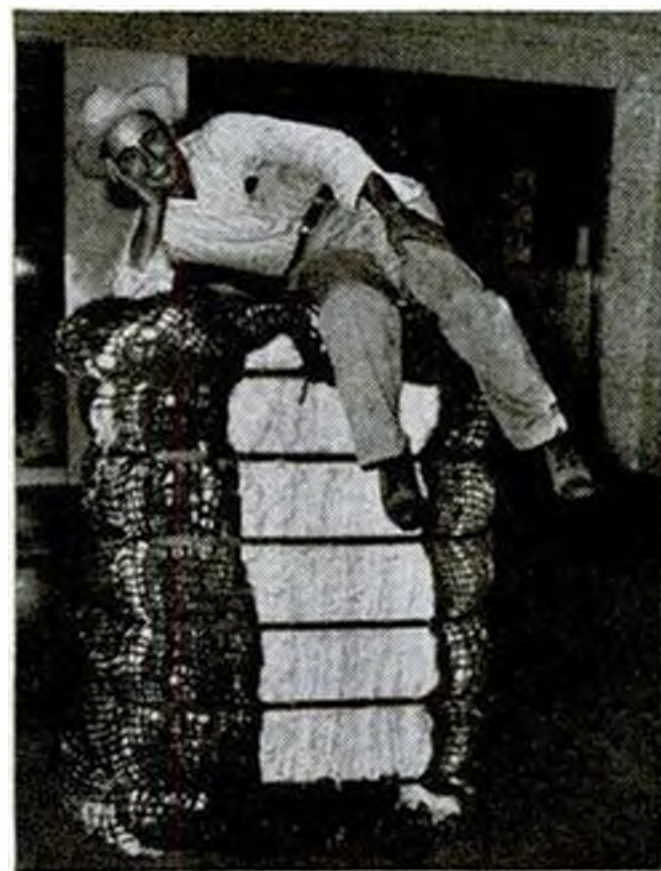
JAMES J. JEFFRIES

Now a 74-year-old ring promoter (left), he celebrated the 50th anniversary of his heavyweight title bout against Fitzsimmons. But he was too lame to climb into the ring.



JAKE LAMOTTA

The 26-year-old Bronx middleweight upset experts—and gamblers' odds—by battering World Middleweight Champion Marcel Cerdan all over ring (above), taking title Cerdan had held nine months. At the end of round nine Cerdan was hurt so badly he could not finish. He suffered a torn shoulder muscle and LaMotta fought seven rounds with a damaged left hand.



JOE ACOSTA

In a traditional wild race through the night, he delivered first bale of 1949 cotton to Houston, thereby got \$2,528. At market prices he would have got \$169 for his bale.

EDGEWATER BEACH HOTEL

ON THE LAKE

5000 BLUE SHERIDAN ROAD
CHICAGO 10, ILLINOIS

PHONE LOUDERBACH 1-8000



CABLE ADDRESS: EDWATER

June 14, 1949

Mr. Waitkus-

It's extremely important that I see you as soon as possible.

We're not acquainted, but I have something of importance to speak to you about. I think it would be to your advantage to let me explain it to you.

As I'm leaving the hotel

BAIT was this note which Ruth Steinhagen paid a bell-boy \$5 to put in Waitkus' room on night of the shooting.



A VACANT STARE (above) is Ruth's characteristic expression in jail. Below, Waitkus waves from his bed.



RUTH'S SOUVENIRS include a portrait of her idol (center), news clips, programs and ticket stubs (left).

Miss Steinhagen took along some 50 pictures of Waitkus when she went to Edgewater Beach Hotel to shoot him.

"SILLY HONEY" WITH A GUN

A Chicago "baseball Annie" tries to kill the object of her secret crush

At 11:20 on the evening of June 14 a 29-year-old baseball player named Eddie Waitkus, who is the first baseman for the Philadelphia Phillies of the National League, found a mysterious note (above, left) in the room of his Chicago hotel. The message asked him to call a girl named Ruth Ann Burns in Room 1297-A. It might have been a mash note, but then Waitkus reflected that back home in Boston he used to know some people named Burns, so he did call the girl. She asked him to come to her room in 30 minutes. Waitkus went and was met at the door by a flashily dressed young amazon (height: 5 feet 11 inches) whom he had never seen before. She had a blank expression of psychopathic intensity—"the coldest-looking face I ever saw"—but even when she reached into a closet and brought out a .22 caliber rifle Waitkus was more bewildered than alarmed; after all it was probably just a gag. Then, said Waitkus, "before I could say anything else, whammy!" A bullet ripped through his right lung, lodging near the spine. As he lay on the floor Waitkus moaned, "Baby, what did you do that for?" The girl knelt and held his hand, then called the hotel authorities.

Although Eddie Waitkus had never seen "Ruth Ann Burns" before, she had seen a lot of him. Her real name was Ruth Ann Steinhagen, and she was a 19-year-old typist for a Chicago insurance firm. She had fallen in love with Eddie by watching him play first base, starting when he was a Chicago Cubs rookie three years ago. It was an eerie, brood-

ing kind of love that did not seem to require a nodding acquaintanceship. Ruth kept a pathetic collection of Waitkus reminders (above), fainted once when she saw him outside the ball park and wanted to move to Philadelphia when Waitkus was traded to that city last winter. In succeeding weeks she uttered to girl friends frank threats to kill herself and to kill Waitkus ("If I can't have him, nobody else will"). But nobody took Ruth's chatter seriously, even when she told her closest friend the night before the shooting exactly what she was going to do to Waitkus. Later her friend, a stringy-haired girl named Helen Farazis (who admitted having a secret crush on Chicago Pitcher Johnny Schmitz), sobbed, "I was stupid enough to think she never would do it."

When first taken to the police station Ruth was almost jubilant. "I had to shoot somebody," she said. "Now I feel relaxed." All manner of baseball fans were ready with scientific and unscientific explanations, but three psychiatrists agreed that Ruth's behavior definitely indicated a form of schizophrenia.

The victim himself, speaking to newsmen with a sure modesty that recalled Ring Lardner's immortal Jack Keefe in *You Know Me Al*, said, "We ballplayers get a lot of letters from girls and don't pay any attention to them. We call them 'baseball Annies.' But I would just like to know what got into that silly honey picking on a nice guy like me. She must be crazy, charging around with a rifle."

"THEY ALWAYS COME
BACK FOR MORE!"



"I NEVER BUY ANY OTHER!"



Fresh-Tomato Flavor...

that's why folks choose *Campbell's!*

**All over America, millions say:
"Campbell's is MY tomato juice!"**

If you think all tomato juices are alike, try Campbell's and taste the difference! Its fresh-tomato flavor doesn't just happen! It begins with Campbell's luscious, red tomatoes—the world's finest—grown specially for Campbell's, from special seed.

Then, it takes Campbell's special process to *retain* the fresh-tomato flavor of these glorious tomatoes. No wonder people are switching to Campbell's Tomato Juice everywhere! It's tangy, delicious! Try it—*today!*



SIZES { 13½ oz.
46 oz.

LOOK FOR THE RED-AND-WHITE LABEL



Campbell's
TOMATO JUICE

Automatic

NOW!

All you do is drop in the bread

Bread lowers itself automatically, which turns on current

When perfectly toasted, current turns off automatically

Toast raises itself silently, without popping or banging



No levers to push



By the makers of *Sunbeam* MIXMASTER



Beyond Belief!

SENSATIONAL NEW

Sunbeam RADIANT CONTROL TOASTER

REG. U. S. PAT. OFF.

You will scarcely believe your eyes when you see the sheer magic of this entirely new kind of silent automatic Toaster by Sunbeam. It is actually easier and more effortless to *make* delicious toast with the new Sunbeam than it is to *tell* about it. Its automatic performance is a challenge to the imagination.

You merely drop in the bread—and forget it. There are no levers to push—because no levers are needed. The bread turns the Sunbeam on automatically. This new Toaster *always* knows what kind of bread it's toasting—and regulates the toasting-time all by itself.

The next thing you know, perfectly delicious toast rises silently from the Toaster. There is no banging or popping. And *what* toast—every slice alike from first to last, whether moist or dry, thick slices or thin. Always—the same golden, taste-tempting deliciousness. It can't miss.

There is no other automatic toaster like the new Sunbeam because no other toaster has the new Miracle Invention that makes possible this sure, carefree operation—this new toasting perfection.

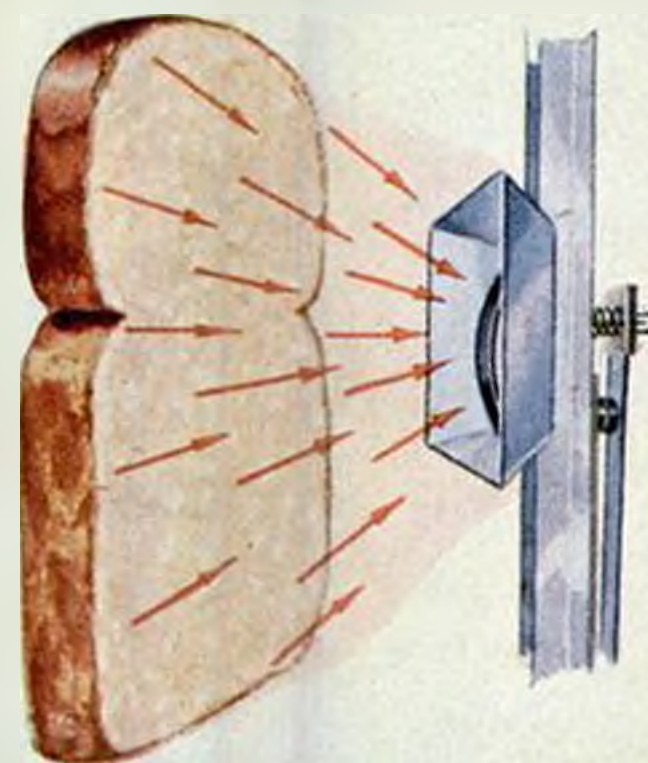
And for sheer beauty of design it's truly worthy of the name Sunbeam—a great Toaster in the *quality* tradition of Sunbeam Mixmaster, Coffeemaster and Ironmaster.

For sale wherever good appliances are sold. See your dealer.

NOW!

Toaster automatically adjusts itself for every kind of bread—moist or dry, thick slices or thin.

NEW MIRACLE INVENTION



The new Sunbeam Thermostatic Control operates on a completely different patented principle. The heat radiated from the actual surface of the bread is focused by the reflector on a sensitized strip of bi-metal. When the bread reaches the scientifically correct temperature for perfect toasting, sufficient heat is absorbed by the bi-metal to shut off the Toaster. It can't miss. Makes no difference what kind of bread you use—whether it's dry or moist—you get the same degree of uniform toasting every time. It's always the same, once you set it for the kind you like, regardless of line voltage. And when the thermostat shuts off, the Sunbeam automatically operates a new-type mechanism that silently lifts the toast to you. Simple. Smooth. Silent.

No other toaster has it!

It's patented.

© SUNBEAM CORPORATION

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COFFEEMASTER

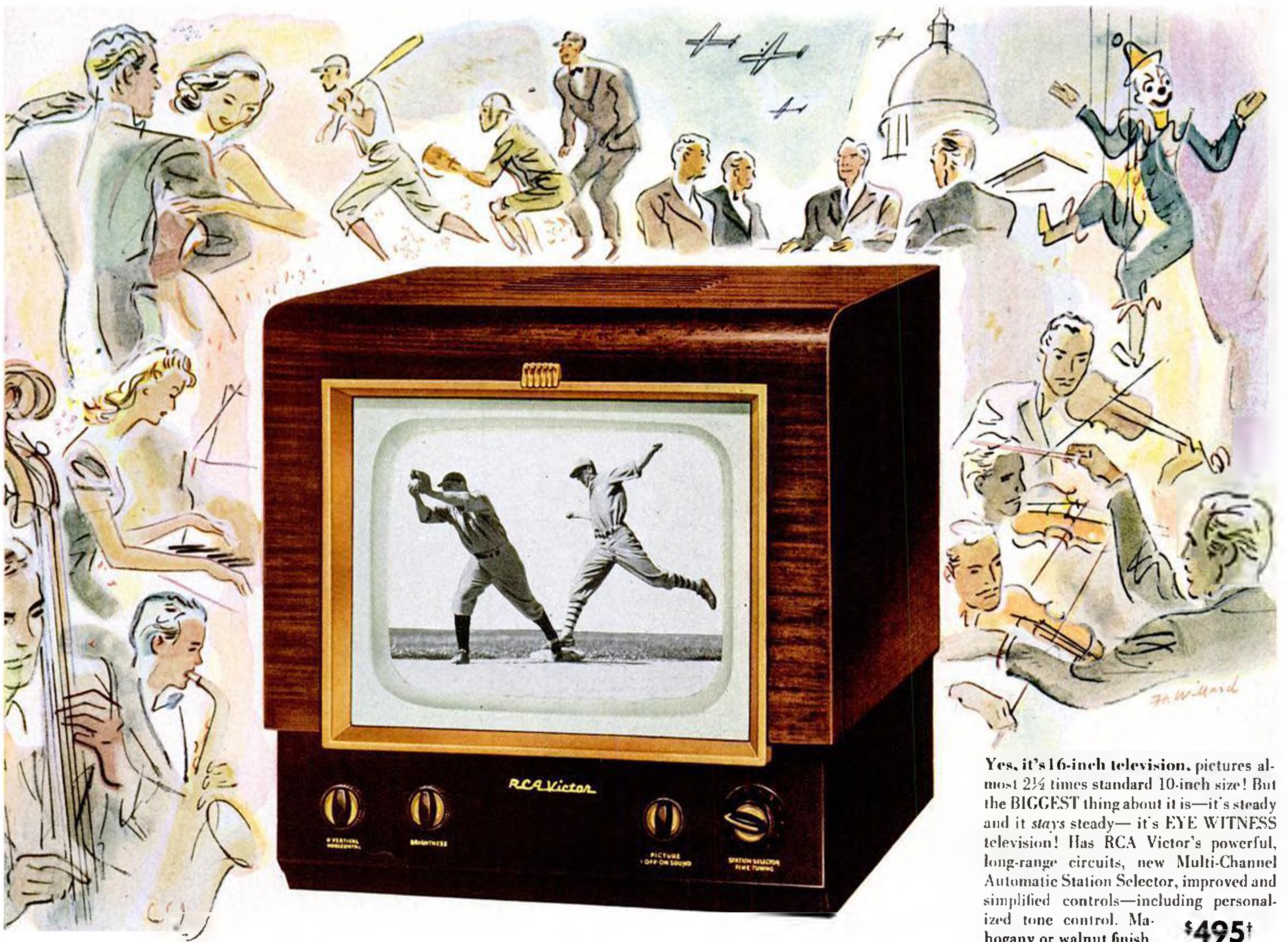


IRONMASTER



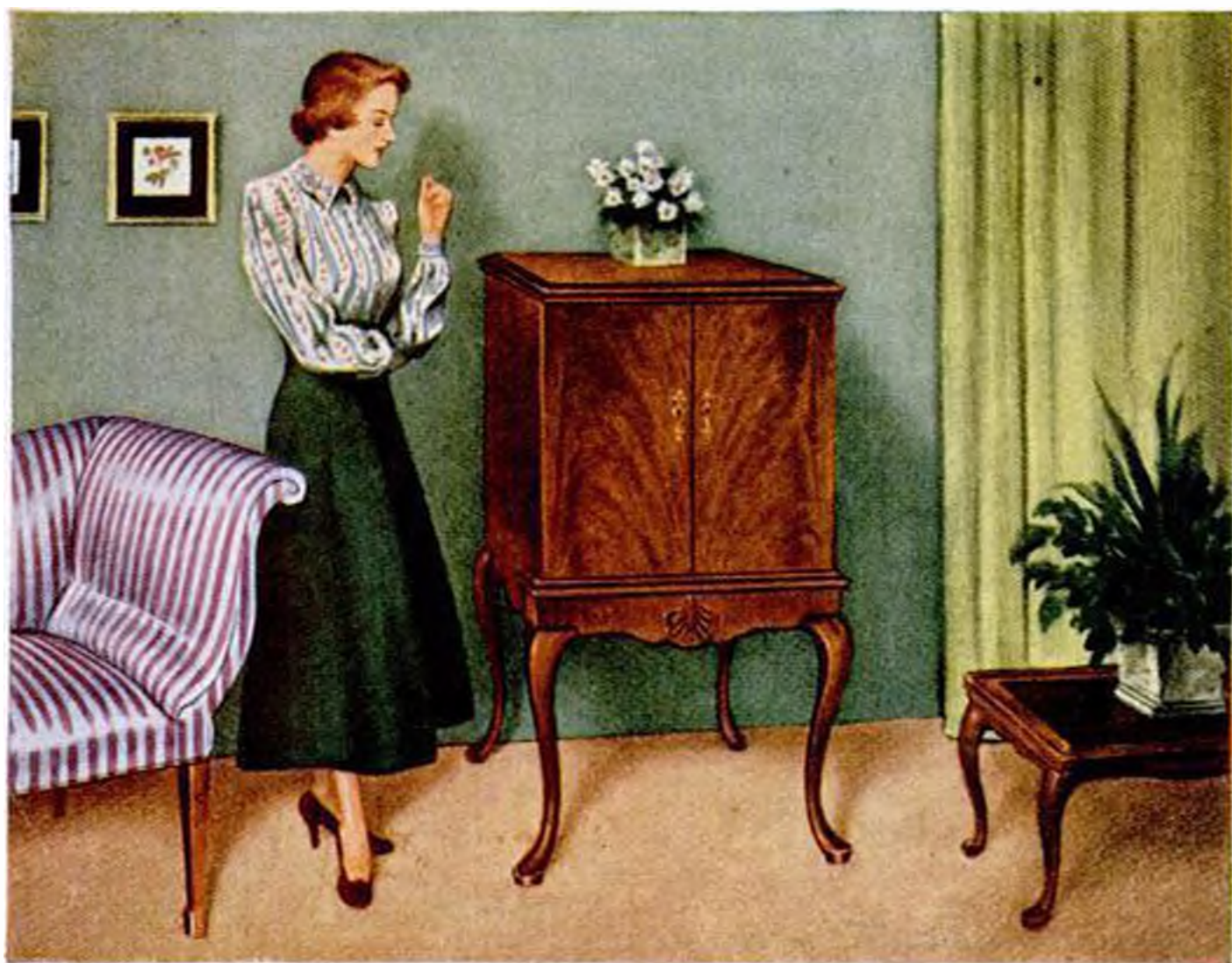
WAFFLE BAKER





Yes, it's 16-inch television, pictures almost 2½ times standard 10-inch size! But the BIGGEST thing about it is—it's steady and it stays steady—it's EYE WITNESS television! Has RCA Victor's powerful, long-range circuits, new Multi-Channel Automatic Station Selector, improved and simplified controls—including personalized tone control. Mahogany or walnut finish. **\$495†** Blond slightly higher. *Installation extra* plus Fed. Excise tax.* RCA Victor 8T270 *Buy the Optional RCA Victor Television Owner Contract.*

It's America's "Sweet 16"



Queen Anne style console is one of RCA Victor's most popular 16-inch Eye Witness television models. Doors can swing back against cabinet's sides. In matched and hand-rubbed mahogany or walnut finish. RCA Victor 8TC271.

†Prices subject to change without notice. Zone 2 prices slightly higher.

\$595†

Installation extra plus Fed. Excise tax.* Buy the Optional RCA Victor Television Owner Contract.

It's by **RCA VICTOR**

It's **EYE WITNESS TELEVISION**

It's television that's tops for performance and style—comes also in a stunning modern console cabinet. The Eye Witness Picture Synchronizer, developed exclusively by RCA Victor, locks the picture in tune with sending stations. With FM sound through the famous "Golden Throat" Tone System, you see and hear as if you were an eye witness right at the scene!

That's why more people choose RCA Victor television than any other kind!

NO OTHER COMPANY OFFERS SUCH EXTENSIVE TELEVISION SERVICE

*Only with an RCA Victor Eye Witness set can you also buy RCA factory-guaranteed television installation and service. For details of the RCA Victor Television Owner Contract which covers expert installation and guarantees fine performance for a full year see your RCA Victor television dealer!

RCA VICTOR

DIVISION OF RADIO CORPORATION OF AMERICA

WORLD LEADER IN RADIO...FIRST IN RECORDED MUSIC...FIRST IN TELEVISION!





TOTAL WAR IN TEXAS

Dauntless Dale, the lone ranger from La Porte, smashes Houston bookies—and miffs Houston cops

Even in individualistic Texas there are ground rules that peace officers are supposed to observe, such as the tacit agreement that constables will not roam outside their own precincts to make arrests. But husky Constable Dale Richardson, 27, an ex-GI and onetime University of Texas football player of La Porte, is a man who loves excitement, something that La Porte ordinarily lacks. One spring day he wandered into a Houston domino parlor, to serve a warrant on a man from La Porte. What he saw there excited and horrified him; he forthwith arrested three men on gaming charges. Next week the lure of the sinful city drew him back for a raid on a bookmaking joint. The exhilarated constable (soon dubbed "Dauntless Dale" by the press) then declared "total war" on Houston gamblers. Commuting 25 miles from La Porte and armed with a baseball bat, six-guns or just his hammy fists, he smashed one bookie joint after another, while Houston cops, miffed at his unorthodox, though legal, invasion of their bailiwick, took to pasting parking tickets on his Oldsmobile sedan. Soon other complications set in. Two men posing as agents of a gambling syndicate took Dale for a cruise in their car, and made a wire-recording of a chat in which, it was later charged, he offered to "lay off" for \$100,000. A grand jury looked into his campaign and voted no indictment but sternly reported, "Let no one be deceived by Dale Richardson's activities . . . [he] is on extremely friendly terms with a certain group of gamblers. . . ." Countered the lone raider: "A damn lie!" Then Harris County Sheriff C. V. Kern began stealing Dale's stuff, made a mass raid on nine Houston bookie shops and their central wire service. With the bookies lying low, Richardson took to knocking over pinball machines (*next page*). By last week he had nothing left to smash—until the bookies reopened.



SMASH HIT with trusty baseball bat shatters a defenseless gambling machine as Dale, his cowboy hat shielding his face against flying glass, happily breaks up a joint.

DALE RICHARDSON WEARS BOOTS HIS ENEMIES SAY CONCEAL FEET OF CLAY →

CONTINUED ON NEXT PAGE



***SAVA-WAVE**

The watertight swim cap with the



PATENTED

INNER-RIM

**Water stays out—
Wave stays in!**

Keep your precious wave intact! Protect your hair and scalp from the chemicals in pools, from sand and the dulling effects of the salty sea.

Wear Sava-wave—the *only* cap with the patented inner rim! Guaranteed watertight—will not let one drop of water seep in.

Medium and large sizes for long and short hairdos. Regular or Olympic styles in red, yellow, aqua, blue, white . . . \$1.00

Kleinert's
SAVA-WAVE

* Prices slightly higher on the West Coast



CHOMPING CIGAR, triumphant Dale, back from gambling raid, finds his car surrounded by curious throng—and bearing Houston cops' parking tag.



SPOILING FUN of Houston horse players, Sheriff C. V. ("Buster") Kern, in raid on bookies' wire service room, announces into mike, "The race is over."



SWINGING AX in best Carrie Nation style, frustrated Constable Richardson busts up some pinball machines when he runs out of bookie joints to smash.

alone...

because she doesn't know



LOVE can be lost... romance ruined if you offend with perspiration odor. So stop it *before* it starts!

DRYAD — Jergens new kind of deodorant *actually stops the decaying action of bacteria...* the chief cause of embarrassing perspiration odor... *before* it starts!

Its *complete* deodorizing action keeps you sweet to love and adore.

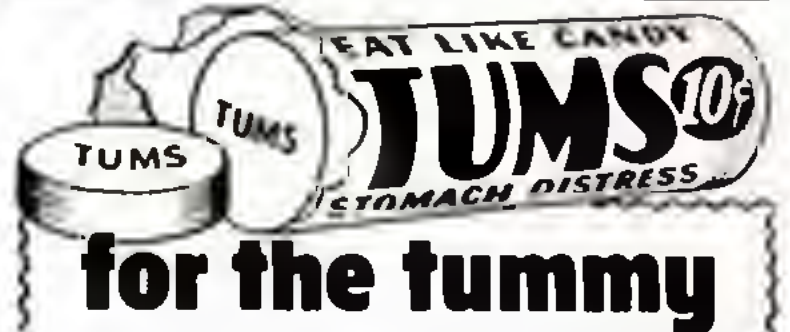
APPROVED by leading skin specialists. Harmless to clothes.

SMOOTH as face cream as long as it lasts. 10¢, 29¢, 59¢.

Dryad
stops perspiration odor
before it starts



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ATHLETE'S FOOT
Dr. Scholl's Fast Relief and Healing Aid!

Don't wait! Get Dr. Scholl's SOLVEX today! This famous prescription of Dr. Scholl's quickly relieves itching, kills fungi of Athlete's Foot on contact, aids rapid healing of red, raw, cracked or peeling skin. Insist on Dr. Scholl's SOLVEX. In Liquid, Ointment or Powder form.



Dr. Scholl's SOLVEX



1. Said Jack to Joan: "You need a treat, a break in your routine, A change from keeping kids and clothes and house and dishes clean. Let's have some fun just by ourselves. I'll tell you what we'll do— Let's week-end at the Statler . . . it will fix you up like new!"



2. They came to Statler Friday night, had dinner, saw a show. "Oh, that was *grand*," said Joan to Jack, "but grander still, you know, Is sleeping *late* tomorrow; just think, 'till nine or ten. And Statler's bed's so comfortable, I may not wake up then!"



3. "The perfect way to start a day," said Joan to Jack, "is this— A Statler breakfast in our room, while *we* relax in bliss. The coffee's hot, the bacon's crisp, the eggs are just delicious; And, best of all, we will not have to wash the breakfast dishes!"



4. That afternoon they "did" the town, and Joan exclaimed: "It's grand That shops and shows and other things are all so close at hand. To *see* the most, and *do* the most upon a short vacation, It really helps to stay at Statler's heart-of-town location!"



Tom Barlow

5. They dined on Statler's famous food, they danced the night away, And sparkling entertainment helped to make the evening gay. Then Joan exclaimed: "Ah, any wife would like *this* gift the best— A week end at the Statler, where you really are a guest!"



STATLER HOTELS: NEW YORK (FORMERLY HOTEL PENNSYLVANIA)
BOSTON • BUFFALO • CLEVELAND
DETROIT • ST. LOUIS • WASHINGTON
STATLER OPERATED HOTEL WILLIAM PENN • PITTSBURGH

Fleischmann's makes America's most delicious Gin Drinks... BECAUSE...

It's the Gin that gives you all 4...



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FLEISCHMANN'S
America's First Gin



QUALITY



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TASTE



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*FIRST GIN DISTILLED IN AMERICA • DISTILLED FROM AMERICAN GRAIN • 90 PROOF.
THE FLEISCHMANN DISTILLING CORPORATION, PEEKSKILL, N. Y.

JUMP TAKES HORSE

Britain's horsemen, training for the 1952 Olympics, met for annual trials at Badminton. The turf was slippery from rain and 26 of 47 jumping entries were scratched. Lieut. Colonel C.P.D. Legard and his horse Varne, however, did fine until the 26th jump. The 26th is shown below.



AT THE RAIL-AND-WATER JUMP, HORSE SLIPS AND RUMP GOES DOWN



STUCK WHERE BELLY LANDED, HORSE WAITS AND RIDER IS HELPLESS



SPECTATORS. TWO AT EACH REAR LEG. LIFT AS RIDER STEADIES HORSE



FREED TO TRY AGAIN, HORSE SPLASHES THROUGH CREEK BEHIND RIDER

New and Wonderful! ... by **BENEX** Brushless



PUTS 3 STRIKES ON TOUGHEST BEARDS!

PATENTED "WETTING AGENT" IN NEW BENEX SOAKS ANY BEARD SOFTER—ACTUALLY MAKES BEARD $\frac{1}{3}$ WATER!—SO RAZOR WHIZZES THROUGH!

SMOOTHER, EASIER SHAVES BY TEST!

IN ACTUAL SHAVING TESTS BY HUNDREDS OF MEN, NEW BENEX WON OVER EACH LEADING BRAND TESTED!

At drug counters... or try sample...

EASY ON—EASY OFF—DOES NOT CLOG RAZOR

EXTRA COMFORT! AFTER-SHAVING ACTION LEAVES SKIN FEELING FINE!

FREE! Send for generous tube!

A full month's supply!

Paste on penny postcard if you wish. (This offer expires Dec. 31, 1949.)

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GET BRISTOL-MYERS' BRUSHLESS WONDER TODAY!



Smoke a **LUCKY**
 To feel your **LEVEL** best!

Luckies' fine tobacco picks you up when you're low . . . calms you down when you're tense—puts you on the Lucky level! That's why it's so important to remember that LUCKY STRIKE MEANS FINE TOBACCO

—mild, ripe, light tobacco. No wonder more independent tobacco experts—auctioneers, buyers and warehousemen—smoke Luckies regularly than the next two leading brands combined! Get a carton of Luckies today!

L.S./M.F.T. — Lucky Strike Means Fine Tobacco

So round, so firm, so fully packed — so free and easy on the draw

COPR., THE AMERICAN TOBACCO COMPANY

"sextette"



"ROMPER"

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Jantzen
thoroughly man-tailored
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• WRITE FOR FREE STYLE FOLDER
...showing other marvelous Jantzens

JANTZEN KNITTING MILLS, INC., Dept. M, PORTLAND 14, ORE.

come on you sunners...line up for the best looks of your life! Jantzen has everything you need...the smartest, best-fitting, best-performing man-tailored sun classics... finest quality washable fabrics...special-for-Jantzen wonderful-looking fast colors. Jantzen is famous for girls' shorts...fly-front shorts of Crompton finest cotton corduroy as in "Romper", left, 5.95...other shorts, 2.95 to 9.95. Jantzen is famous for tee shirts of finest quality combed cotton, as the striped shirt, for men, too, 2.95...the shirt-collared tee shirt, for girls as well, 3.95. Jantzen is famous for men's shorts, perfect boxers like "Amphibian", in cool Celanese rayon "Sunyana" 4.95 ...and many others 3.95 to 9.95...at leading stores.



from
Jantzen



"WATER BOY"

"ECLIPSE"

"HI-DIVER"

come on you swimmers...Jantzen has for you the world's finest swim suits and swim trunks... marvelous new exclusive Lastex-powered fabrics... famous Jantzen girdle control and uplifting bras for girls...flawless-fit, trim athletic lines for men. "Eclipse", in light-as-air Cordo-Lastex, with detachable shoulder straps is 9.95..."Ecstasy" (opposite page) finest quality satin Lastex with terrific new Jantzen Stay-Bra 15.95 ...one-piece like it 17.95...others 8.95 to 17.95. Jantzen has for men the smoothest brief trunks like "Water Boy" left, in Jantzen special Cordo-Lastex 3.95. "Hi-Diver", right, in finest satin Lastex 5.95 ...others 3.95 to 6.95...at leading stores.



Jantzen[®]
Lastex-powered figure-control
swim suits



TAN with JAN ... for a glorious copper tan use Jan Sun Oil, for protection use Jan Sun Lotion.

Under any condition

Rely on

Curity WET-PRUF*
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THE **HOSPITAL-QUALITY** ADHESIVE TAPE



YOU GET 4 ADVANTAGES WITH **Curity**

STICKS instantly—stays on. No curling at ends or corners!

WATERPROOFED—wash it time and again, it holds!

EASIER ON THE SKIN—proved by over 15,000 skin tests on humans!

HOSPITAL QUALITY—used by hospitals and doctors throughout the nation!



NEW!



Curity LUSTRIC

Plastic "See-Through" First-Aid Kit
Now in **Red, Green, Blue, Clear**

Modern, practical, beautiful. CURITY LUSTRIC First-Aid Kits of transparent plastic, now in red, green, blue or clear. Perfect for gifts, ideal for home, office, car, workshop.

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IT'S REFILLABLE with CURITY First-Aid supplies

IT'S RE-USABLE for fishing flies, sewing supplies, jewelry, buttons, cosmetics, curlers, odds and ends

Wet or dry, at work or play, CURITY sticks instantly, it stays on. CURITY has been *proved* easier on the skin. It's pure white, hospital quality, but costs you no more than ordinary tapes!

Ask your druggist for the hospital-quality adhesive tape... CURITY WET-PRUF! Available in all convenient sizes.

Over Half a Century of Adhesive Tape Leadership

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Gauze Bandage • Adhesive Tape
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Cotton Picker* • Sterile Lisco* Pads

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BAUER & BLACK

Division of The Kendall Company, 2500 S. Dearborn St., Chicago 16



ST. FRANCIS' RIGHT ARM, ENCLOSED IN A GOLD AND GLASS CASE, IS REVERENTLY HELD BY PRIEST DURING ITS SHOWING IN NEW YORK ON WAY TO JAPAN

THE ARM OF ST. FRANCIS XAVIER

Once again it is raised on high in fight against Japanese paganism

An ancient, awe-inspiring relic last month took its place in the mounting struggle between paganism and Christianity in Japan. From Rome, where it had been enshrined since the year 1614, the remarkably well-preserved right arm of St. Francis Xavier (*above*), a historic relic of Catholicism, was returned to one of the scenes of the great evangelist's labors. It was just 400 years since Spanish-born Xavier had come to Japan. While there he had converted hundreds of people to the Catholic faith and had helped to plant the seed of Christianity in a hostile and pagan land. When he died in 1552, on his way to new work in China, his body was buried but was later exhumed, and the right arm was severed and sent to Rome by the Jesuits. The rest of the body now lies in a church in India.

There was good reason for the arm's return. St. Francis himself had had plenty of opposition from the Buddhists during his campaign to Christianize Japan. Now, in a different form, opposition was still strong. Their faith in old gods undermined by the war, many Japanese were turning either to political action or to Christian prayer. But Communism was gaining more converts than Christianity; Protestants counted 200,000 church members (*p. 52*), Roman Catholics 130,000—but Communists rolled up three million votes in the January election. This month General MacArthur asked for more Bibles to aid in the fight and the Catholics were exhibiting Xavier's arm to vast crowds in many cities, like bomb-ravaged Nagasaki (*next page*) to dramatize their campaign for converts.



SAINT'S STATUE in a New York City church depicts him with arm raised in characteristic blessing gesture.



IN A TRAVELING BAG (right) Xavier's arm arrives at the Tokyo airport with a group of Catholic officials. It was flown from its Jesuit shrine in Rome in a special plane.



IN A CARNATION DECORATED CASE the arm is taken on a procession through streets of Nagasaki, where it drew crowds as big as those attracted by emperor's visits.



PONTIFICAL HIGH MASS is held for 25,000 Catholics and thousands of non-Catholic spectators on the site of Nagasaki's bombed-out Urakami Church. During service,

which commemorated Xavier's arrival in Japan in 1549, the case containing his arm was prominently displayed on the altar (far right). Pilgrims came from all over the world.



CATHOLIC WOMEN'S CLUB waits at the Nagasaki railroad station for special train bearing arm to arrive.

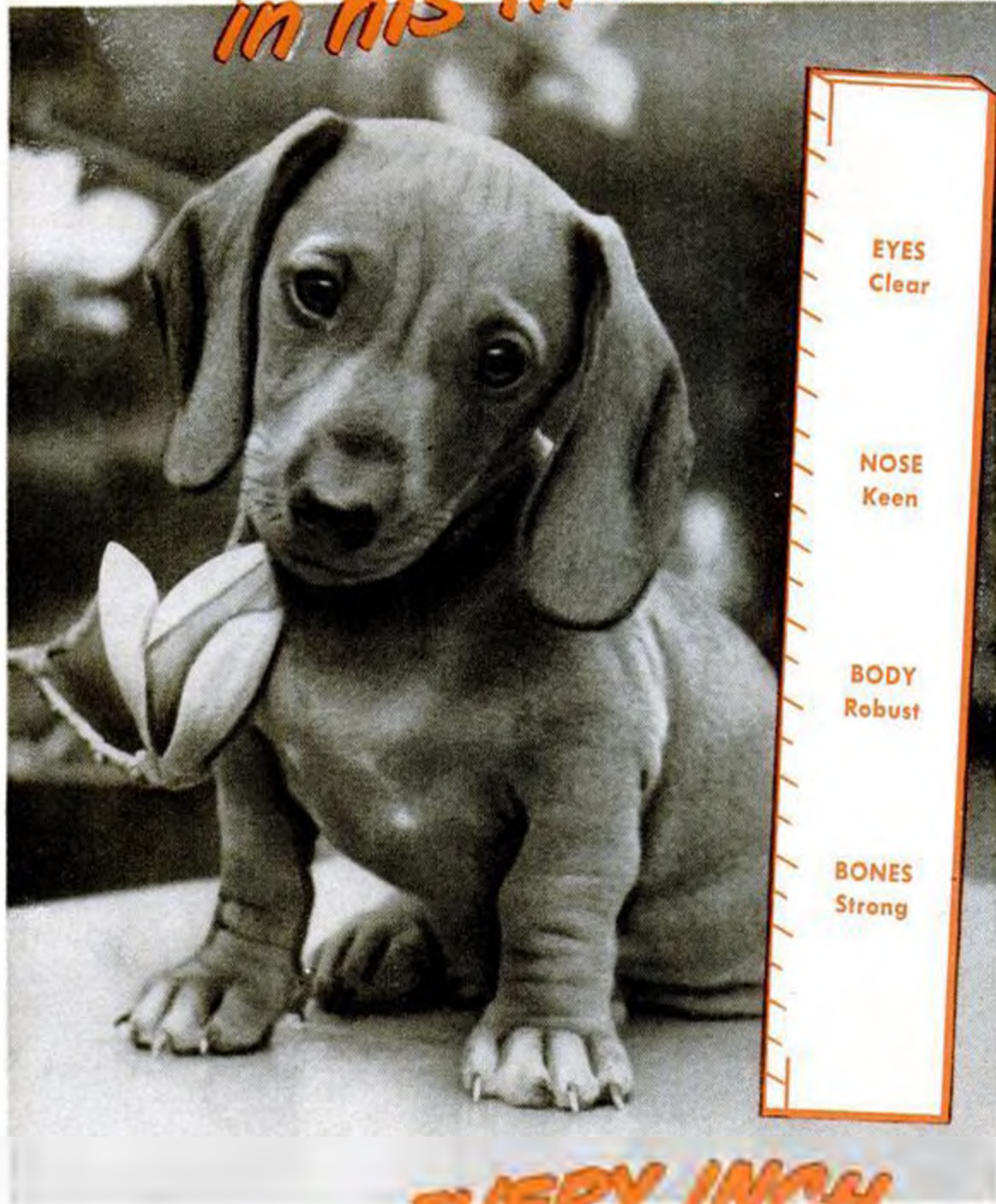


JAPANESE PRAY before atomic-bombed ruins of Urakami, a quarter of a mile from center of the blast. →



CONTINUED
ON NEXT PAGE

To keep **SPRINGTIME**
in his life...



nourish **EVERY INCH**
of him with **Gaines!**

To prolong those precious days of puppyhood—when the eagerness, strength, and spirit of springtime are in your dog! Expert care, and nourishing **EVERY INCH** of your dog can do so much to keep him full of bounce and play right through his life. Give him **GAINES!** Gaines supplies every type of nourishment dogs are known to need. It's America's largest-selling dog food!

THIS MUCH NOURISHMENT in each pound of Gaines!

To build strong bodies—as much proteins as in 1½ lbs. fresh beef



For strong bones and teeth—the minerals that would be provided by 1¾ lbs. cheese



For energy—as much carbohydrates as in 2 quarts cooked oatmeal



For red-blooded vitality—as much iron as in ¾ lb. beef liver



For sleek appearance and glossy coat—the fats that would be provided by 1¼ oz. butter

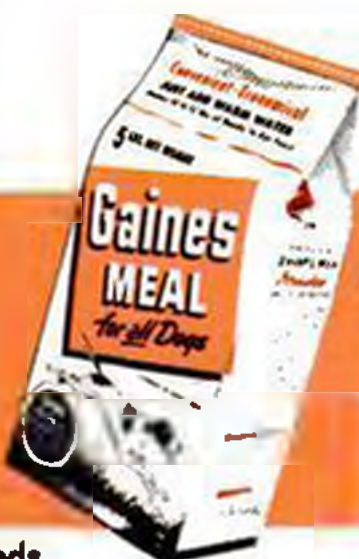


Plus ALL THE VITAMINS AND MINERALS dogs are known to need . . . in more than required quantities

AND GAINES COSTS LESS TO FEED
than any other type of dog food!

Gaines DOG FOODS

"Nourish Every Inch of Your Dog"



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Xavier's Arm **CONTINUED**



PREFAB ALUMINUM CHURCH IN KOBE SERVES A SMALL CONGREGATION

PROTESTANTS ARE UNITED



KAGAWA IS PROTESTANT LEADER

With 70,000 more church members than the Catholics, the Protestants are carrying on a busy campaign of their own. Under the new constitution Shintoism is no longer a state religion and all Christian faiths have freedom of worship. With a few exceptions all Japanese Protestants are united in the Church of Christ. There are now 1,700 Protestant churches in Japan, some of them tiny, imported affairs like the Church of Christ building above. Of the 1,580 Protestant pastors, perhaps the most

influential leader is Dr. Toyohiko Kagawa, famed Japanese writer and social worker. Jailed by the militarists for pacifism in 1940, he is currently catching the brunt of Communist opposition. At 61 he writes novels to dramatize his message and, to aid his parishioners, he runs a profit-sharing pawnshop near his church in Tokyo's slums. The Communists, who ignore the church, are regular customers of the pawnshop.



BAPTIST CONVERT is baptized by U.S. Army chaplain (right) with aid of the Rev. Yuya Kiyoki, pastor of Tokyo's Mijoro Ga Oka Baptist Church.



*"It takes
a heap
of Living!"*

One upholstery material can make a home—when it's exquisite *Velon*. It makes the loveliest sofas and easy chairs, table and desk tops, screens and wall panelling... and makes them impervious to wear.

No need to caution Dad when he puts his feet on the sofa. A quick wipe with a damp, soapy cloth removes grime, grease or dirt—restores *Velon's* mellow lustre without polishing.

Your immaculate *Velon* table top never shows a scratch, scuff or stain. Smooth, non-porous *Velon* won't crack, peel or dry out. Its through-and-through colors—whether rich, warm tones or delicate pastels—stay fresh and lovely.

Velon can make your home beautiful, more livable, more practical than you ever dreamed possible. Ask for furniture covered with Firestone *Velon* by name, at fine furniture and department stores.



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Other forms of Velon

Look for this tag on the products you buy

FILM YARN SCREENING

A first quality material

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BLUE RIBBON CLASSIC of inland sailing is Chicago-to-Mackinac race, here getting under way in July 1918 in front of the Chicago skyline.

INLAND SAILING

FRESH-WATER YACHTSMEN ARE MORE NUMEROUS THAN EVER

PHOTOGRAPHS FOR LIFE BY CHARLES STEINHEIMER



The traditional concept of sailing as a salt-water sport has been shattered by the phenomenal growth of pleasure yachting on inland waters of the U.S. Of some 200,000 privately owned sailing craft in the U.S. today, an estimated one third are sailed in fresh water—on the five Great Lakes, on thousands of smaller lakes (including one entirely within the city limits of Minneapolis) and on some 1,500 navigable rivers and waterways. Twenty years ago there were fewer than 75 inland yacht clubs; today there are at least 200. Inland yacht racing ranges from the 331-mile Chicago-to-Mackinac race (*above*) to hundreds of regattas held by “mud-puddle boys”—a term used by salt-water sailors and Great Lakes yachts-

men to express disdain. But deep-water yachtsmen sometimes forget that the speediest one-design sailboats known are the shallow-draft inland scows, which have gone as fast as 26 knots on a large “mud puddle” (Wisconsin’s Lake Winnebago).

Most of inland sailing’s bigger boats—the \$100,000 cutters—are found in Chicago and Detroit, where there is wealth to maintain them and deep water to sail them. But the big boom is in small boats, ranging from scows (about 3,000 in the U.S.) down through Stars and Lightnings to \$95 home-assembly dinghies. Sailing has caught on in inland U.S. wherever there is wind and water, as shown by pictures on the following pages.



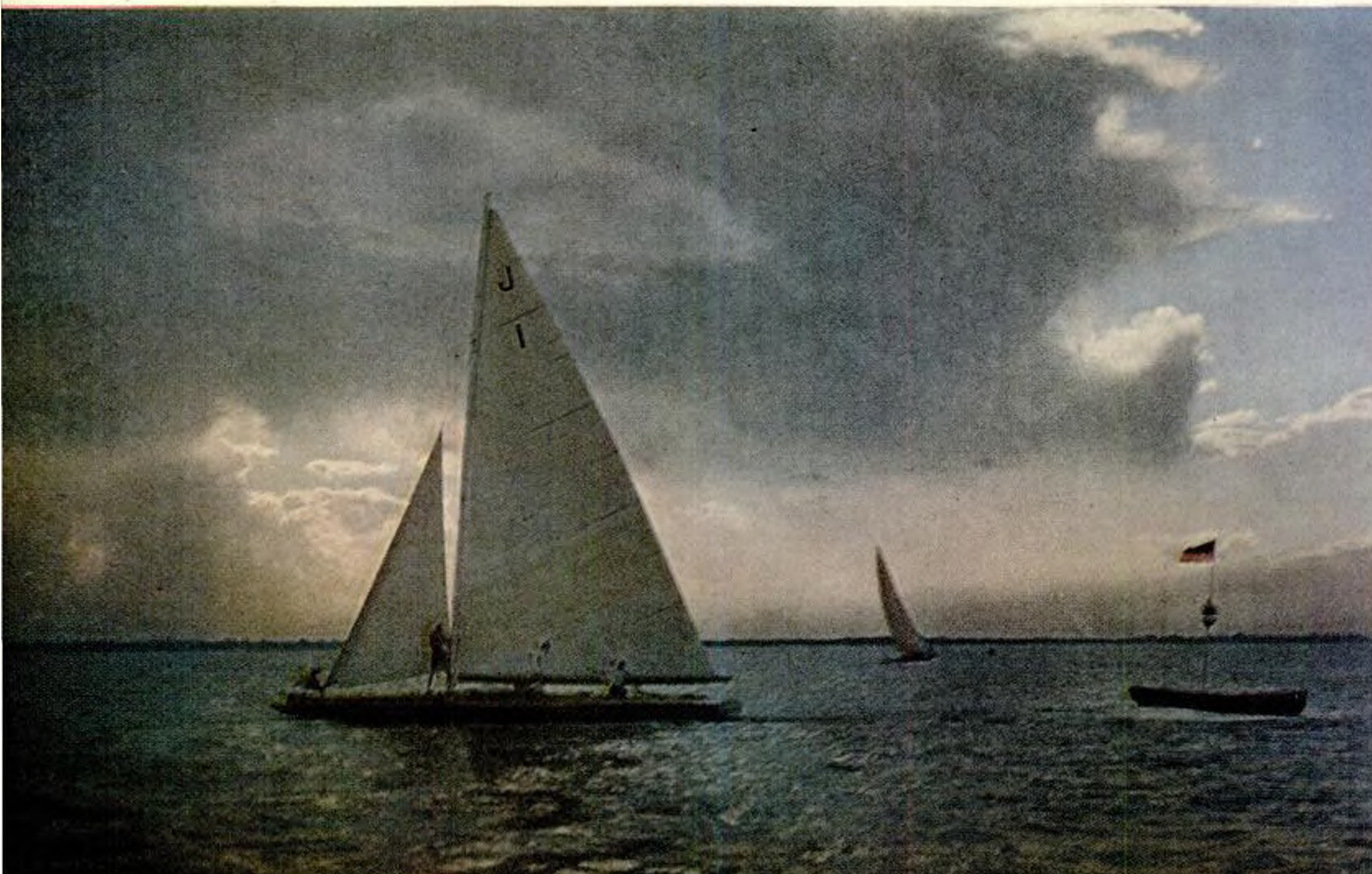
UNCHARTED OBSTACLE, an ore freighter, lumbers between an 8-meter sloop (left) and a competi-

tor during a race on Lake St. Clair. This can affect outcome of race if a boat gets shut off from wind.



SPEEDIEST YACHTS in Midwest are the flat-bottomed scows, shown here racing on Lake Winnebago.

These keelless boats are found largely on the small lakes and race in four classes, depending on size.



RACE BEGINS as scows glide past Lake Winnebago buoy. These are Class E scows, second largest.

← **THUNDERHEAD** casts shadow over racing scow which has just beaten competitor to windward mark.



WIND AND SUN ARE ECCENTRIC

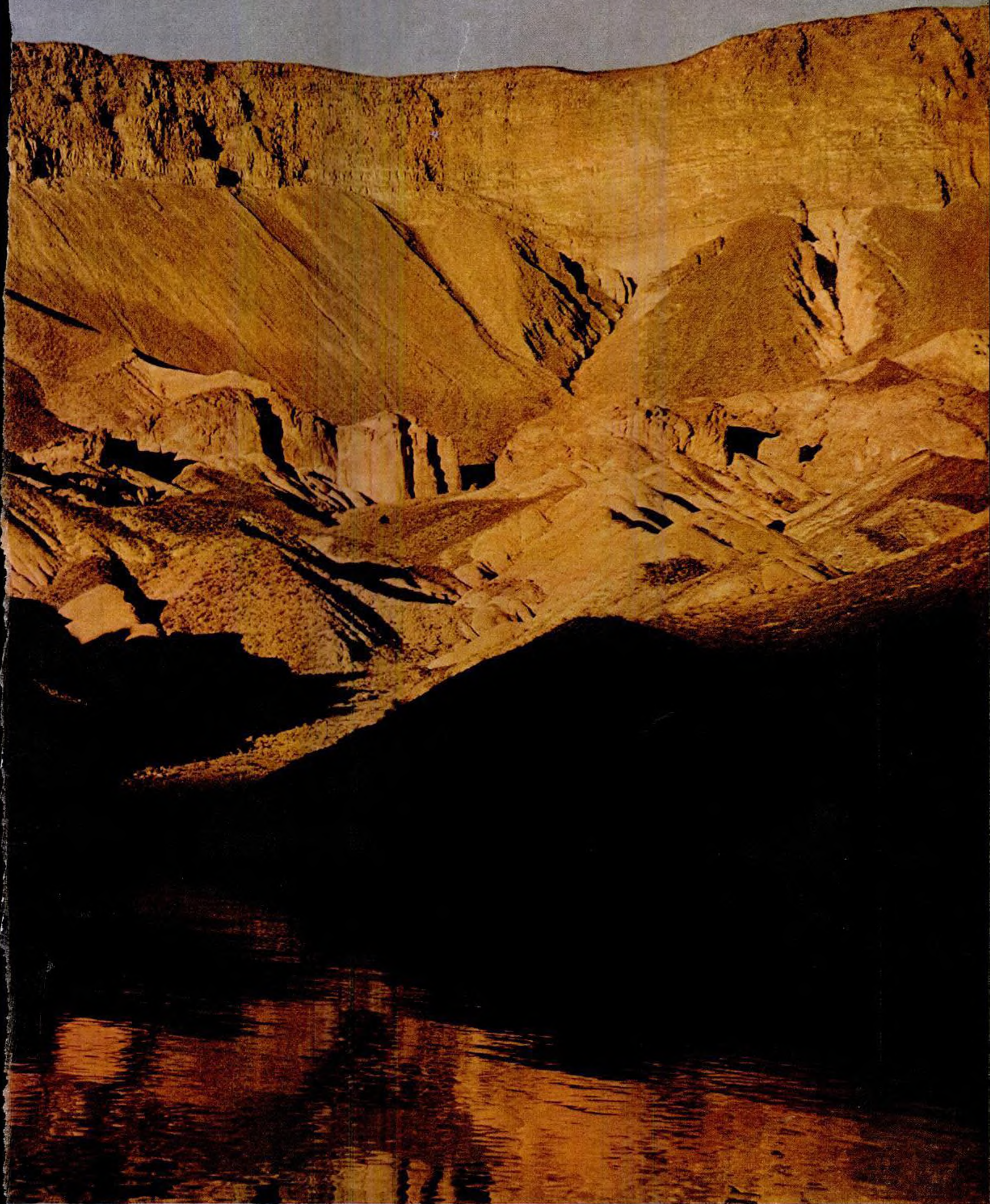
Fresh-water yachtsmen maintain, with some truth, that they have to cope with more variables in wind and weather than salt-water sailors. When the hot Midwestern sun lays down a Daliesque pattern of sail reflections, even the fast inland scows resemble painted ships on a

painted lake. Before the end of the race above the crews of some of the scows had to cope with a sudden thunderstorm (*opposite*). Scows are built primarily for speed rather than safety, and with these storms there often comes a squall that will swamp the most skillfully handled craft.



BECALMED AT SUNSET, a lone sailboat idles on Lake Mead in southern Nevada against a red-gold backdrop of Arizona's "Paint Pots," a formation of the

Black Mountains. Largest of all the man-made lakes which have helped popularize sailing in the southern and western U.S., Lake Mead was formed in 1935 when



Hoover Dam's diversion tunnels were closed. Boat shown here is the *Loki*, an 8-meter sloop owned by James L. Breese of Santa Fe, N. Mex. It is the lake's only

large sailing craft, although there are some 350 smaller craft, mostly power-driven boats which Lake Mead's new sailors have not yet learned to call "stinkpots."

CONTINUED ON NEXT PAGE



ON RACE DAY at Oshkosh Yacht Club (*above*) surface of shallow Lake Winnebago is dotted with sails as yachtsmen watch and make their on-shore preparations.

CHAMPION SAILOR Ted Wells (*below*) and wife Margery dry their favorite Egyptian cotton sails by spreading them on the living-room floor at Wichita, Kan.

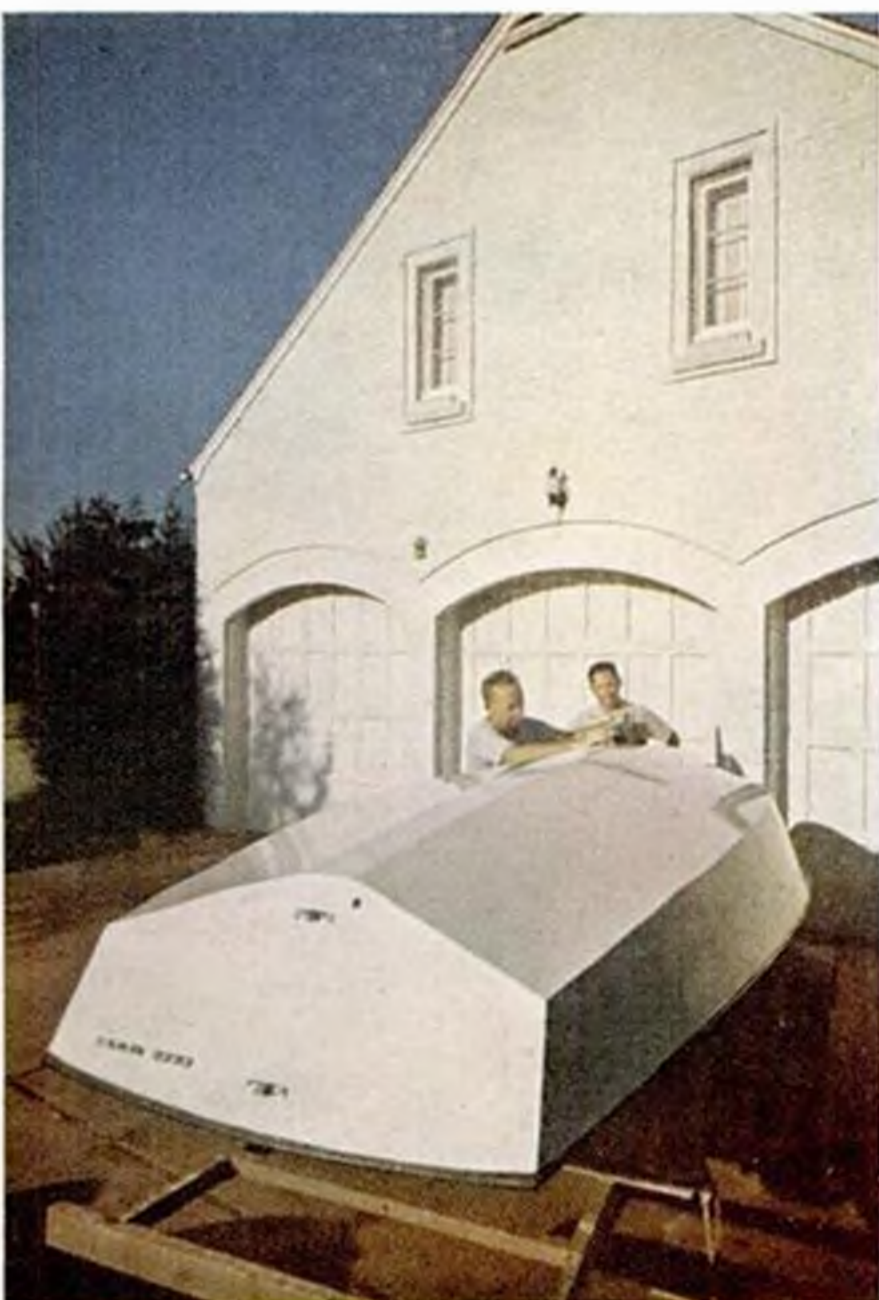




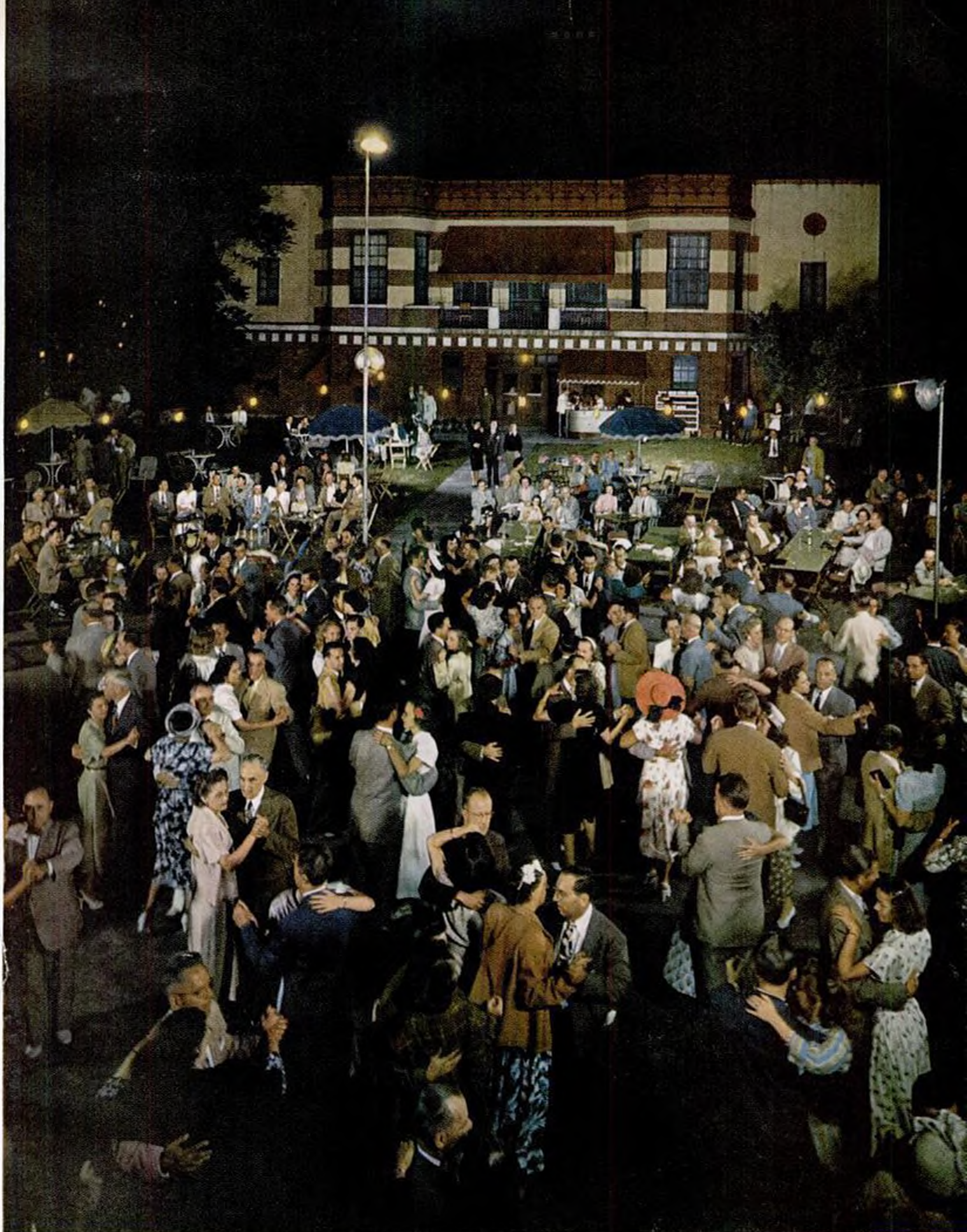
FANCY COSTUME worn by Detroit's Wilfred ("Toot") Gmeiner fits name of his boat, the *Apache*.

YACHT CLUB IS SOCIAL CENTER

Midwestern yacht clubs serve the same social function as golf-and-tennis country clubs where sailing has not caught on. A family atmosphere pervades both smaller clubs like the one at Oshkosh, Wis. (*opposite, top*) and the 2,800-member Detroit Yacht Club, which proudly claims to be the world's finest. The D.Y.C. includes some of Detroit's automobile wealth but it is not particularly exclusive. Only a few hundred of the members actually sail, the others paying \$125 annual dues to use the club facilities and to enjoy big parties like the one shown at right. But the tiny Wichita (Kan.) Sailing Club enjoys one distinction which has nothing to do with social life. One of its 35 members is Ted Wells (*opposite, bottom picture*), the 1947 U.S. and world champion yachtsman in the Snipe class.



CHAMPION BOAT is inspected by Wells (*left*). The 15½-foot Snipe has normal speed of 5½ knots.



A SATURDAY NIGHT DANCE jams outdoor patio of the Detroit Yacht Club, largest and fanciest in

the Midwest. The clubhouse was built in 1923, has skeet range, indoor swimming pool and billiard room.



TROPHIES awarded during Inland Lake Yachting Association Regatta are displayed at the Oshkosh

Yacht Club, site of 1948 races. This is the Midwest's biggest small-lake regatta, drew 117 entries last year.



ABOARD THE "BLITZEN," one of the best-known yachts on the Great Lakes, crew members struggle to pull around genoa jib ("jenny") as boat takes another

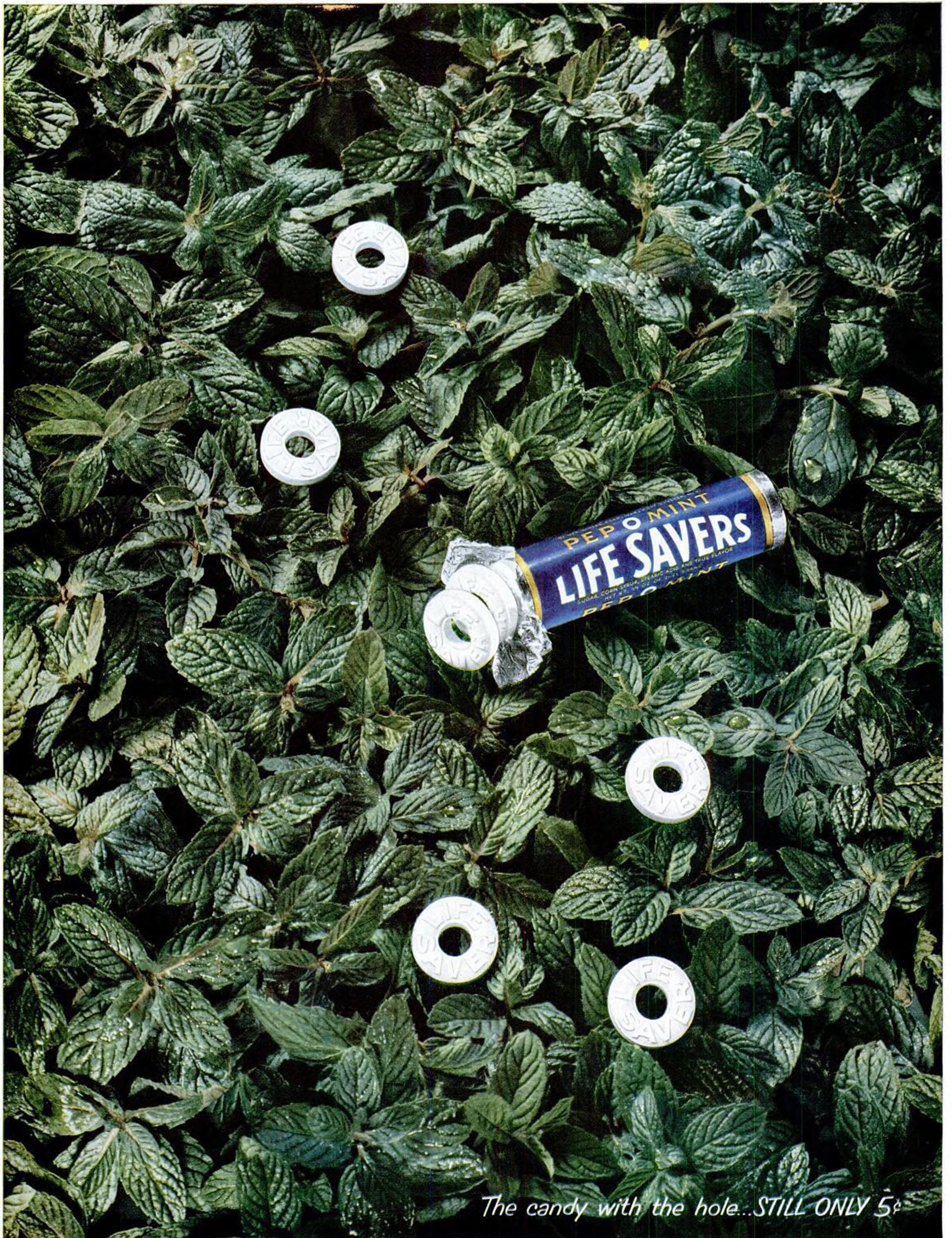
tack. A 56-foot cutter, *Blitzen* cost \$50,000 in 1938, has won 26 inland regattas in past five years and several ocean races, including the 1949 Miami-Nassau race.



THROUGH FLYING SPRAY the *Blitzen* heads into wind as huge jenny goes up. Vessel is owned by Murray Knapp, a Detroit manufacturer, and Ernie Grates,

auto sales executive, sleeps 10 people and has ship-to-shore phone, short-wave radio, deep-freezer unit and library which includes a copy of the Kinsey Report.





The candy with the hole... STILL ONLY 5¢



BEHIND A PARAPET OF FLOUR BAGS, PERSONABLE GEORGIA CLARK AWAITS CUSTOMERS IN HER COMBINED GROCERY STORE AND BANK AT TINY RICHLAND, KAN.

GEORGIA CLARK'S BIG JOB

Merchant, farmer, banker and deserving Democrat, she will sign all currency as new Treasurer of U.S.

The other day dynamic Mrs. India Edwards, director of the women's division of the Democratic National Committee, put in a call for Richland (Kan.) 9-J. When she got Mrs. Georgia Neese Clark on the telephone, India told her to sit down—she was going to get a surprise. Mrs. Clark obediently sat down and learned that she was about to be nominated by President Truman as the first woman Treasurer of the U.S. Within the week the Senate had unanimously confirmed her as successor to William A. Julian, killed last month in an automobile crash. This was one of the biggest political plums to fall to a Kansan since F.D.R. named Mrs. Clark's Topeka neighbor, Harry Woodring, to be Secretary of War in 1936. The woman who won it is a brunette divorcee whose ex-husband works for the Agriculture Department but who has never held a government job herself. What made it nice

was that on every count (including that of being a deserving Democrat) she seemed eminently fitted for the job of handling the U.S. Treasury's banking functions and signing her name (*below, left*) to the government's paper money, which is manufactured by another woman, Mint Director Nellie Tayloe Ross. A native of Topeka, 49-year-old Mrs. Clark went to drama school in Manhattan, played in stock companies during the 1920s in such plays as *In Love with Love*, then settled down to a successful business and political career. Like her father before her, she drives regularly from Topeka to tiny Richland (pop. 200) to run her grocery and bank. She also keeps track of seven tenant farms and in her spare time serves as Democratic national committeewoman. On the following pages are glimpses of the full life Mrs. Clark will leave behind when she goes to Washington on her new \$10,330 job.

W. A. Julian
Georgia Neese Clark



A Wonderful **NEW** Cigarette...

Inhale to your heart's content!

A really mild, flavorful smoke that enters your mouth pleasantly cool and filtered. Embassy's extra length of fine, mellow tobaccos provides extra enjoyment plus an extra margin of protection. Try Embassy! Inhale to your heart's content!

Longer
Milder
Cooler



PRODUCT OF
Lorillard Company
Established 1760

Treasurer CONTINUED



AT TOWN PUMP across Richland's main street from grocery store, Mrs. Clark performs her first daily chore, drawing a bucket of water for the store



AT GRAIN ELEVATOR which she runs, Mrs. Clark and Manager Walter Allen inspect sample ear of corn brought to storage by Farmer Ken Kennedy.



AT TENANT FARM (she owns seven) Mrs. Clark and William Matney, 26-year-old former teller in her bank, admire Farmer Matney's docile Angus bull.



He's happy we're minding our business!

You see, our business—our *only* business is making foods that baby enjoys.

No tricks, mind you! Only thing we do is make *True-Flavor* Foods that go over big with small folks coast-to-coast.

What makes Gerber's taste so good? Years and years of practice in turning out baby foods just right for tiny tots. Is your small He or She enjoying the

natural goodness of Gerber's? And that perfected texture?

Why do doctors approve Gerber's? Did you guess vitamins and minerals? Right! We've learned how to retain them to a high degree—in everything from Starting Cereals to Junior Meats.

Aren't you and baby glad we're busy minding our business!

Gerber's
BABY FOODS
Fremont, Mich.



Babies are our business... our only business!

Mothers Club News



Reported by
Mrs. Dan Gerber
(Mother of 5)

SUGGESTION BOX: It's all ready for your bright ideas on baby care. You see, Mothers Club News is really a country-wide "swapping center" for hints that can help all us mothers. Send yours to me—Box 45, Fremont, Mich.



3 HEAT-BEATERS: How-to-be-happy-in-summer hints for you and Baby. And all are so easy to follow.



1. Sponge Baby with tepid water several times a day. More refreshing and safer than cold water, doctors say.
2. Do less cooking! Top some leftover cake with some of Baby's ready-to-serve fruit. Fine "cookless" dessert for you and daddy.
3. You'll stay calmer, cooler if you serve Baby Gerber's Fruits, Vegetables, Meats and Desserts. Their pleasing True-Flavor cuts down mealtime coaxing. Mothers everywhere say so.

Menu Planner For Mothers

Tempting, nourishing, well-varied summer meals for baby are easy with Gerber's. All, ready to serve.

- 3 CEREALS
- 21 STRAINED FOODS
- 15 JUNIOR FOODS
- 3 STRAINED MEATS
- 3 JUNIOR MEATS

MID-SUMMER GIFT
= FREE =

Samples of 3 good-tasting Baby Cereals. Write Gerber's, Dept. LF6-9, Fremont, Mich. In Canada, write Gerber's, Toronto.



Accepted by the Council on Foods and Nutrition of the American Medical Assn.



Now America's largest-selling..... full **5** year old
 straight Kentucky bourbon **ANCIENT AGE**



The whiskey with Age in its flavor! Every drop *Straight*.
 Every drop *Kentucky*. Every drop *Bourbon*.
 Every drop patiently aged for 5 full years.
 Every drop evenly matured...and uniform...
 from sip to sip...from bottle to bottle.
 Ask for "Double A"...get *Double Value*.

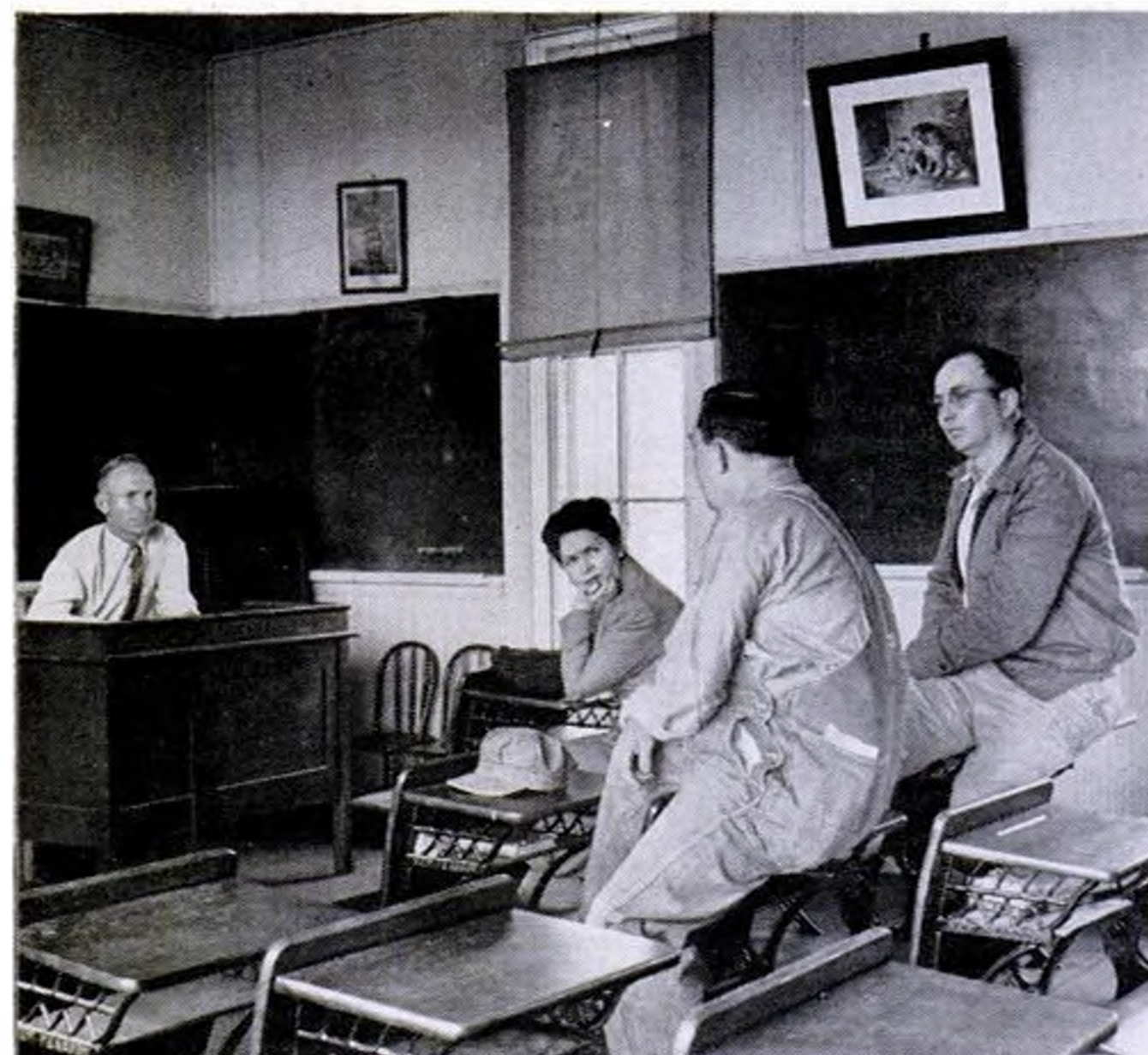
Straight Bourbon Whiskey. 86 Proof.

Ancient Age Distilling Co., Frankfort, Ky. ©1948 ANCIENT AGE DISTILLING CO.

Treasurer CONTINUED



BANKER CLARK locks vault in the Richland State Bank (depositors: 560, total deposits: \$500,000), which will soon handle money bearing her autograph.



CIVIC LEADER CLARK, as delegate to Shawnee County Rural School Association, discusses school district reorganization with local board members.



HOSTESS CLARK, in dinner dress, pours tea for her 83-year-old mother, spry Mrs. Albert Neese, and friends in Topeka, where she spends her weekends.

*Better breads
are baked with*

dextrose

food-energy sugar

Flavor, texture, color, crust and eating quality are the essentials of fine bread . . . America's leading bakers use dextrose, food-energy sugar, to develop these important characteristics. Long experience . . . both scientific and practical . . . has proved consistently that dextrose is perfect sugar for bread baking.

CORN PRODUCTS REFINING COMPANY
One of the producers of dextrose . . . a natural sugar

**buy it baked...
it's better**

The "Fresh Up"
Family
Drink!



BUY A CASE TODAY!

*You like it...
it likes you!*

*So pure... So good...
So wholesome for everyone!*





sh with **7up** **IT LIKES YOU**

7up
REG. U.S. PAT. OFF.

We asked thousands of people, from coast to coast, and found out just what you'd expect:

People stick to pre-war quality when they find it!



All over America... **9 out of 10 Imperial buyers**
have bought Imperial before...
and they're buying it again!



You know it's good... **IMPERIAL**

Pre-war quality by Hiram Walker

91 years at fine whiskey-making makes this whiskey good. 86 proof. Blended Whiskey. The straight whiskeys in this product are 4 years or more old. 30% straight whiskey. 70% grain neutral spirits. Hiram Walker & Sons Inc., Peoria, Ill.

A NYLON DRESS designed by Henry Rosenfeld in a Cohama jersey is ready for wearing an hour after washing and hanging (below).



DRESS'S OWNER can easily wash it in a bathroom, does not need to press it at all.

Nylon, 1949

Dresses made of it wash and dry in an hour

During the 10 tumultuous years of its existence nylon has been used for underwear, women's stockings, toothbrushes, jungle clothing and parachutes. The perfection of new dyes and weaves has now made it possible to use nylon for attractive summer dresses which can be washed and dried as easily as a pair of nylon stockings. The dress above is an example. Not only is it long-lived and yet priced at a modest

\$19.95, but the working girl or shopping matron who spends her day in it can take it off upon reaching home, wash it and don it again in one hour without ever bothering to iron it. For travelers this means a woman can now assemble a complete nylon wardrobe that packs without wrinkling and makes her independent of hotel laundries and cleaners and the unfamiliar electric currents of foreign countries.

Sea Nymph

swim suits by jordan



Simply divine

is this exclusive two-piecer with banded uplift bra. Take note (everyone else will) of the smart high-rise waist that tops off the slimline trunks. Flatteringly fashioned by *Sea Nymphs* in quick-drying light weight NYLON SATIN LASTEX, in the new jewel tones of Jet, Scarab Green, Topaz, Coral and Nickel. Sizes 32-38. About \$10.95

at smart stores. Write and we'll tell you where!
JORDAN MANUFACTURING CORP.
 1410 BROADWAY, NEW YORK 18, N. Y.



WHITE NYLON BLOUSE (\$6) dries 12 minutes after washing. Manufacturer Joan Kenley reports million-dollar sales in nylon blouses this season.



BLACK DRESS by Lipman Bros., of nylon taffeta (\$17.95), is ideal for traveling because it can be worn in daytime or evening with a change of accessories.

HEADACHE
NEURALGIA
NEURITIS
 Pain

RELIEVED

incredibly fast
 the way thousands of physicians and dentists recommend—

ANACIN

Here's why
 Anacin is like a doctor's prescription. That is, it contains not one but a combination of medically proved ingredients. Get Anacin Tablets today.



"Fleas Don't Bother Me
 I'm Dusted with
PULVEX DDT"



PULVEX ... KILLS FLEAS
 FLEA POWDER ... KEEPS 'EM OFF



32% of all **MEN'S SHOES**
 bought in the U.S. in one
 week were bought by
LIFE reading families

(From a study by the Market Research Company of America)

AMAZING!! NEW!!
"DEW"
SPRAY DEODORANT
 STOPS PERSPIRATION AND ODOR TROUBLES! Keeps you socially secure, daintily pure. **DAINTIER THAN CREAMS!** "Dew" never touches hands. Squeeze flexible, "self-atomizing" bottle. Spray on a gentle mist. **WON'T ROT CLOTHES!** Can't irritate normal skin. **SAVES MONEY!** Full year's supply only **98¢** Less than 2¢ a week plus tax.
SQUEEZE FLEXIBLE BOTTLE!
"DEW" SPRAYS ITSELF ON!
 Guaranteed by Good Housekeeping

WHY BUY AN OLD-FASHIONED FAN?



Now you can afford
the finest

Vornado
at new low prices \$22.95 up!



MODEL 28C1

WHY THERE ARE HUNDREDS OF THOUSANDS
OF SATISFIED VORNADO USERS:

5 BIG REASONS

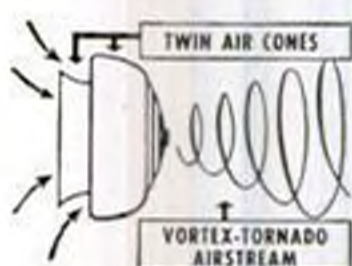
- 1** MOVES 3 TIMES MORE AIR 3 times farther than ordinary "buzz" fans
- 2** COMPLETE SAFETY for your children with Vornado's revolutionary construction
- 3** MORE COMFORT engineered into Vornado with swirling Vortex-Tornado air action —
- 4** SUPERB BEAUTY — the first complete change in fan design in 35 years
- 5** AIR WHERE YOU WANT IT with Vornado's feather-touch tilting feature

THE WORLD'S FINEST AIR CIRCULATORS



MODEL 16C1
\$22.95

MODEL 28C1 (Above)
\$49.95



Only Vornado has injector type Twin Cones producing Vortex-Tornado air action

7 GREAT NEW MODELS AT YOUR DEALER'S NOW



MODEL 20C1
\$29.95



MODEL 24C1
\$39.95



MODEL 12D1
\$62.95



MODEL 12P1
\$83.95



MODEL 16P2
\$147.00

A PRODUCT OF THE O. A. SUTTON CORPORATION • WICHITA, KANSAS

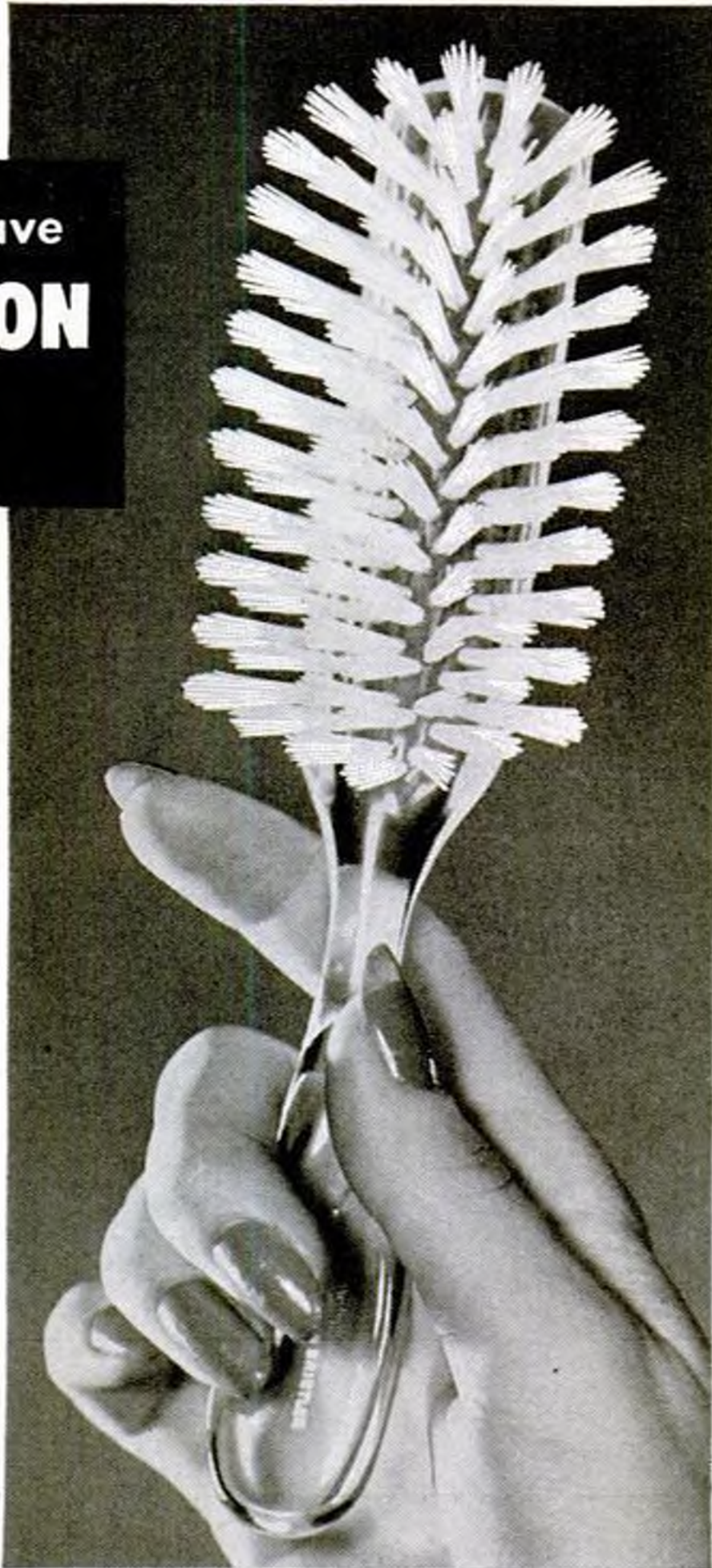
The best brushes have
**DU PONT NYLON
BRISTLES**

New
"Featherweight" Brush
—for radiant hair

FOR YOU and lovelier hair... a brush with fresh, resilient Du Pont nylon bristles. These bristles have just the right flexibility. Never go limp. Easy to keep sparkling-clean. And they last and last! For beauty, and savings, buy a new brush with a back of "Lucite"* and with Du Pont nylon bristles! Look for the name NYLON on brush or package. *REG. U. S. PAT. OFF.



BETTER THINGS FOR BETTER LIVING
...THROUGH CHEMISTRY



● Tune in Du Pont "CAVALCADE OF AMERICA" — Monday nights — NBC — coast to coast

WHO INVENTED DEVEILED HAM, MOM?

WHY, UNDERWOOD, I SUPPOSE. IT'S THE BEST. IT'S SEASONED JUST RIGHT!

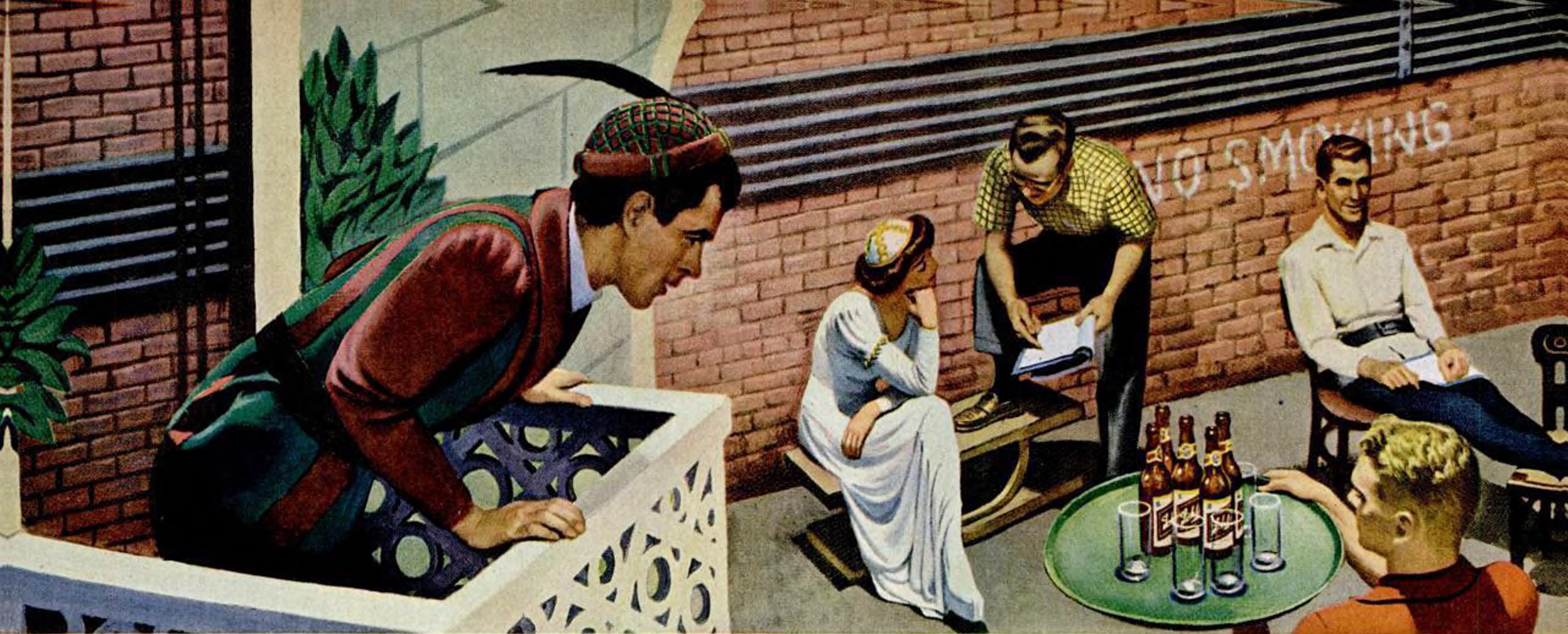
THE ORIGINAL!
America's Favorite Sandwich Spread

UNDERWOOD
TRADE MARK
NET WEIGHT 2 1/4 OUNCES
DEVEILED HAM

P.S. Add UNDERWOOD'S to cream sauce and pour over hot buttered biscuits.



A NYLON NIGHTGOWN by Vanity Fair (\$50) has pleats which, normally difficult to iron, reappear after washing. Red version can also be evening dress.



"I was curious..."



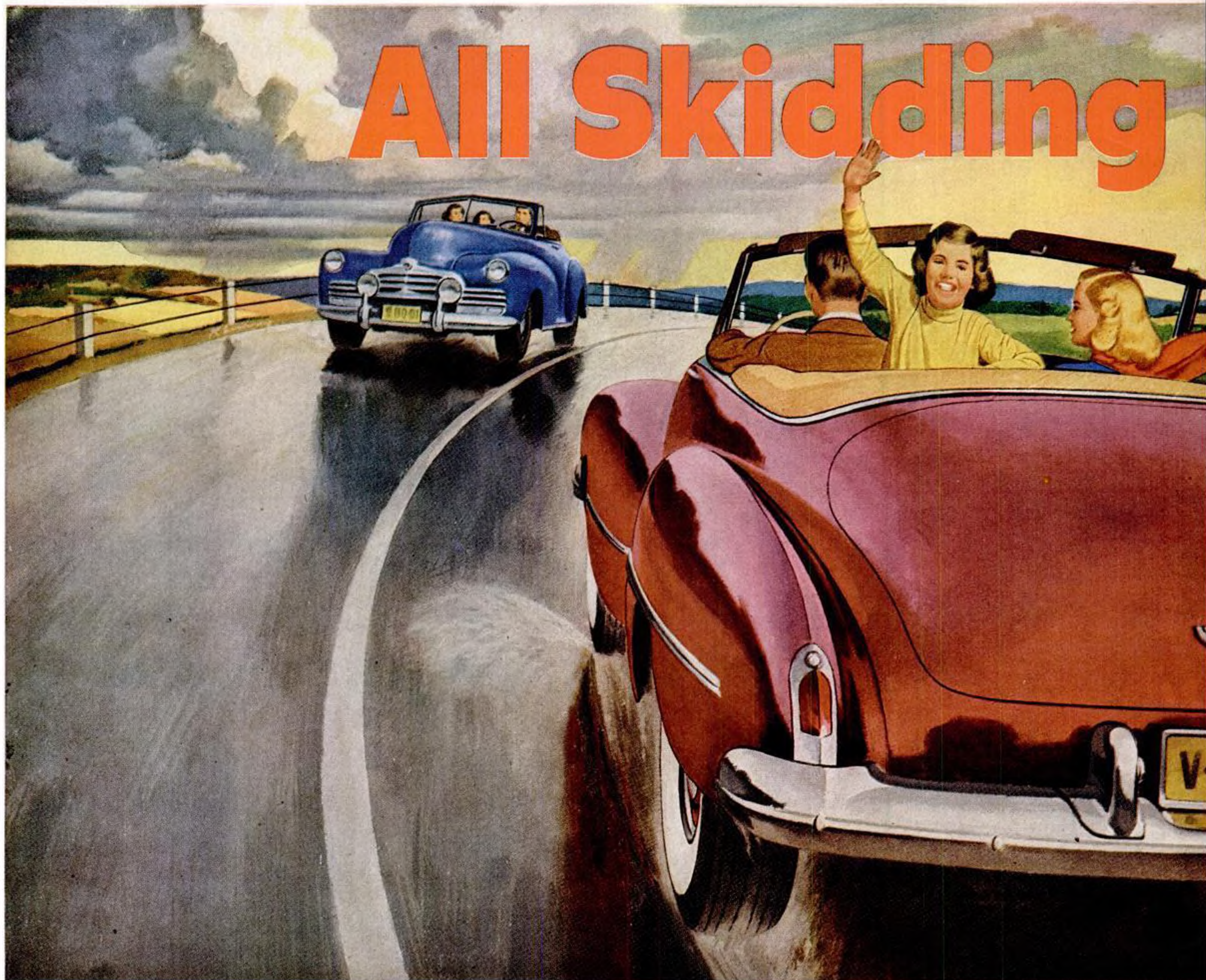
"I tasted it..."



Now I know why Schlitz is...

The Beer that made Milwaukee Famous!"

All Skidding



Protect Your Whole Car

AGAINST

Summer

Wear!



New Mobiloil gives triple-action (1) instant flow of oil to all moving parts, (2) unsurpassed protection against friction, corrosion, harmful deposits, (3) long-time dollar savings—fewer repairs, top operating economy. It's the world's largest seller—better than ever!

Get Mobilgas Dealers'

Aside.



GET
Mobil *DeLuxe*
Tires



**PLUS OUR NATION-WIDE
FRIENDLY SERVICE!**



Scientific Mobilubrication ends guesswork. Your Mobilgas dealer follows chart of your make of car. Ask him to protect gears, too, with correct grade Mobilube Gear Oil.



Have your Mobilgas dealer inspect car accessories for possible trouble . . . check tires regularly for cuts, bruises, proper inflation. Replace badly worn tires with Mobil DeLuxe Cushions—the last word in driving safety and comfort!



Fill up with America's favorite—for Flying Horsepower! Enjoy fast getaway in traffic—extra power for passing, hills. Try Mobilgas Special . . . *today!*

SOCONY-VACUUM OIL CO., INC., and Affiliates: MAGNOLIA PETROLEUM CO., GENERAL PETROLEUM CORP.

Complete Mobil-Care!

3 Cool Companions when things get hot!



not sweet and heavy
but dry and light

RUM RECIPES FOR "OH'S" AND "AH'S"

as made at the Roosevelt Hotel, N. Y., the Mayflower, Washington, D. C.

If you're in the mood for praise (and who isn't) bring on these tall coolers and see if your guests don't sip and say, "Smoothest drinks we ever tasted!" The secret? . . . Puerto Rican Rum! It's rum the way Americans like it . . . not sweet

and heavy but dry and light and so smooth, smooth, smooth, we can't say it enough. Try it today for a welcome change. Look for the name Puerto Rican Rum on every bottle. There are many excellent brands to choose from . . . each with the dry tang that's made Puerto Rican Rum America's favorite rum!



RUM AND COLA

Juice of 3/4 lemon
1 1/2 oz. Puerto Rican Rum
Add ice and fill with Cola

This favorite is more popular than ever with the added smoothness that Puerto Rican Rum alone gives. Satisfying! Distinctive! It's all rum!



RUM SWIZZLE

1 1/2 oz. golden Puerto Rican Rum
Juice of 1/2 lime or lemon
1 scant tsp. sugar
2 dashes Angostura bitters

Place in tall glass. Fill with crushed ice and soda. Decorate with mint or cherry. Foam with spoon. Heaven on a hot day!



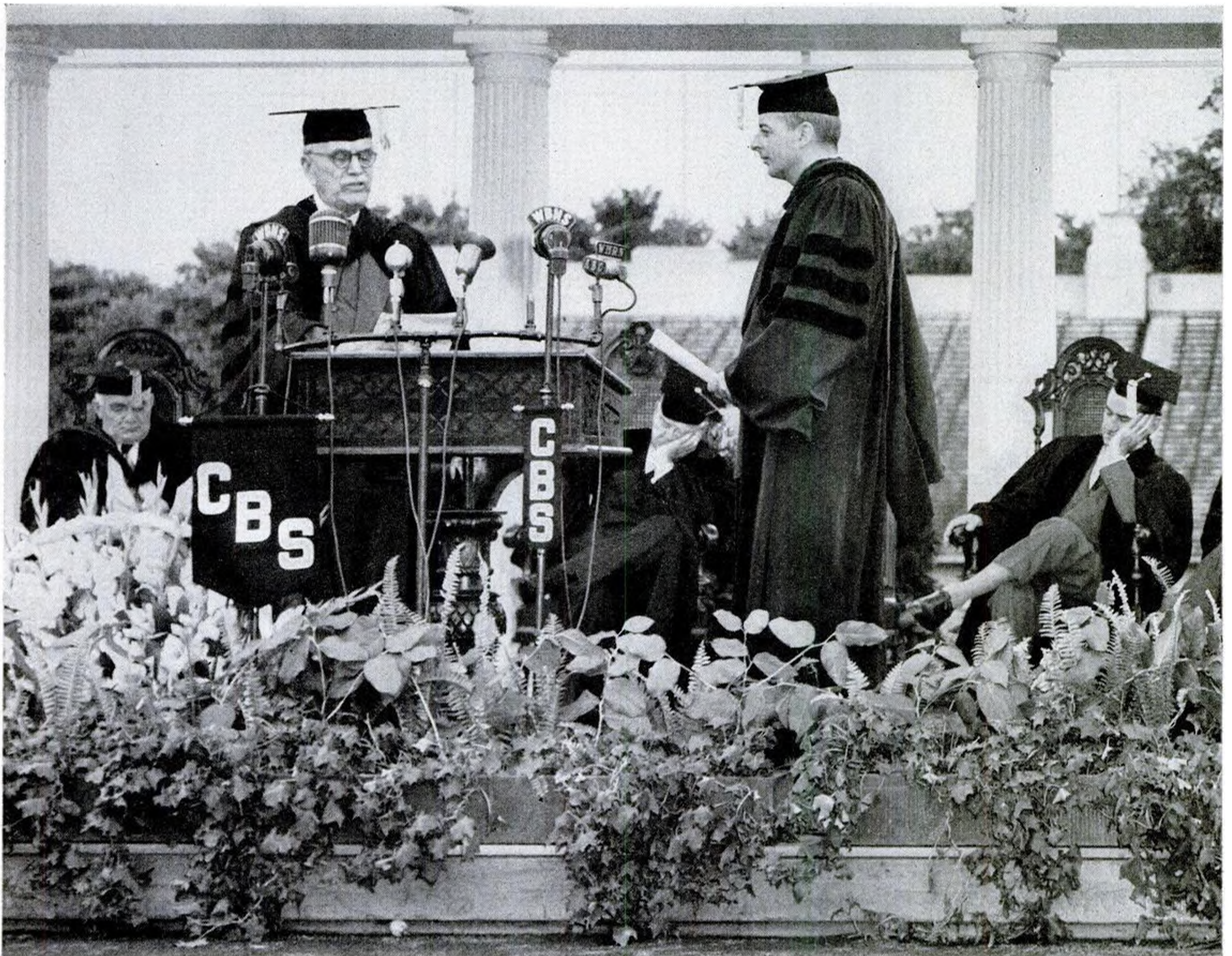
RUM HIGHBALL

1 1/2 oz. golden Puerto Rican Rum
Add ice and fill with soda,
ginger ale or water

Here's the way to know how good rum can actually be! In a highball or even straight, the light, dry smoothness of Puerto Rican Rum stands alone!

Puerto Rican Rum

America's Most Popular Rum!



HOOPER (CENTER), CHANCELLOR BURGSTAHLER (LEFT) AND LOWELL THOMAS (RIGHT) DOZE BEHIND BISHOP WELCH (STANDING, LEFT) AND PRESIDENT FLEMING

HONORARY DEGREE CHAMPION

Herbert Hoover receives his 74th at Ohio Wesleyan

To honor their country's soldiers, statesmen and heroes—as well as rich men who are likely to give them money—it has long been the practice of U.S. colleges and universities to hand out honorary degrees. Over a period of years the man who has been handed the most of all, the established leader and long-time champion in the field, is Herbert Hoover, humanitarian, statesman and the only living U.S. ex-President. This month he reached the half-a-hundred mark when Ohio Wesleyan, at Delaware, Ohio, gave him his 50th honorary degree from a U.S. university.

To get No. 50 Hoover marched in the academic procession, stood at attention during the national anthem and the invocation and made a speech praising initiative and free enterprise. Then he sat down and relaxed in the warm Ohio sun. By the time Bishop Herbert Welch of New York got up to deliver his charge to Ohio Wesleyan's new president, Arthur Sherwood Fleming, Hoover's head had sunk very low on his hand and his eyelids had become unbearably heavy (*above, center*). Next to him on the platform (*above, right*) Lowell Thomas, a mere novice up for his 11th honorary degree, also dozed as did Herbert Burgstahler (*above, left*), Ohio Wesleyan's chancellor.

These 50 U.S. degrees are by no means all of Hoover's honors. He has 24 more from foreign universities—one from the University of Helsinki, in Finland, which usually presented the degree once in a hundred years but made an exception (96 years) in Hoover's case. He has also the A.B. in engineering he earned as a student at Stanford. On top of all this he has 72 medals and awards, 94 miscellaneous honors and the freedom of 12 different cities.

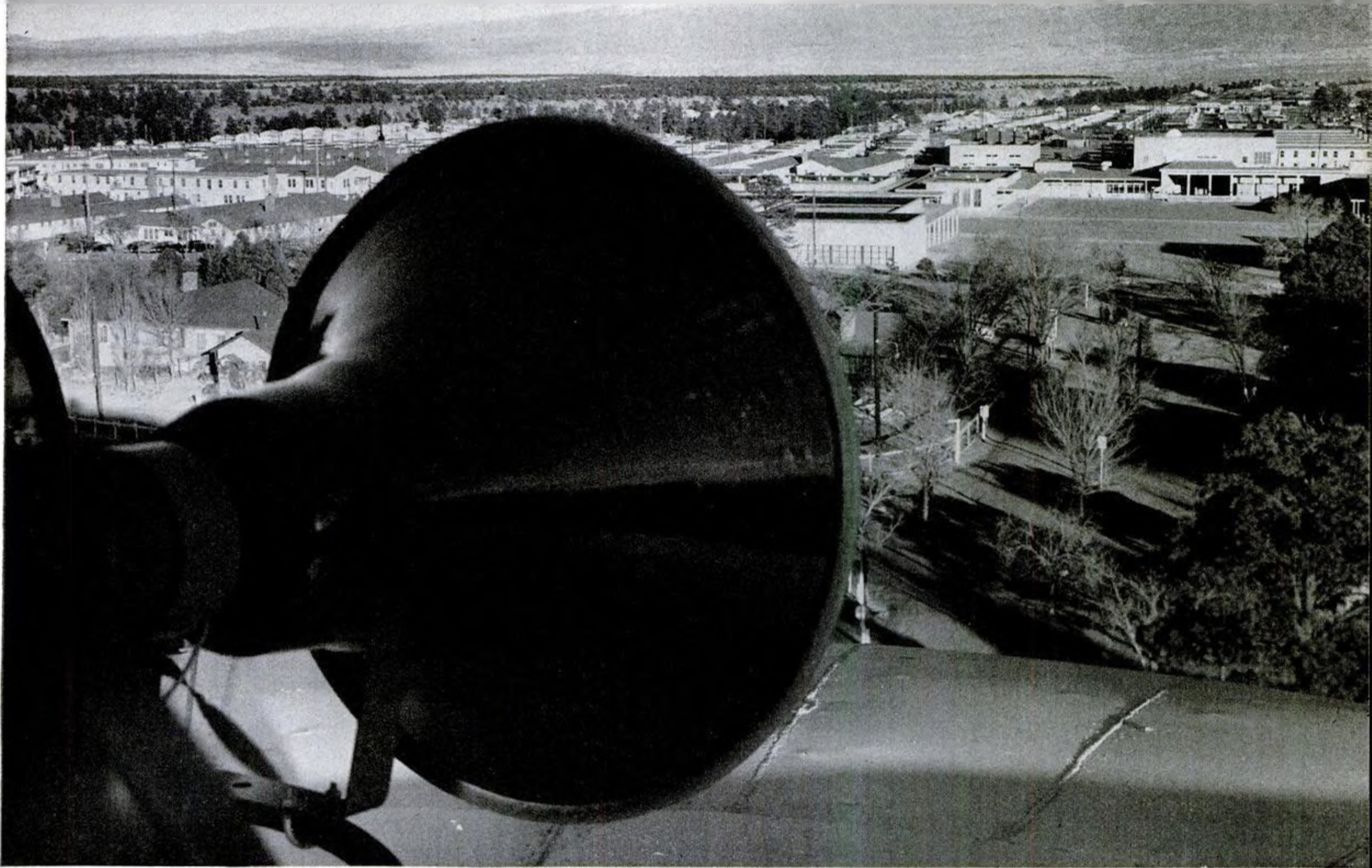


FIFTIETH U.S. DEGREE is accepted by Mr. Hoover who bends forward as Doctor of Humanities hood is slipped over his head. President Fleming shakes his hand.



LOS ALAMOS IN 1952 will look like this as residential building program is completed. At lower left is the granite security tower which guards the sole road leading up onto the high mesa. City has three residential areas: the Eastern (just above the air strip), which still contains old barracks-type dormitories; the Western

(top), containing new single and duplex homes, and the Northern (upper right), whose houses are currently under construction. Technical areas are, of course, not indicated. Los Alamos' radio station has no antenna, consequently does not broadcast a beam that might guide enemy planes to it in event of surprise war.



AMPLIFIER ON WATER TOWER BROADCASTS CARILLON MUSIC ON SUNDAY OVER WESTERN RESIDENTIAL AREA. COMMUNITY CENTER IS AT EXTREME RIGHT

ATOM CITY

MODERN LOS ALAMOS GROWS ON REMOTE, GUARDED MESA

Los Alamos, N. Mex. is one more American manufacturing town, but it has some truly unique features. It is the only place in the world, so far as is generally known, where atomic bombs are manufactured, and has been called the most important city on earth—real progress for a town only six years old, with a population of 9,000. Los Alamos has other distinctions. Possessing the world's finest physics laboratory and with an unusually large percentage of young physicists and technicians, its citizenry probably has the highest average I.Q. of any U.S. city, and the lowest average age: 33. Poised on a remote, canyon-rimmed mesa 7,500 feet high (*opposite*) and accessible by only one sternly policed road, it has no crime, no strangers and, because space is limited, no cemetery.

Closed to the general public since 1943 when it was taken over by the federal government as the best possible site for the design and assembly of atomic bombs, the poplar-dotted mesa (Los Alamos means "the poplars") is now building into a carefully planned town that will eventually number about 12,000 people. Life there has certain discomforts but there are also compensations. The climate is clear and sunny, the shopping and residential areas glittering new and, among other things, there is the pleasant impossibility of guests dropping in unexpectedly from the outside.



GRANITE TOWER guards the eight-lane gate through which all vehicles enter and leave Los Alamos. From 3,000 to 5,000 cars undergo its inspection every day, since many Santa Fe residents commute to work on "The Hill." Everyone but children under 5 must show a photograph-pass, always carefully scrutinized.

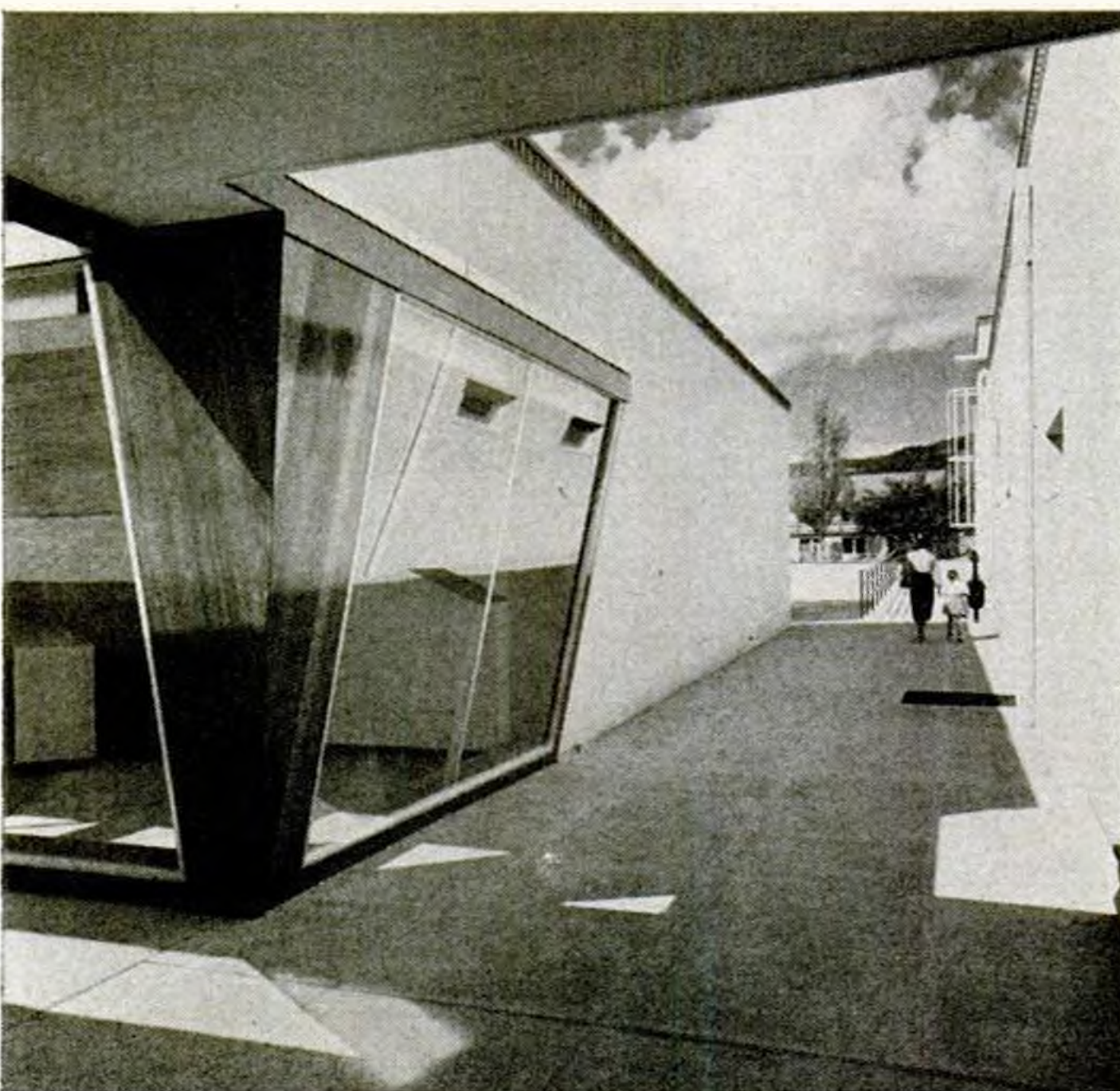


WESTERN AREA HOMES ARE LAID OUT IN CIRCULAR PLAN TO DISCOURAGE FAST DRIVING, MAKE STREETS SAFE. BUILT ALMOST FROM SCRATCH, LOS ALAMOS

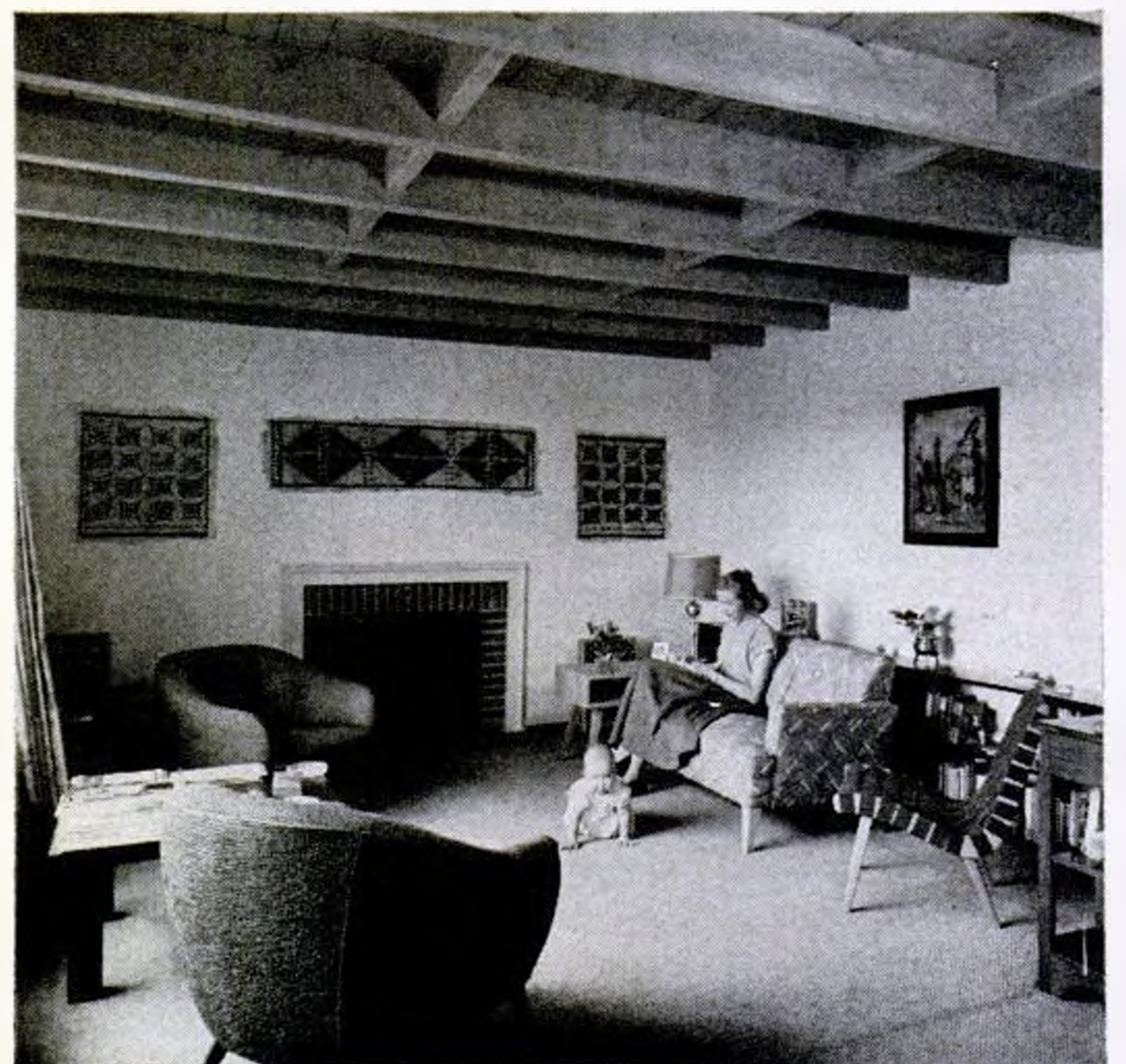
EXISTENCE IS NEAR-NORMAL

Los Alamos, which was only a few log buildings housing an exclusive boys' school until the Atomic Age began, is an ordinary town in many respects. Its men mostly go to work at 8, return to their U.S.-owned homes at 5 p.m., water the lawn and play catch with the kids, of which there are a great many of all ages. No one is

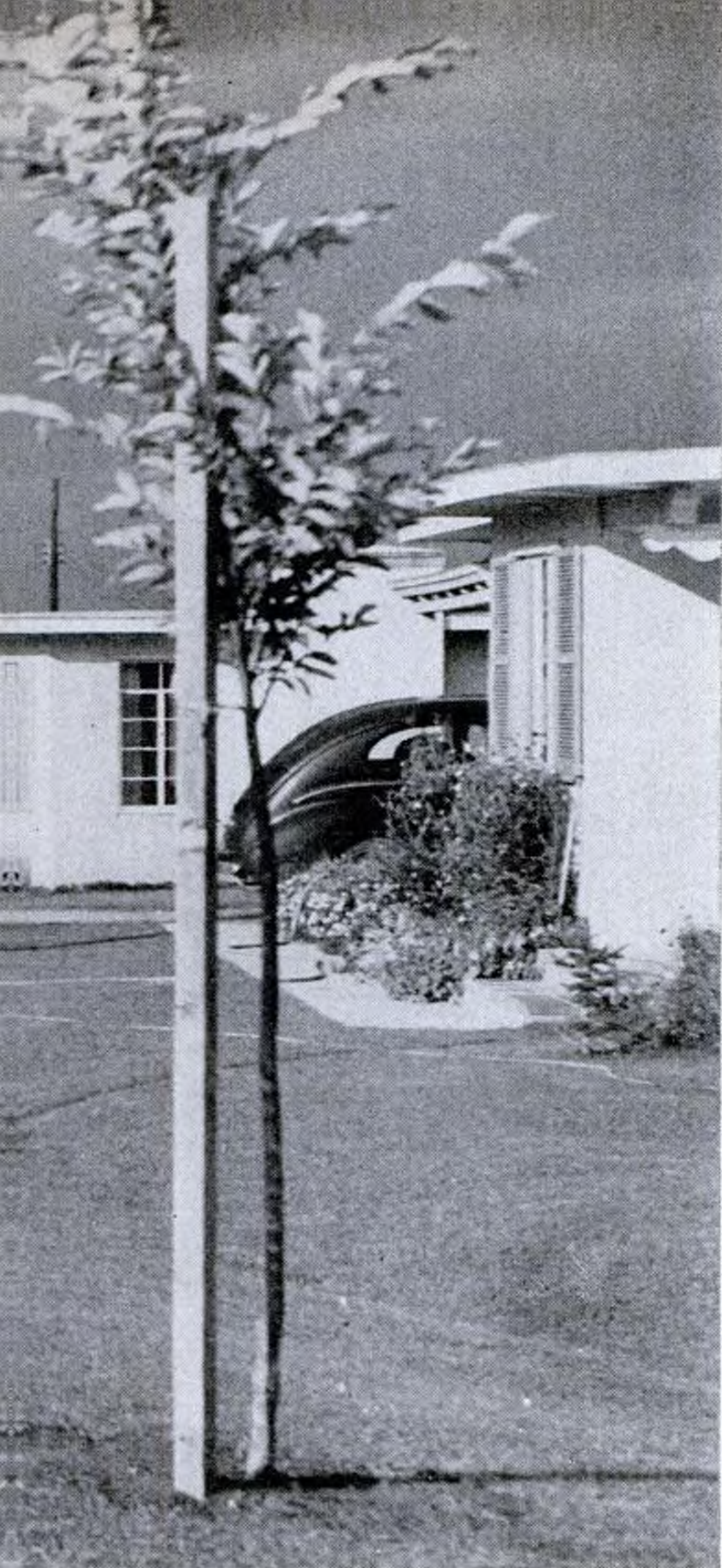
very rich or very poor. But Los Alamos' grim purpose is felt in various ways. Experimental blasts occasionally shake the mesa. Few wives or children can visit their husbands at work. For the workers, medical examinations are frequent to insure early detection of exposure to radiation. To those not employed by the gov-



MODERNISTIC STORES have outward-slanted windows to minimize heat and glare. Some of the sidewalks are covered to shield pedestrians from weather.



LIVING ROOM in Western community home looks like this. Family pays \$71 a month rent for the three-bedroom house with nearly a quarter acre of ground.



WAS A CITY PLANNER'S DREAM ASSIGNMENT

ernment there is the irritating mystery of what goes on behind technical-area gates (p. 88).

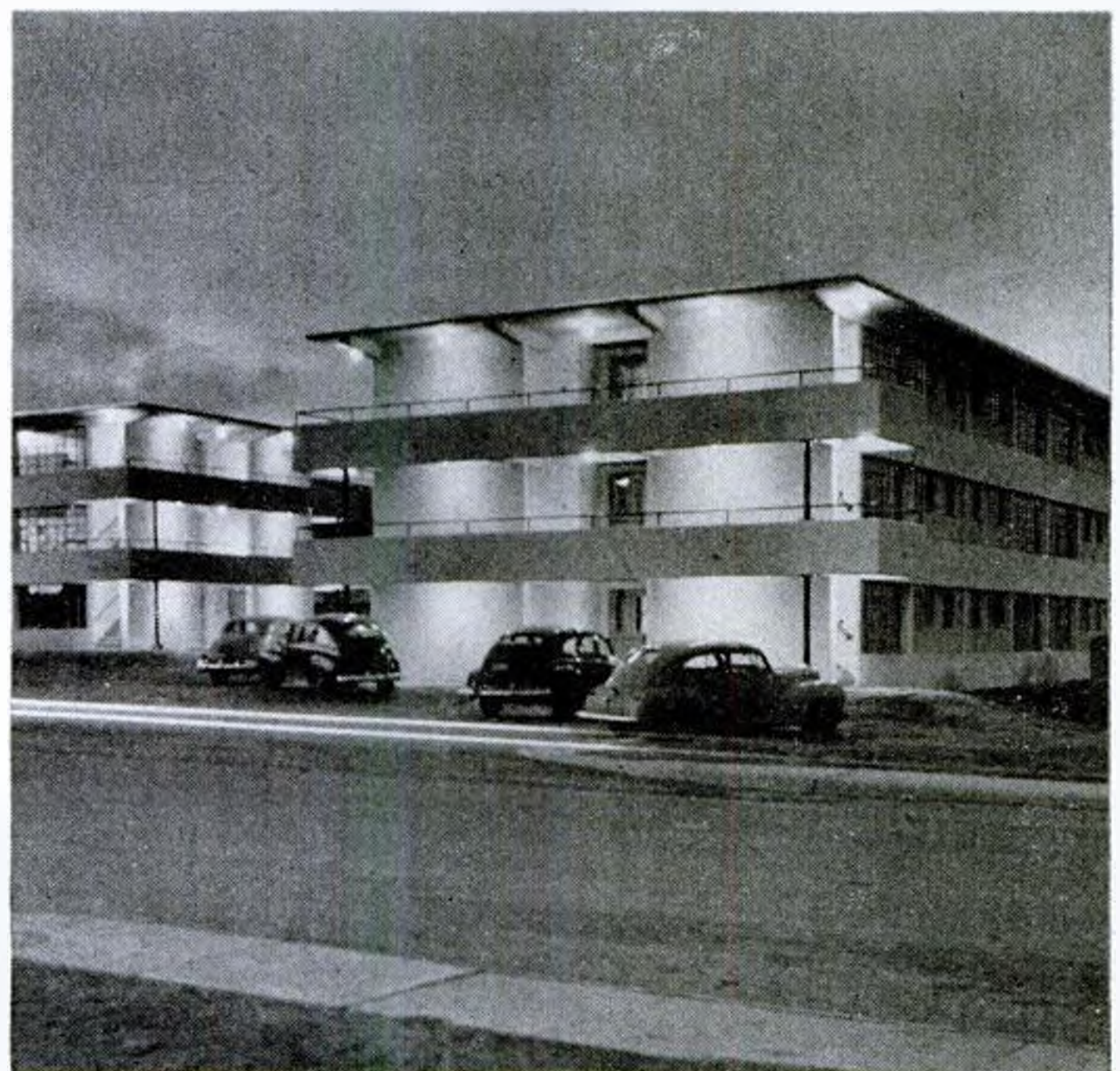
Finally, everyone in Los Alamos has to answer for himself the moral questions raised by the manufacture of atomic bombs. Most residents learn to live with the bomb. Only a few find it necessary to move away from "The Hill."



LOS ALAMOS YOUNGSTERS STARE BEYOND THE HEAVY WIRE FENCE BARRING THEM FROM A TECH AREA



ONLY CHURCH in Los Alamos serves nine faiths, is surplus Army chapel. Its many day and evening services are well attended. Services are also held in schools.



NEW APARTMENTS in center of town have gallerylike porches, are maintained like all Los Alamos buildings by the government-appointed Zia Company.



**McCann, McTavish, and McNutt
Spend cash for Welch's Cocoanut!**

People from coast to coast say that this is their favorite candy bar because they like its fresh cocoanut flavor and the wonderful way the chocolate coating blends with its rich creamy center. If you have never eaten one of these bars, we hope you will try one soon, and we are certain you will enjoy it.



We say it's...
**"The World's
Best
Cocoanut
Candy"**



So happy together... what a pleasure to photograph—and treasure! You may have tried such pictures before, without success. Was your camera up to the task? You'll find Graflex cameras handle any picture with ease. To know more, why not send us the coupon today.

Graflex, Inc., Dept. 14
Rochester 8, N. Y.

Gentlemen:
Kindly send free literature on
the Graflex line.

Name.....
Address.....
City.....
State.....



SECURITY POLICE patrol the canyons surrounding "The Hill" for many miles—on horseback in areas where cars and jeeps cannot get through. The 500



officers employed by the Atomic Energy Commission wear gray-blue uniforms with streak-of-lightning insignia, deal mostly with venturesome woodcutters.

CONTINUED ON NEXT PAGE



"RC tastes best!"

says **BETTY GRABLE**

starring in **"THE BEAUTIFUL BLONDE FROM BASHFUL BEND"**
A 20th Century-Fox Technicolor Production



"I gave the leading colas a fair test... drank them from paper cups and discovered one tasted better than the rest. The one I chose turned out to be Royal Crown Cola."



"Now when I want frosty refreshment, I always get Royal Crown Cola... because it's far more delicious." Try RC today! Penny for penny, and in quality, too, it's your best cola buy!



Only RC gives you  **ALL 3!**

1. COOL REFRESHMENT
2. TWO FULL GLASSES
3. BEST BY TASTE-TEST FLAVOR

TAKE HOME A CARTON! SERVES 12 FULL GLASSES! SAVES MONEY!

America's
largest-selling
brandy...

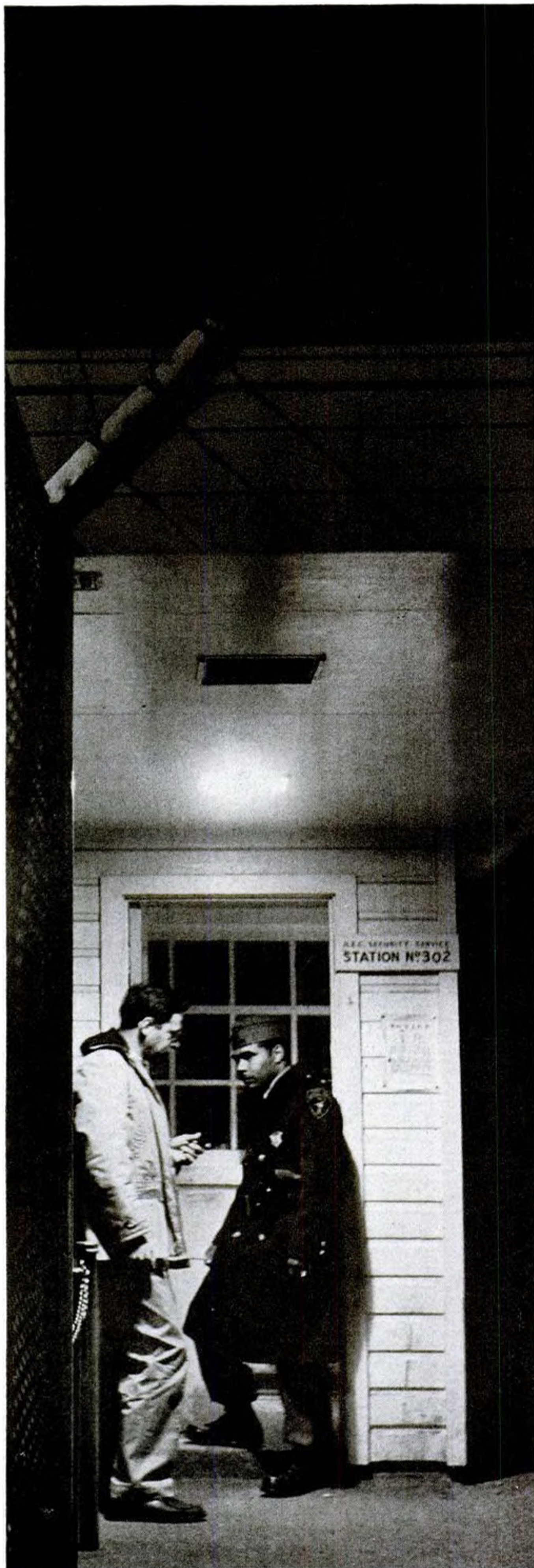
CORONET brandy

makes
the lighter
highball

makes
your favorite
cocktail!

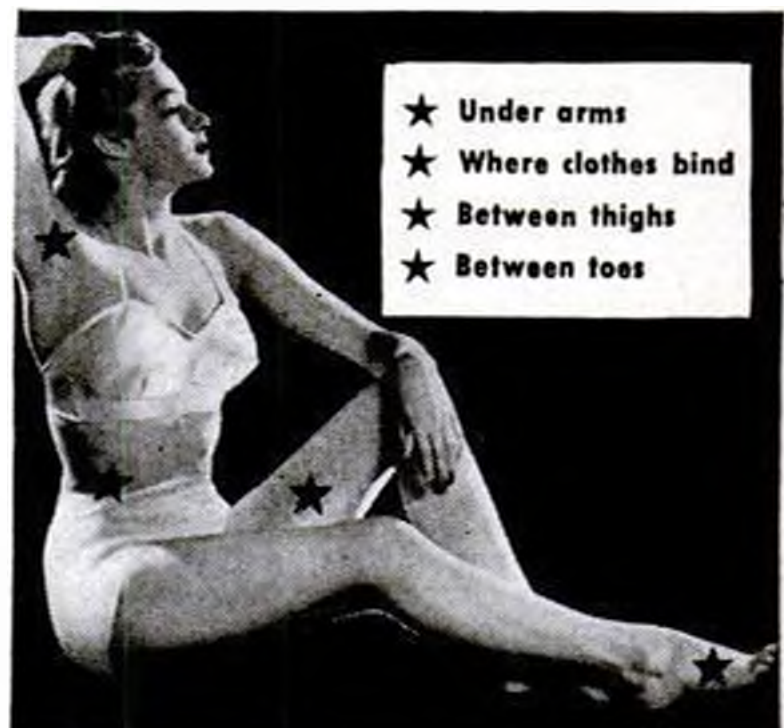


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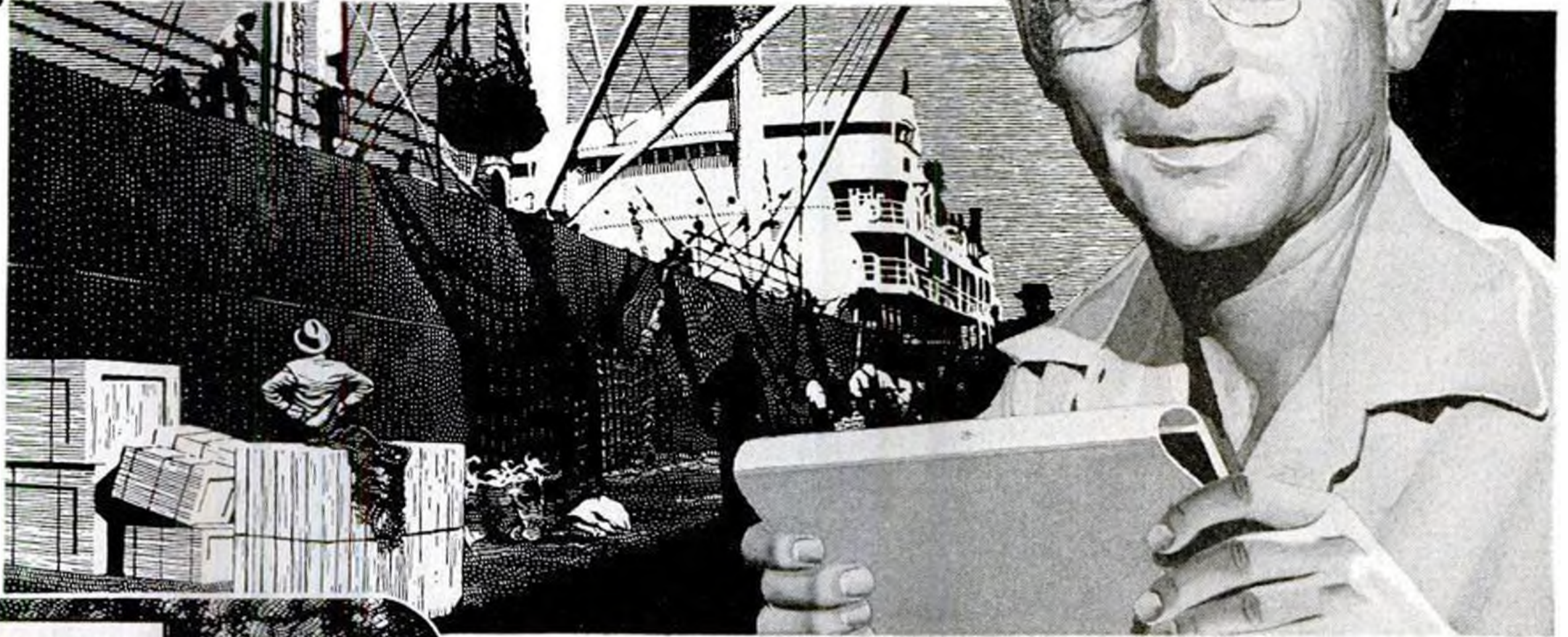


"CIRCLING FLORIDA'S COAST..

Every month B-W Overdrive saves me 42 gallons of gas!"

says **KYLE C. DAVIS**, Marine Supplier, Tampa, Florida

● From giant freighters to tiny fishing boats—Mr. Davis supplies them all with marine equipment. It means 3500 miles of driving from port to port each month . . . equal to 3 times around the entire coastline! And day in and day out, his B-W Overdrive gives him extra economy and added comfort. An advance-type transmission, automatic overdrive provides extra gear ratios . . . gives desired speeds with less engine effort. Made by B-W's Warner Gear Division, it is offered on 10 leading makes of cars.



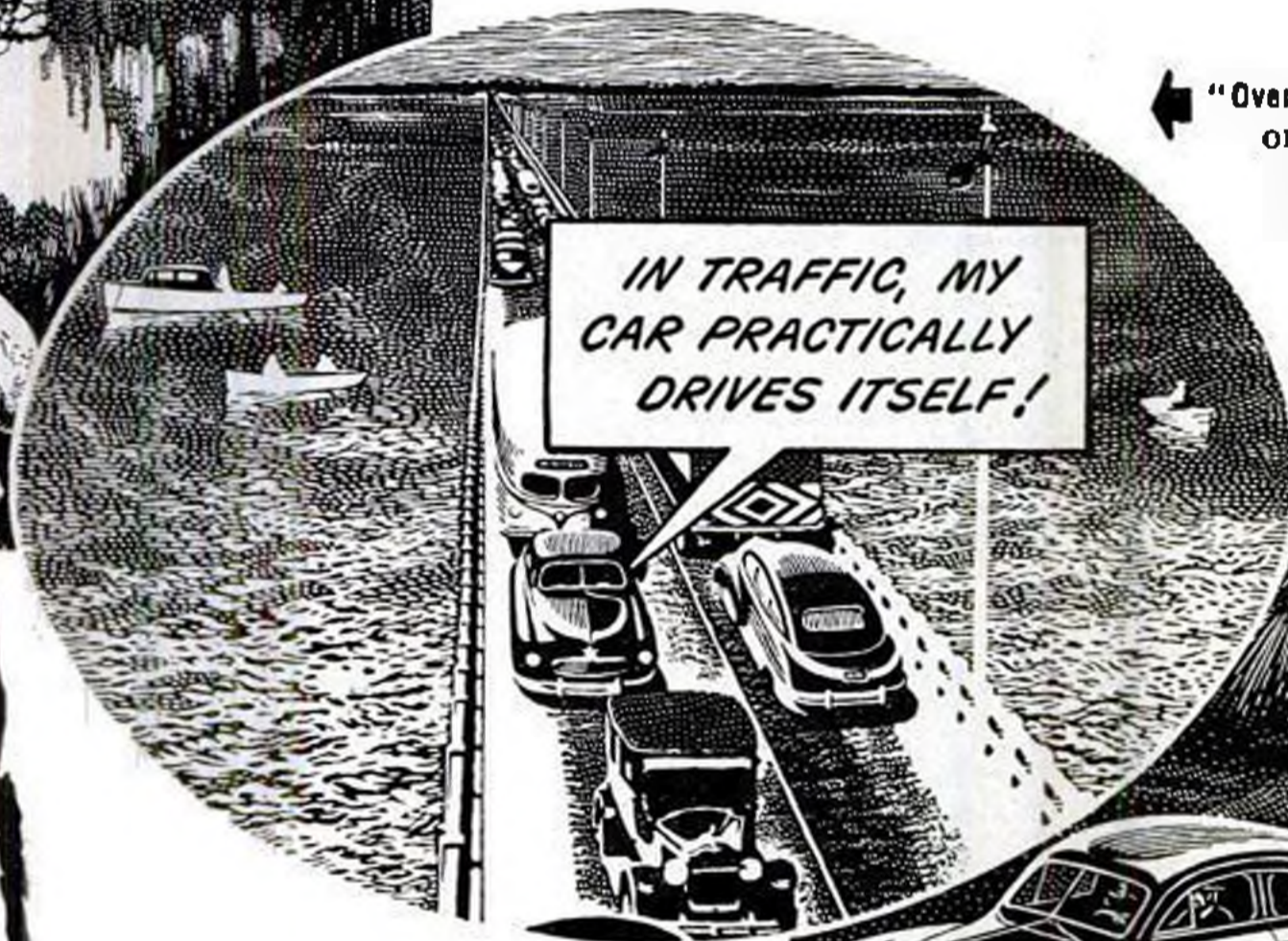
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"When I go fast, my engine goes slow. Overdrive cuts engine revolutions 30%. That's why I save up to 42 gallons of gas every month . . . and save on repair bills, too. I don't feel any vibration. Driving is smooth and restful as sailing."



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IN TRAFFIC, MY CAR PRACTICALLY DRIVES ITSELF!

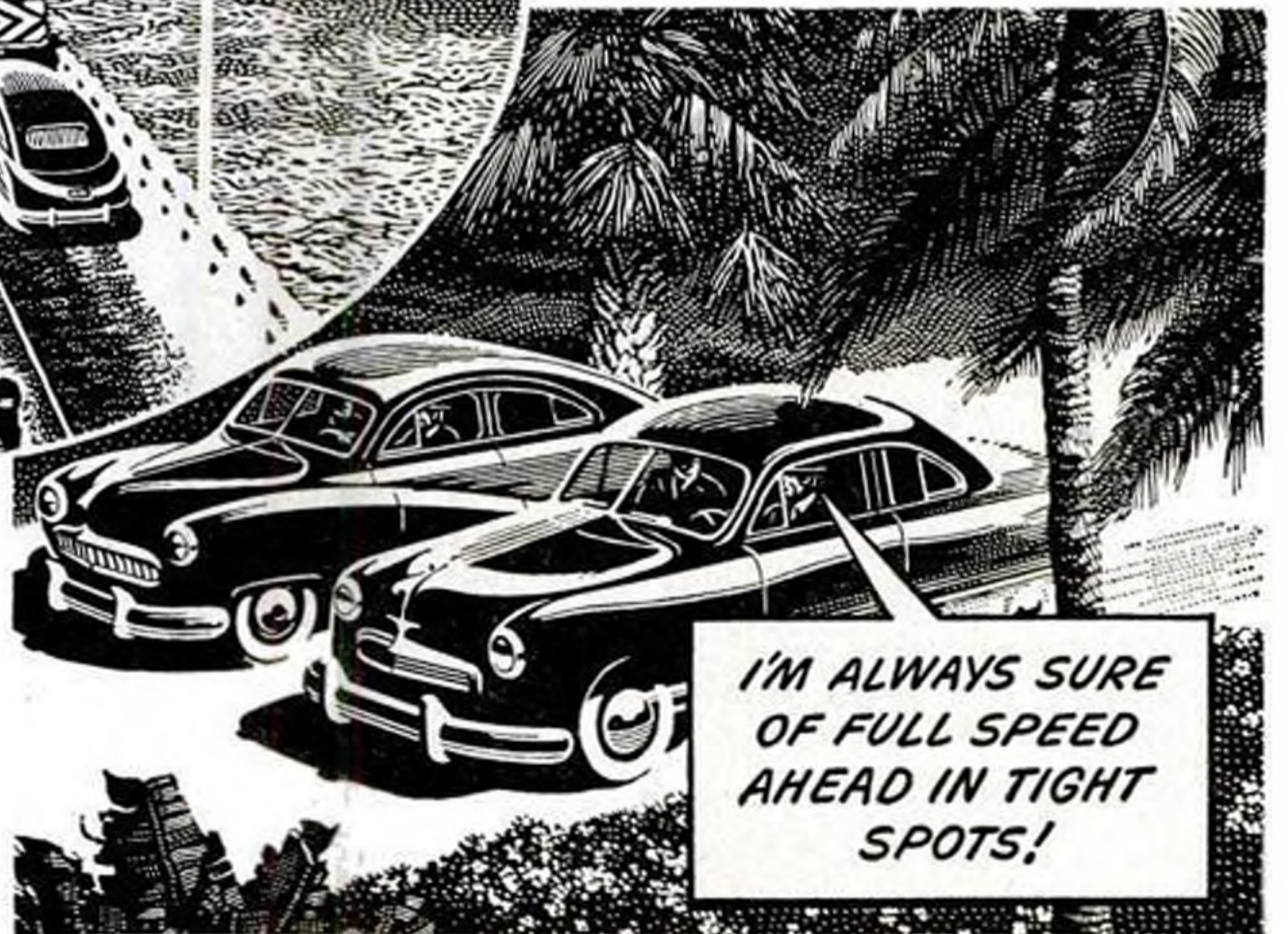


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19 OF THE 20 MAKES OF CARS CONTAIN ONE OR MORE PARTS BY BORG-WARNER. These units form BORG-WARNER, Executive Offices, 310 South Michigan Ave., Chicago: BORG & BECK • BORG-WARNER INTERNATIONAL • BORG WARNER SERVICE PARTS • CALUMET STEEL • DETROIT GEAR • DETROIT VAPOR STOVE • FRANKLIN STEEL • INGERSOLL STEEL • LONG MANUFACTURING • LONG MANUFACTURING CO., LTD. • MARBON • MARVEL-SCHLEBLER CARBURETER MECHANICS UNIVERSAL JOINT • MORSE CHAIN • MORSE CHAIN, LTD. • NORGE • NORGE-HEAT • NORGE MACHINE PRODUCTS • PESCO PRODUCTS • ROCKFORD CLUTCH SPRING DIVISION • SUPERIOR SHEET STEEL • WARNER AUTOMOTIVE PARTS • WARNER GEAR • WARNER GEAR CO., LTD.





A SPEAKER, Director Joseph Mankiewicz (second from right), makes a point. From left: Movie Designer William Cameron Menzies, Actress Martha Scott, Manchester Guardian's Alistair Cooke, Mankiewicz, Mrs. Meredith Nicholson Jr. of Indianapolis.

A Round Table on the MOVIES

Hollywood and LIFE thrash out the tough problems of making films you see—or hope to see

by ERIC HODGINS

LIFE published the first of its round tables, "The Pursuit of Happiness," a year ago, in its issue of July 12, 1948. It has since published two others, "Modern Art," which appeared in the Oct. 11, 1948 issue, and "Housing," which appeared in the Jan. 31 issue. The Round Table on the Movies, fourth in LIFE's series, is based on meetings held in California at Arrowhead Springs, near Hollywood, on the weekend of May 13-15. The sessions began with a long meeting on Friday evening, proceeded to morning, afternoon and night meetings on Saturday and wound up with a meeting on Sunday morning. In these two days, about 100,000 words were spoken around the table and recorded verbatim by stenotype. The printed round table that appears here is barely a tenth of that. It is presented, compressed greatly, as dialog with comments by the moderator. The moderator who conducted the Movie Round Table for LIFE and prepared this report on it was Eric Hodgins, former managing editor of FORTUNE and creator of the now famous Mr. Blandings, the hapless housebuilder who was the hero of magazine articles, of a book and of *Mr. Blandings Builds His Dream House*, a successful 1948 movie.



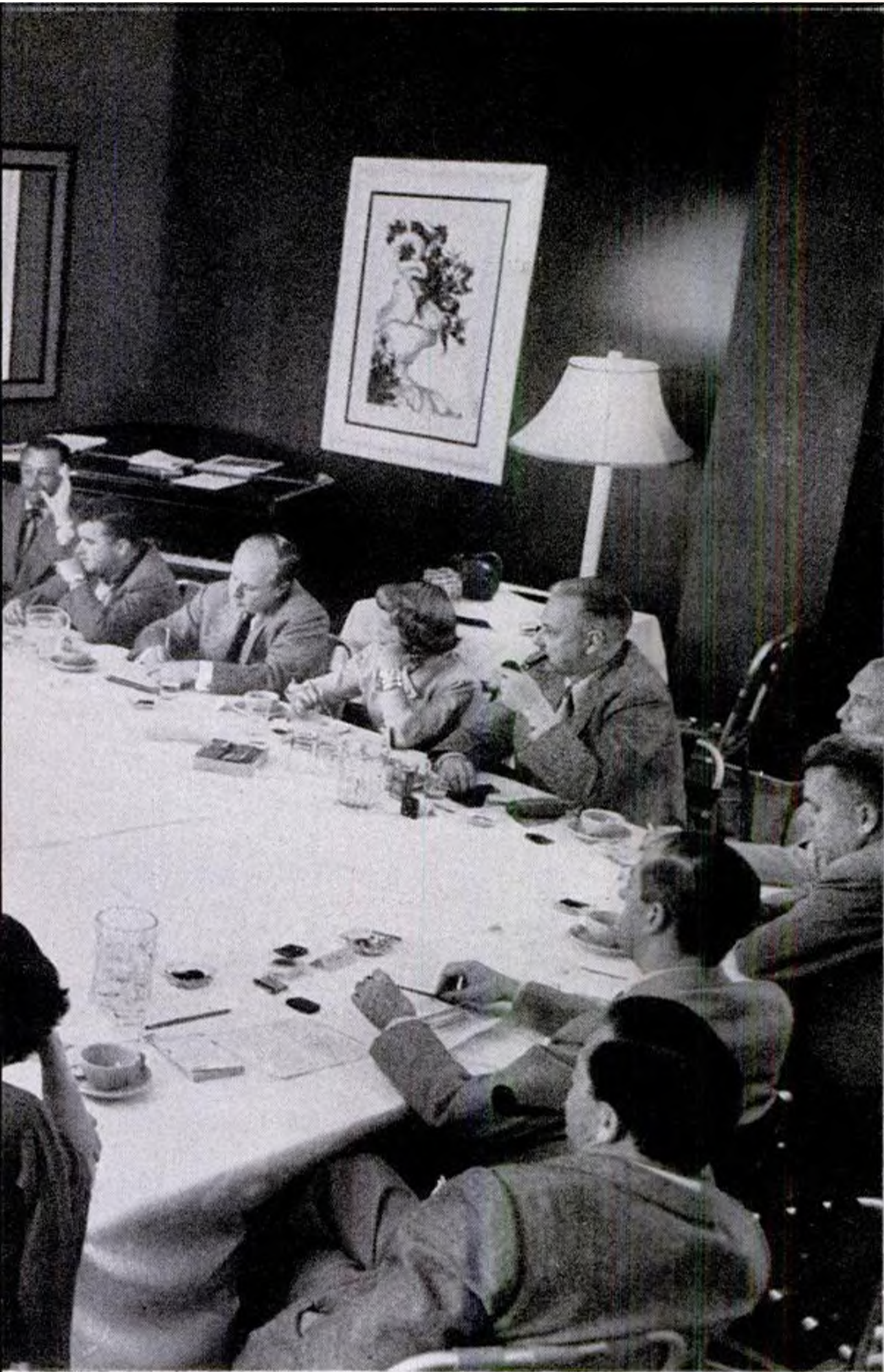
ROUND TABLE opens session. At far end of table (in light suit) sits Moderator Eric Hodgins. Clockwise around are: Dore Schary, Robert Young, Robert Rossen, N. Peter Rathvon, Claire Trevor, John Ely Burchard, William Cameron Menzies, Paul Mac-

HOW ROUND IS THE TABLE?

THE scene is a large meeting room in the Arrowhead Springs Hotel, San Bernardino, Calif., where some 18 to 20 people are gathered to discuss that "popular and universal art," the movies. The group photograph above shows the atmosphere and most of the cast of characters of the LIFE Round Table that took place over the weekend of May 13-15. It is to be seen that the Round Table is actually a square table, made up of five hotel banquet trestles ranged side by side and heavily covered. In front of each place are pads, pencils, cigarets. The pads and pencils are used for occasional note-making but mostly, as at all large gatherings, for doodling, as per samples on pages 92 and 93.

It is a good time to be holding a Round Table on the movies. For the last year, more or less, the national box-office figures have been askew. It was only natural that they should decline from the enormous postwar years of 1946 and 1947. But the figures have not snapped back; the weekly magazine *Variety*, which claims to know all that is knowable about show business, headlined PIX BAFFLED FOR B. O. SOLUTION, which means that the movie-makers don't know why the box office is not responding: they are considering hiring consultants to help them find out why. Was it television? No, it wasn't television. Was it the weather? Bad weather is bad for movies: it keeps people home. But good weather is terrible for movies: it sends people out of doors. All in all, Hollywood is quizzical about itself: more eager than in a long time to know more about itself—and about America.

The cast of characters on the opposite page lists the participants, from east and west coasts, that met together. From the east LIFE asked three scholars of pictures (none with first-hand experience in movie-making) to attend and ask such questions or pose such problems as seemed pertinent to them. From the west coast LIFE set out to create a round table consisting first of the younger and more progressive movie-makers. What is most significant about these men is that whether today they are vice presidents or hold no official titles at all, almost all of them began in Hollywood as writers. Now most of them have achieved "independence"; i.e., with varying degrees of freedom they can direct



Namara, Alistair Cooke, Joseph L. Mankiewicz, Mrs. Meredith Nicholson Jr., Jerry Wald, Fred Zinnemann, Prof. Charles A. Siepmann, Hal Wallis, Joseph Kastner of LIFE's Board of Editors, stenotypist. Missing: John Huston, Agnes Moorehead, Martha Scott.

and produce as well as write their own scripts. At the table these makers of movies were joined by men of finance and business, by actors and actresses—all of whom came to Arrowhead Springs to help LIFE achieve a round table that would be sufficiently round. Out of their conversations came many things, but none more evident than this: contrary to all the easy clichés, Hollywood is not a place where unanimous beliefs are held about anything.

AS preparation for meeting the movie-makers on their home grounds, the Round Table editors of LIFE had earlier held four panel discussions—with critics, with scholars, with exhibitors and with a special group of consumers—and had just published a brief article drawn from these experiences entitled "What's With the Movies?" (LIFE, May 16). The nub of this report was that although "everybody loved the movies," this love included the right to lambaste the movies for anything and everything, all the time. Hollywood itself has a saying, "Everybody has two businesses: his own and the movies," and this was amply borne out by LIFE's excursions before it reached Hollywood. At these panels, the lambasting of the movies seemed to take the form of six general criticisms, which LIFE reported thus:

1. Hollywood is trying to comply with thousands of prohibitions and its aim is thus becoming the barren and self-defeating aim of not displeasing anybody.
2. In so doing Hollywood is neglecting its active audience and catering hardest to the habitual, passive audience which does it least good and will be the first to desert it for television.
3. The search for the "universal" picture will end in disaster, if sufficiently pursued.
4. The advertising and selling of movies to the public is elaborately and dishonestly bad.
5. Hollywood deliberately confuses fantasy with reality, thereby providing neither the recreation of true fantasy nor the recognition of true experience.
6. As a means to being more truthful and less standardized, Hollywood should spend less money on each picture and make more pictures of greater variety.



LISTENERS pay close attention to discussion. Left to right: Mrs. Nicholson, Actress Agnes Moorehead, Producer Jerry Wald, Professor Charles A. Siepmann, who is head of New York University's Film Library, Producer Hal Wallis, Director John Huston.

CAST OF CHARACTERS

The round table (left) represented a variety of groups—an M.I.T. dean (Burchard), a film scholar (Siepmann), a newspaperman (Cooke), a consumer (Nicholson), a movie designer (Menzies), a publicist (MacNamara), actors (Moorehead, Scott, Trevor, Young), a financier (Rathvon). Table's core was a group of producers and directors, all ex-writers, who wield a rising power in films, Schary, until recently head of RKO production (*Crossfire*), now holds that job at M-G-M. Rossen directed *Body and Soul*. Mankiewicz this year won the Screen Directors' Guild award for his *Letter to Three Wives*. Huston won the 1948 Academy Award for directing *The Treasure of Sierra Madre*. Wald (*Johnny Belinda*) won the 1948 Thalberg award for production achievement. With them was an older hand, independent producer Hal Wallis (*Pasteur, Sergeant York*), twice a Thalberg award winner.

And so, as the actual Round Table opens, this article lies before it. The Moderator asks Mr. Dore Schary to respond to it, and the first session begins.

MR. SCHARY. All right, I think we in the motion picture business are inclined to overestimate our virtues and underestimate our faults and that our critics do precisely the reverse. My criticism of LIFE's conclusions is that they are not unique to the movies. You first say, "Hollywood is trying to comply with thousands of prohibitions, and its aim is thus becoming the barren and self-defeating aim of not displeasing anybody." I think this is typical of the whole post-war era in America, not just of Hollywood. Then you say, "The advertising and selling of movies to the public is elaborately and dishonestly bad." This is certainly not unique. I have gone through the issue of LIFE in which your article appears and I offer as Exhibit A a series of ads. I submit these as proof that Hollywood is not alone when you say it "deliberately confuses fantasy with reality."

Now I'm not just trying to turn the tables. I think the matters at fault and the matters to correct and the matters to discuss at this Round Table are philosophical things connected with the American people. Because essentially they see the pictures they want to see, buy the next book they want to read, or listen to the radio programs they want to listen to. The fault, I think, is with our American personality. In 1949 all is a search for peace of mind, security. It is in our way of life. I think everything mass-produced—movies, magazines, radio programs, beds, razor blades, automobiles—is a reflection of America, its people and these times. That is all.

DEAN BURCHARD. Probably, as Mr. Schary says, what is good or bad with the movies is also good or bad with our whole culture. But I still think there is something out here that we ought to look at hard, and that is social responsibility. I think Hollywood's social responsibility is that of being a consistently honest reporter. I suspect that too little honest reporting is coming out of Hollywood. For example, I don't think reporting can be honest if it has to be approved by some sort of conference or committee before it's made public. Another thing—



NO MORE BAD FILMS

"When people stop going to bad pictures, there will be good pictures because the bad pictures will command no audience"—Dore Schary (right, Robert Young).



HIGHER LEVELS

"The American people stand ready to see pictures on much higher levels than any that have been projected before"—Robert Rossen (right, N. Peter Rathvon).



RESPONSE TO REALITY

"Films today underestimate the potential response of many people to broad-gauge interpretation of life and reality"—Charles A. Siepmann (left, Fred Zinnemann).

MOVIE ROUND TABLE CONTINUED

I think honest reporting must have a respect for the locale where it occurs. Importing spruce trees from Maine to be photographed in Los Angeles doesn't recreate Maine. It's nasty to say so, but I get the impression that Hollywood knows less about our country than any other business or art group we could name, and that that's why it creates false impressions that disturb its audience.

MR. COOKE. Everybody is always demanding that the movies, the American movies, the Hollywood product, be perfect. To me, this is a curiously neurotic view of integrity. If, as Mr. Schary says, the objections people display to the movies (in the May 16 article) are not unique, then the solutions are not unique. Franklin Roosevelt, and other great men before him, said politics was the art of the possible. All right: in the movies I'll take half a loaf as a whole lot better than none. I'm tired of people saying, "We've got to have a whole loaf or we're dishonest." I want to see more half loaves in the movies' commercial market. Get away with what you can. Entertain a lot of people. Of course, sell your product.

MR. WALD. What hasn't been discussed yet is that motion picture production is essentially show business, and show business at its very best is a gamble. When you make a picture, you are saying, "I'm betting a million or a half-million dollars that the public will accept it." There are no guarantees in show business. The consumer buys advertised products, in the movies as in everything else. A dilemma arises when the consumer pays his money and finds the producers have changed the product—as they must. He feels cheated. Witness *The Treasure of Sierra Madre*, a superb motion picture, resented by the public because *Humphrey Bogart didn't play Humphrey Bogart*. Hollywood is trying to feel its way into new territories and is thus creating a desire with part of the public, who have perhaps deserted motion pictures, to return to the fold. The public may say it wants more pictures at less cost per picture but what is important to a picture is the content and intent, not the cost. The public is not concerned whether the picture is a thousand-camel picture or a one-camel picture; all it's interested in is the love life of the camel: camel meets camel. The motion picture is the only product the consumer has to buy sight unseen. So actually the public doesn't know what it wants in pictures. If you give the public exactly what it wants, it has seen it the night before, enjoyed it, but doesn't want to see it again.

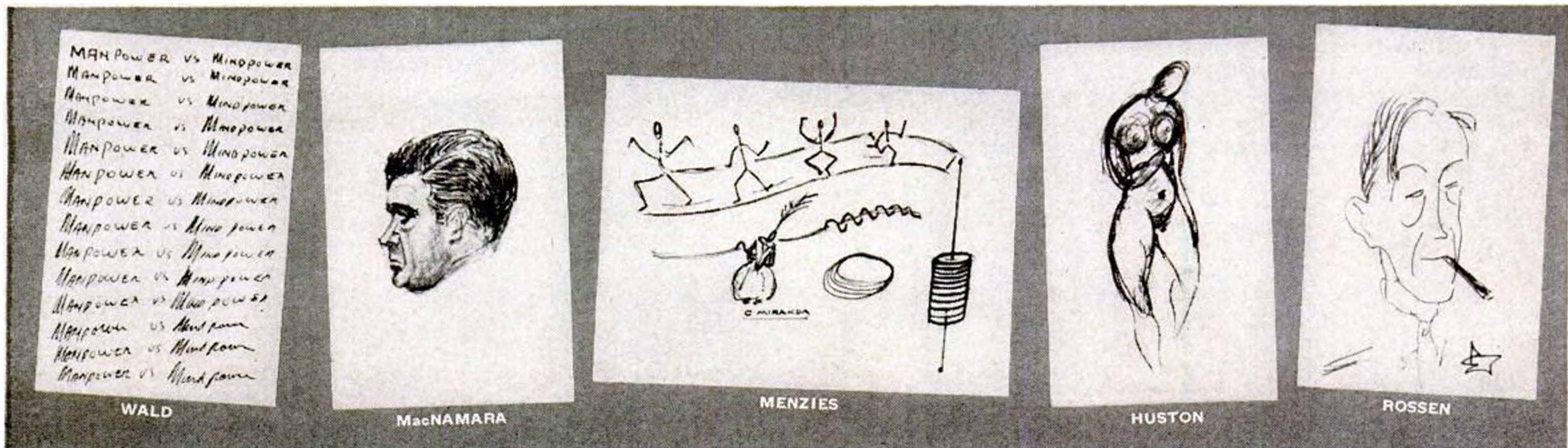
PROF. SIEPMANN. I think we all grant we're talking about a business. But whether we like it or not, there is something new in our time about business. I believe it applies as much to the publishers of *LIFE* as it does to the makers of movies. Today there are enormous consequences out of publishing, out of radio and out of Hollywood that go far beyond the equations of a profit and loss account. I don't think Hollywood can simply say, "We take people as they are. We accept these boy-meets-girl concepts. We play on that." I think Hollywood, like every mass medium, has to reckon with the consequences of what it does; not in terms of the box-office factor, but in terms of the probable consequences to America. If I have another general criticism of Hollywood it is that it has underrated the diverse responses possible to films much more varied than those it produces.

MR. SCHARY. Some of the comments around the table strike me as rather glib. We have had comments about camel meets camel and references to boy-meets-girl formulas in pictures. I've just made a list of 12, current last year:

- | | |
|---------------------------------|----------------------------|
| <i>Treasure of Sierra Madre</i> | <i>The Snake Pit</i> |
| <i>Sitting Pretty</i> | <i>Johnny Belinda</i> |
| <i>Red River</i> | <i>Street With No Name</i> |
| <i>Easter Parade</i> | <i>The Accused</i> |
| <i>Command Decision</i> | <i>Key Largo</i> |
| <i>Boy With Green Hair</i> | <i>The Search</i> |

This is a very diverse group of pictures, designed to accommodate a lot of audiences. Furthermore they challenge a lot of prohibitions; e.g. that you can't do a war picture, that you can't do a picture about crazy people, etc. And six of these 12 have absolutely nothing to do with boy-meets-girl.

Now I'd like to come back to the point Mr. Cooke made about half loaves. I'm all with him on that. I've made a lot of half loaves. Some of the criticism leveled at motion pictures is based on our half loaf. We very often try to make a political point or social point in our pictures and then temper it with what we believe to be audience identification and audience sympathy, whereupon the critics accuse us of watering down the subject or pandering to our audience. I feel as you do, Mr. Cooke; I want the largest audience for a picture with a point of view that I can get. I don't want to make a picture about fascism for half a million people to see; I want six million people to see it. If I have to make an



WALD

MacNAMARA

MENZIES

HUSTON

ROSSEN

DOODLES left by Round Tablers may give clue of byways into which their minds strayed during discussions. Left to right: a repetitive slogan by Jerry Wald (he filled

15 sheets of paper with this sentiment), portrait of Rossen by MacNamara, unidentified doodle believed to be work of Designer Menzies, nude by Huston, portrait of Hus-



STARS AND POLYGAMY

"Star system is proof the human animal is polygamous. However you lust for monogamy, it would be nice to have an extra fantasy wife"—Cooke (left, Martha Scott).



CAMELS AND LOVE

"The public is not concerned whether a picture is a thousand-camel or one-camel picture; they're interested in the camel's love life"—Jerry Wald (right, Mrs. Nicholson).



GLOSS AND SUBSTANCE

"Young people resent the fact that we give so much good production to stereotyped stories. They accuse us of substituting gloss for substance"—Rathvon (left, Rossen).

attempt to get them in by giving them entertainment along with it, then I'm perfectly willing to do it as long as the basic message comes home to them.

SOME major issues thus seem now fairly on the table. Mr. Schary has squarely expressed the philosophy of a successful movie-maker, which involves compromise, as do most things involving more than a handful of people. He is also more broadly concerned with the movies as a reflection of the American people. Dean Burchard says the movies have an insufficient regard for their responsibilities as reporters on the world. Mr. Cooke is urging them to pursue harder and better their role of entertainment, and Mr. Wald is reminding the table that the movies are a business. Prof. Siepmann has stated his belief that more diversity in movie offerings would bring a richer response from the "audience." Implicit in all these is the question faced by all media that cater to huge publics: to what extent should they try to lead their public, and to what extent must they follow it? Certainly of all endeavors that cater directly to the public the movies seem to be under the heaviest and most diverse pressures. It is not merely that any art is difficult or that a pleasing popular art is difficult in still another way. The movies are under the pressure of money, which mixes with art only under peculiar circumstances. Even if money were no object, the movies would still be under the pressure of finding a great diversity of talent and of devising management under which various wild horses must be made to pull together. They are always under the pressures of public opinion and of minorities. Finally they are under the pressure of their audiences—and this is one of the most subtle pressures of all, since often it can be felt only by its absence.

And so the Table discusses these problems under the headings appropriate.

ART AND THE DOLLAR

THE trouble is," Mr. Bernard Shaw is reported to have said to Samuel Goldwyn years ago when Mr. Goldwyn was trying to get movie rights to some of Mr. Shaw's plays, "that you are talking about art and I am talking about money." The same cross-purposes afflict any group that discusses the movies. The pressure of a \$2.7 billion investment rests on the movie industry,

giving it the elegance and sumptuousness of the *Queen Mary*, but making it, like the *Queen*, hard to start, stop or maneuver by comparison with a smaller craft. Today the studios in Hollywood, taken as a whole, are not the money-makers; the money-makers are the theater chains owned at the top by the same companies that own the studios. Originally the producing companies bought theaters and combined them into chains so as to insure enough "outlets" for their products. Out of 19,000 movie theaters in the U.S. only 2,500 are owned by the five majors, but these are the most valuable theaters in the country and include more than 80% of all metropolitan first-run houses. But the colossal economic fact of the movies is that out of that \$2.7 billion invested in the whole industry, \$2.5 billion is invested in theaters: the fixed investment in production and distribution combined is only \$160 million. The true interests of the board chairmen and presidents of most of the big movie companies are not with the production of pictures, but with the exhibition, for here is where the money is, investment and income alike. Meanwhile where is art? That is the topic under debate here.

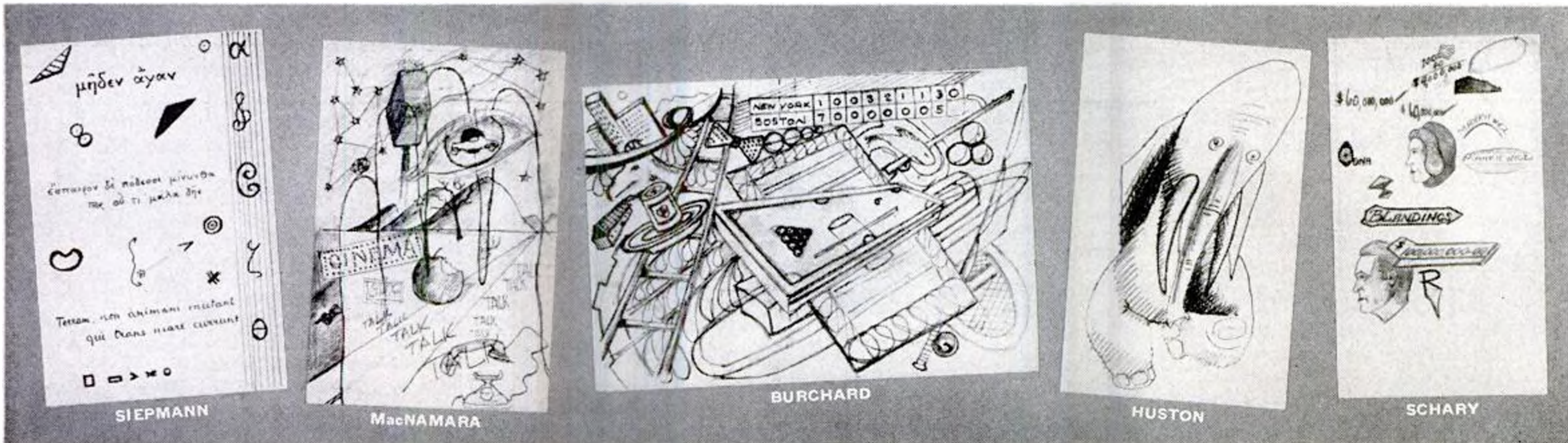
MR. MANKIEWICZ. I am violently opposed to the concept of the motion pictures only as a business. If it's a business, something that started as mass entertainment aimed at the lowest common denominator, then along the way didn't it suddenly develop certain art urges and art forms, and haven't you thus got in the movies today a schizophrenia of effort? Isn't it true that the men who started this solely as a business—and would like it to continue as such—now have under their control creative talents who want to compete in their own terms for the favor and reward of the film audience?

MR. ROSSEN. You can't discuss the movies purely as a business—you have to discuss it as a business which is also an art form.

MR. HUSTON. Yes. Business would try to have it that we recognize a demand and turn out a commodity. Art would say that we can only operate as individuals. From the business standpoint we have to try to anticipate the likes of millions of people, which amounts to impertinence. One makes a picture because one likes it personally; if there are enough others who like it, it will be a success.

MR. COOKE. It's silly to say the movies are art. Movies are an art, a business,

CONTINUED ON NEXT PAGE



ton by Rossen, scholarly jottings by Siepmann (first Greek phrase may be translated, "Don't strain yourself"), vision by MacNamara, another vision by Burchard (whose

home team, Boston, comes out ahead in the baseball score), sickly elephant by Huston, some miscellaneous jottings by Schary. "Blandings" refers to Moderator Hodgins' film.

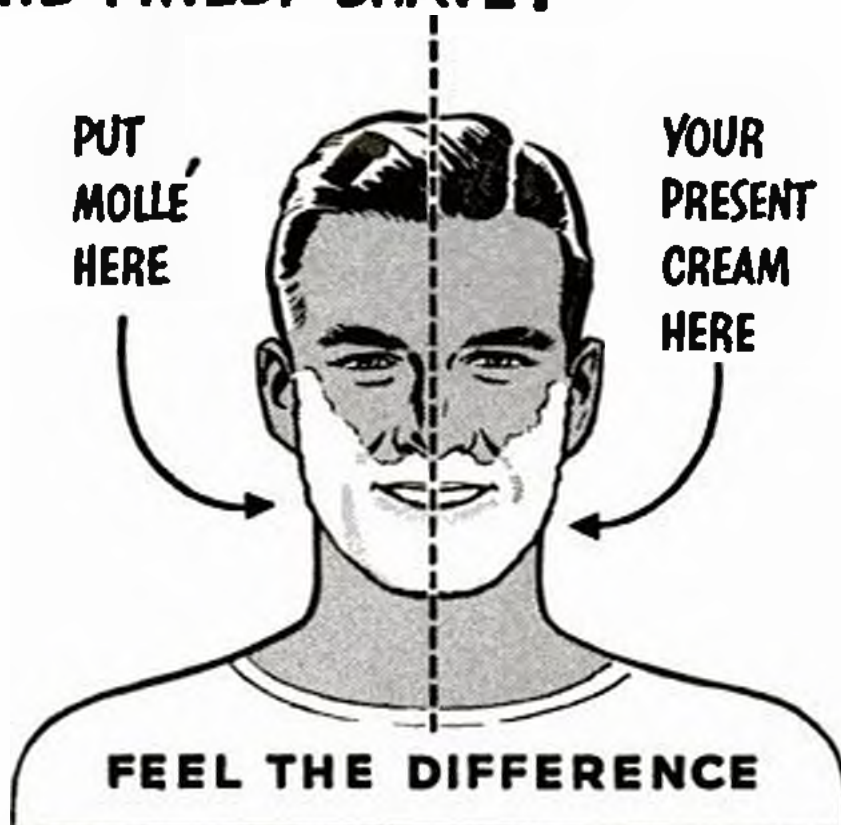
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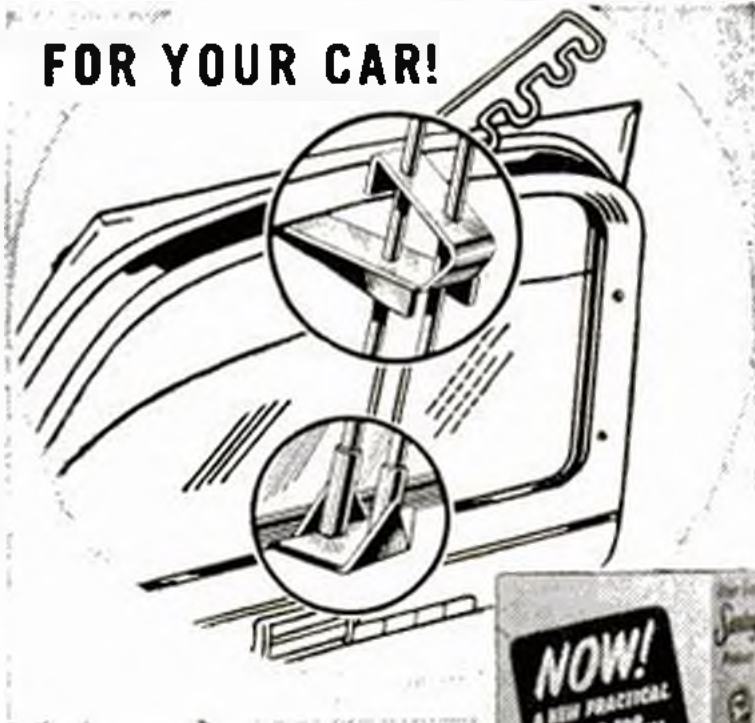
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MOVIE ROUND TABLE CONTINUED

a circus, a brothel, a fashion show, family album and clambake. Some wise man in a former panel said all this before. I would like to say this: the movies are a business, but they are also a traffic in emotions. Like everything that traffics in emotions it is in daily danger of prostitution. I think all of you are so close to your daily tasks you tend to forget this. MR. RATHVON. In spite of Mr. Mankiewicz' objections I want to present some necessary points of business understanding. Compare young Henry Ford with a movie producer. When Mr. Ford is faced with a great demand, he gears up to turn out as many units as possible, all identical units. But when a movie producer is faced with an increased demand, he gears up to turn out a *lesser* volume: he knows that with more people wanting to go into the theaters he should make fewer pictures, because each picture, in general, will play longer. Whereas young Mr. Ford turns out identical units tending toward a lower cost per unit, with us each unit is a new product and each tends toward higher costs. This concentration on fewer units tends not only to higher prices for talent, but results in costly practices and sometimes outright extravagances. It is hard to achieve simplicity in this sort of narrow but fierce competition. The producer is impelled to keep on throwing in more and more values including finally the kitchen sink. In the picture business the primary competitive struggle is not cost control but a struggle to secure the services of creative and talented people.*

MR. SCHARY. We are in a creative industry. In such an activity, inevitably the majority of work will fail as it does in every other form of creation. The majority of motion pictures are failures, and always will be. MR. COOKE. There is one analogy that should come up with the book business. Any good publisher, who wants to keep his house going as a business and wants to keep his respect socially, publishes every year a few books which are good books, which will appeal to a small audience and on which he *knows* he will lose money. He does not say, "I hope this will make a million dollars!" He is certain it won't, and he's never disappointed. But he doesn't feel like a martyr.

MR. MANKIEWICZ. When Mr. Cooke speaks of the publisher who publishes books he knows will not succeed, that publisher is not owned by the book shops. We're different. Are we selling to an audience or do we make pictures for theaters? There's a hell of a difference. The theaters are one of the things I would like to explore as an aspect of the entire movie structure. *Who controls the movies?* Here at this table are people who *make* movies. We would like to make good movies. I do not think that the cost of making movies is too high. But isn't it true that a real-estate operator whose chief concern should be taking gum off carpets and checking adolescent love-making in the balcony—isn't it true that this man is in control? Isn't it true that when he gives you 40% of what he takes in out of the picture you have made and keeps 60%, he thinks he is giving you a hell of a fine deal? These are the men, you see, who control the motion picture industry.

MR. SCHARY. I don't believe these are real problems. There is nothing to prevent a man in the picture business, if he has something to offer, from finding money to make a picture, have it distributed, and find theaters to show it in—nothing whatsoever except his own ability.

MR. MANKIEWICZ. That I dispute, Dore. The chief thing that keeps an independent producer from going out and making a picture is the fact that he doesn't get back an equitable share of what the audience he is trying to reach pays to see his film. As an independent producer, I cannot afford to go to a theater chain or to an exhibitor and to have him say to me, "All right, bub, you get 30%. If it's a great picture, I'll give you 35." Here is the really incredible power of the real under-cover man, in my opinion, in the motion picture industry—the exhibitor. Here is the God-given right of the real-estate owner to make this fantastic profit, just by virtue of the fact that he owns an enormous barnlike structure with seats in it!

MR. WALLIS. That is a situation I think history will very soon take care of. This is something that is already being accomplished: the divorcement of theaters. Beginning the first of the year we will have an opportunity to see how it works. Then the creative end of movie-making will stand entirely on its own.

MISS SCOTT. Mr. Wallis seems very optimistic about the divorcement proceedings. Isn't it true that somehow the same people will always own those chains of theaters?

MR. WALLIS. No. There can be no link under the government decrees. You cannot have an interlocking arrangement.†

*A struggle as between businessmen. Note Mr. Mankiewicz at the end of this section.

†Mr. Wallis has stated the exact intent of the so-called "divorcement" proceedings that have been winding themselves through the U.S. courts since 1938. Two major companies (Paramount and RKO) have signed a "consent decree" and will now divest themselves of their theater holdings. The other three majors—Loew's Inc. (M-G-M), Warner Brothers and 20th Century-Fox—have contested the government's request, so more lawyering is still to come. Even assuming that all the majors will eventually follow the Paramount and RKO pattern, it is still impossible to say precisely how the situation will work itself out.

MR. MANKIEWICZ. The theater owners who control the motion picture industry, for the most part think of films only in terms of product for those theaters. And the fact that their abiding interest lies in their retailing outlets accounts for the great importance they place upon brand names, trademarks, fancy wrappings, and red-hot advertising. I don't think there is a member of this Round Table who has not more than once been told, "Your film must start shooting on such a date because it has to be in the theaters on such a date." In other words, the manufacture of this piece of merchandise must be completed to meet a shipping date. Take your panel, Mr. Moderator, to the real-estate operators who control and exploit the greatest concentration of talent in the entertainment world and ask them, "What do you want of Hollywood?" The answer, if it is honest, will be in essence, "We want 400 items of saleable merchandise every year."

Originally this was a business out to make a buck. It has been out to make a buck since time immemorial just as any other form of art or entertainment has been. But the men who control the picture business—whom I consider jockeys—are riding something that started out as a colt and has now become a stallion, and they are trying to stay on board. Take the top grossing pictures of the last few years—they were *about* something; they had a point of view about people and society. And they were tremendous box-office hits. But if the men who control the industry admit that, they will have to say that the industry must be turned over to creative men. In my opinion, it is the hope of the motion picture industry that the competition of the future will *not* be competition between businessmen for creative talent, but competition between creative people for the American audience.

THE last sentence of Mr. Mankiewicz' long but eloquent speech deserves to be read a good many times, for it puts into capsule form thousands of words of dispute between what the movies are, and what they might be. They point up the "schizophrenia of effort" to which Mr. Mankiewicz alluded in the beginning—a split in the personality of the movies whereby they act according to one set of behavior patterns under one set of circumstances, and according to a completely different set under another.

This schizophrenia was indirectly referred to again and again. "With so much money involved in this business," said Round Tabler Paul MacNamara, "economics can be a murderous force. On the one hand they make the whole thing possible; on the other hand they throw a brake against creative effort." Said Dore Schary, "The best pictures are the ones that make money."

This definition was hopped on by Dean Burchard as "intolerable," but on closer examination it does not seem to differ much from the physician's definition: "The good patient is the patient who gets well." Hollywood does *not* say, "The bad pictures are the ones that lose money." Indeed, those present at Arrowhead had unanimous solicitude for *The Search*, whose director, Fred Zinnemann, was a quiet, seldom-spoken member of the Round Table. *The Search* was not a financial success; Hollywood took pride in it and was sadly baffled to know why it had failed to attract audiences.

Where "murderous economics" seem to affect Hollywood most is that it cannot, or thinks it cannot, follow Mr. Cooke's book publisher, and deliberately make a picture to please itself, and then resign itself to an inevitable loss. In a world where half a million dollars is a "cheap" budget, where someone must gamble a hundred thousand dollars to see if a new young director has what it takes, the pressure on Hollywood of *attempting* to make money on every picture produced seems simply too great to be withstood. And as has already been forcefully pointed out, there is always the demand for "product."

TALENT AND MANAGEMENT

FREQUENTLY, in panel discussions held before the Round Table took place, someone would ask, "Is the Hollywood system of producing movies the only system, or even the best?" Granted there are many diverse Hollywoods, 99 out of 100 U.S. pictures have one standardized ingredient: the star. The star system was never invented by the movies: it goes back into the history of the American and English stages. Yet in its panel meetings, LIFE frequently heard the star system criticized as unhealthy and outmoded. At this point Prof. Siepmann has raised this question to the Round Table itself: "Did the cult of the star have to be developed as it was?"

MR. SCHARY. If anybody thinks the star system doesn't provide us with a problem, he's very wrong. Again, I think this is a demand, not our creation. You find the demand in fields like sports and politics as well as—

CONTINUED ON NEXT PAGE



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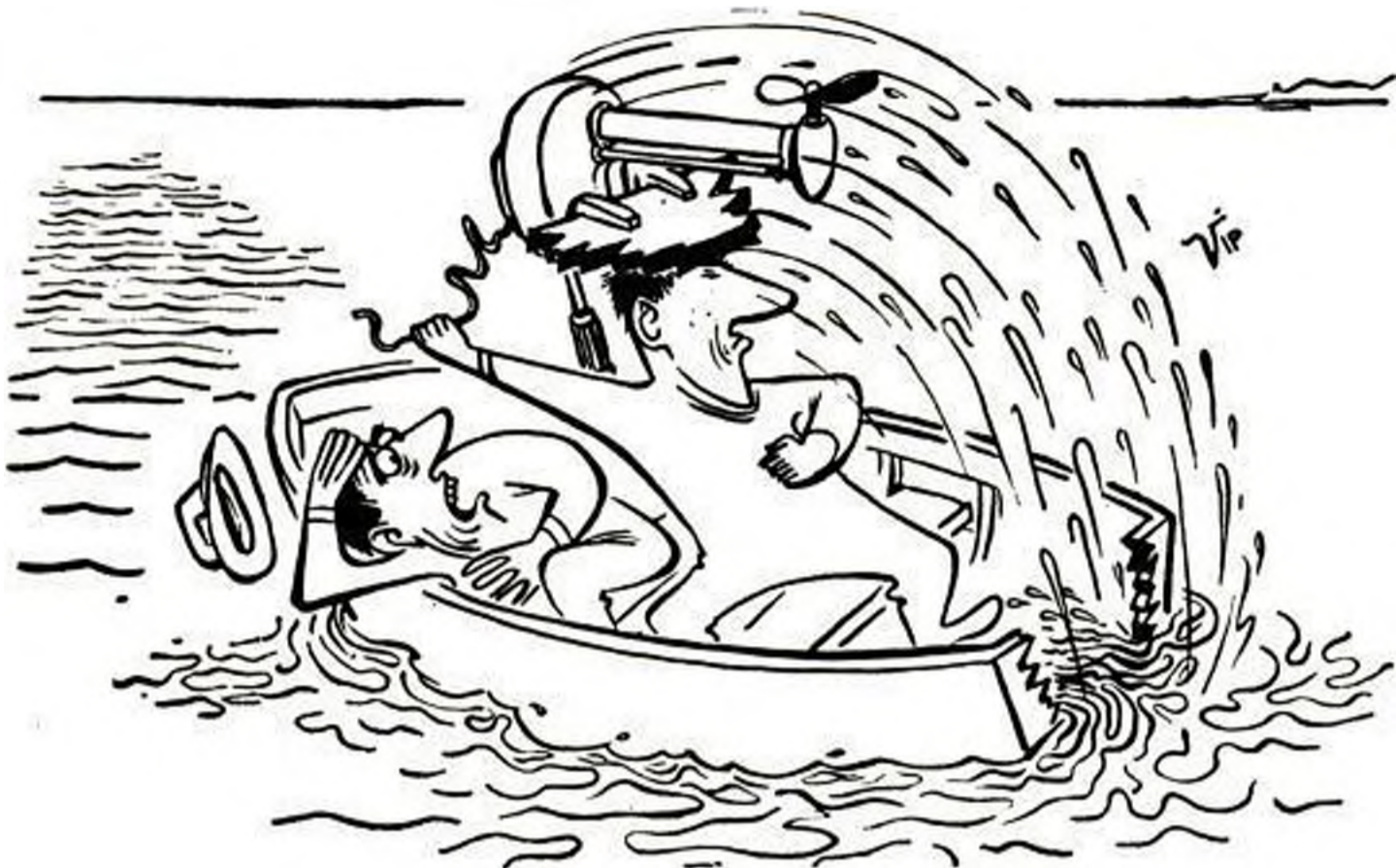


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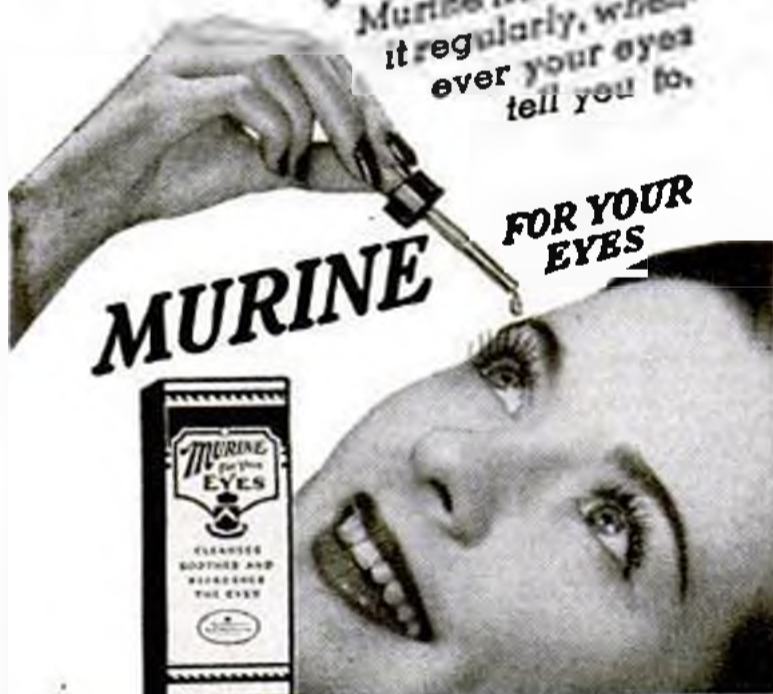
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THE PUBLIC FELT CHEATED

When Humphrey Bogart (right) broke away from usual movie role by playing a greedy prospector in *Sierra Madre*, public resented change in his character.

MOVIE ROUND TABLE CONTINUED

PROF. SIEPMANN. What about *Home of the Brave*?* Is it any worse a picture because—

MR. SCHARY. It is a wonderful picture. But if it were playing with stars, it would take in six times as much money.

MR. WALD. More audience, too.

MR. SCHARY. The public makes the stars. We start unknowns in pictures and give them parts they can score in. As soon as they score we get hundreds of letters: "Who is that boy? Put him in another picture!"

MR. COOKE. I agree completely. I think the star system is inevitable in human nature. It is proof that the human animal is polygamous. However much you may lust for monogamy, it would be nice to have an extra fantasy wife and maybe a whole stable. I want to hear from Mr. Young about whether the star system is good.

MR. YOUNG. It's a hell of a system! I'm for it!

PROF. SIEPMANN. I have no quarrel with anyone on the importance of a star. But to concentrate on the star to the exclusion of other considerations seems to me to run a serious risk.

MR. SCHARY. Believe me, I don't start a project with a star. You start a project with a story you want to make, and you always start on the basis that you're going to make a very good picture. I've never heard anybody thump his chest and say, "The next one I'm going to do is really going to be a stinker." I never heard that. You always start by saying, "This is going to be a hell of a wonderful picture," and then you see whom you can get to do the script, who will give the best direction, and who the stars will be that can play the parts better than any other stars.

MR. ROSSEN. Dore refers to how a major studio goes into a venture-some picture, and from his point of view it's completely valid. But I want to point out there is another way to make pictures, off the beaten track. Get a story, get some shooting space, get as much or as little money as you can, and gamble all the way down the line. If you're going to make a picture for \$500,000, there's little you can do with stars or fancy production, but you don't need that "universal" audience to make money with it.

MR. SCHARY. There is a point about stars that has to do with the philosophical approach to pictures. That is the ambivalence that audiences have about their stars. They will like Clark Gable because they wish to be like him, look like him, behave like him, but they also hate him because they're not like him.

MR. MACNAMARA. Out of its admission price, the public probably pays less to see the star on the theater screen than to be shown to their seats by the usher. I doubt if they're aware of that. †

MR. ROSSEN. To me, the present danger of the star system is this: we are still putting stars into pictures where the public doesn't believe in the star any more, and that is bad for the picture, the public and the star all at once.

MR. WALD. That's an aspect of the star system we haven't discussed.

**Home of the Brave*, produced by Stanley Kramer, is a fine example of crosscurrents of movie-making. It is a fine picture. It has no stars. It was made for not much over \$500,000 ("low budget"). Its backing came from private "risk" capital, none from banks. It deals with a subject—anti-Negro discrimination—which will bar it from any effective market south of the Mason-Dixon line. It is showing now in five cities besides New York, and because of its low cost it will be profitable even if it never makes the grade with the "mass audience."

†It all depends on how you figure it. But Mr. MacNamara is much closer to right than wrong on the cost of star vs. usher to the public—even though the star may make \$200,000 a year and the usher \$1,300.



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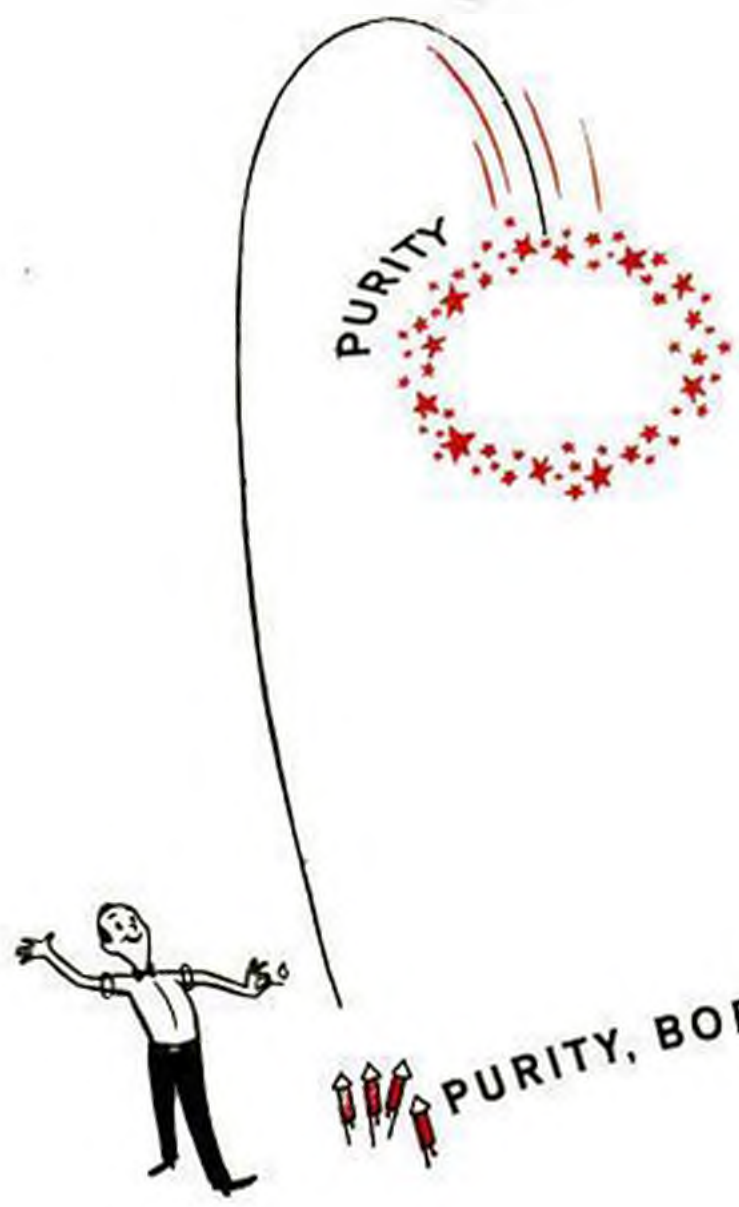
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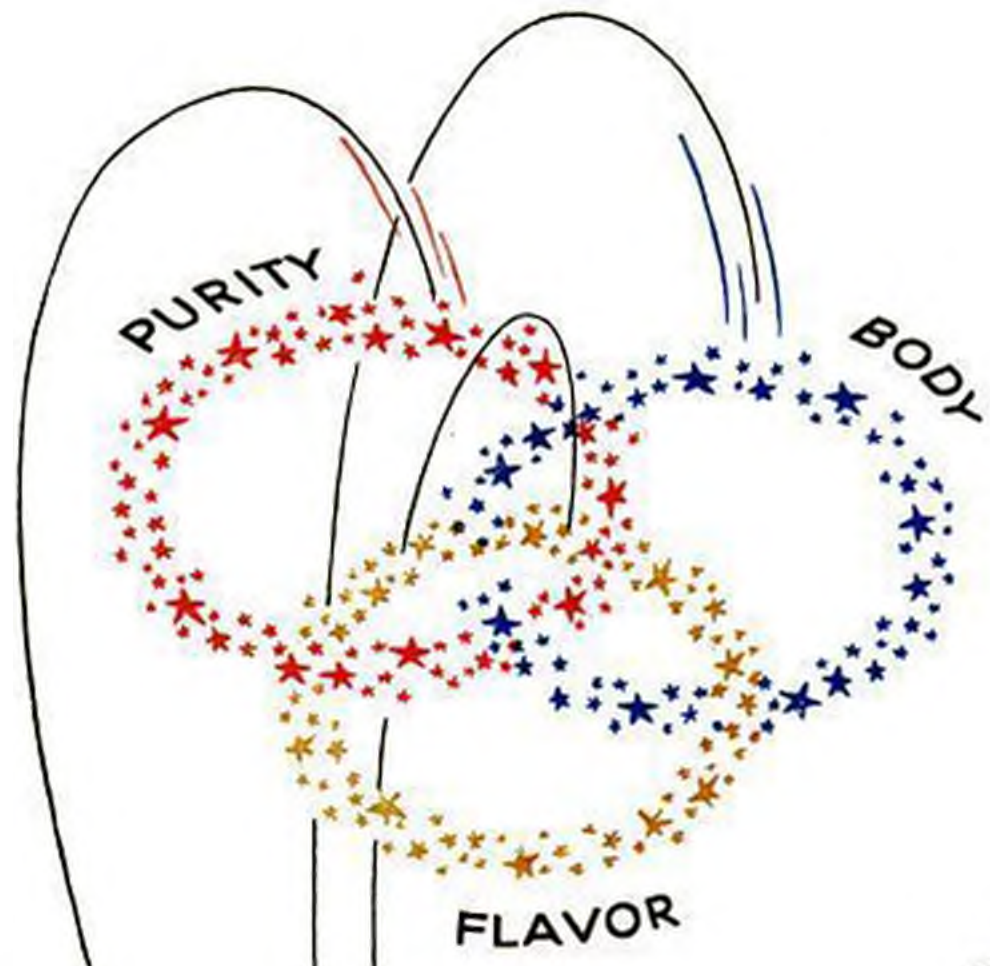
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MOVIE ROUND TABLE CONTINUED

When a studio has a bunch of stars under contract it faces a tremendous obligation. Sometimes, rather than wait for the right story to come along, the studio sees the salary mounting up every week and—well, it's not the best story but let's get him working. You know. Dore, what do you think?

MR. SCHARY. It's a problem.

PROF. SIEPMANN. I'm still perplexed and troubled by this. Do you serve your own and the public's interest best by this seeming preoccupation with the highest priced stars and the highest possible grossing pictures?

MR. SCHARY. I think you're overlooking, Mr. Siepman, that it's more than conceivable that a star might be just as good for a part as an unknown. If I had a very good script and I could put in it a star I knew would insure the picture, my responsibility to my studio would be to put the star in the picture.

PROF. SIEPMANN. I don't quarrel with your point, Mr. Schary. The thought I was trying to put across was that if your industry is preoccupied that you must gross the biggest millions that have ever been made and that to do that you have got to use the star system, the combination of those two things limits the scope of films in their own best interests. That's all.

MR. ROSSEN. I don't think we're as preoccupied as you think we are. Funny things are always happening. I'd like to recall something that happened at Warner Brothers, Hal [Mr. Wallis], when you were there. There was a big raid in the early days and you had a studio that was left with practically no stars. This created a necessity that dictated a different kind of story. That was the topical story. It called for writers who wrote in terms of the reality of the day. Once you had that kind of story you had to get a certain kind of person to play it. These were the new stars created out of necessity. Today, we're faced with another new necessity. We have a new audience; an audience that has grown up out of the war and been in contact with greater realities.

PROF. SIEPMANN. You've made the point better than I made it myself: that maybe the preoccupation with the star system has become an incubus rather than an incentive.

MR. SCHARY. If anyone in these meetings has a pattern he could devise for guaranteed successful motion pictures, this whole group would earn millions of dollars. The *quality* of the picture is everything, and that is what makes show business constantly challenging, exciting, disappointing and enlightening. You can make a good picture with stars and make money. You can make a good picture with stars and lose money. You can make a good picture without stars and make money. You can make a good picture without stars and have a complete failure. The element of luck, of timing, of audience participation, of mood, of headlines in the paper over a period of a month—all these things affect motion pictures.

MR. HUSTON. In England, where I've just come from, I felt an artistic agitation in life that I don't feel in the United States. There are men over there who write and direct and act their own pictures and produce their own pictures, and their number is constantly growing. Their pictures have an individuality that our major studio products usually haven't. The tendency there is toward an individualism in picture-making, whereas here a property is purchased, is handed to a writer in a routine way; the script is completed and turned over to a director. The producer selects the actors and they all line up and the director says, "Now you move here and do that," and it becomes a stereotyped production. I admit I am expressing things now in their worst terms.

MR. SCHARY. John, I just don't agree with you. The trend you speak of in England has been going on in Hollywood for the last ten years. Most of the men about this table have become able, by degrees, to control their own work more and more over a period of years. The realization on the part of executives here that work on a picture should be more controlled by one individual is no longer new. I think the black picture you paint belongs in another era. Today we know that the best pictures are dominated by one man's efforts, whether he is the producer or director or writer; that the best pictures usually reflect one man's point of view about that picture and that he must gather about him people who contribute to his concept.

MR. COOKE [British by birth]. I think there has been an unfair comparison here between routine American films and superior foreign ones. I doubt whether many people in the United States have ever seen a mass-produced English film. It is terrible—I don't care what system they use. As for the French, although their superior films have been very superior indeed there is nothing lower in movie-making than ordinary French films—nothing!

THE star system isn't going to change; that much seems obvious from the above. Most Hollywood members of the Round Table felt sure that here they were in active contact with their audiences and

CONTINUED ON NEXT PAGE



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A GOOD PICTURE DID NOT CLICK

The Round Table was disappointed and puzzled because *The Search*, a fine film about a homeless boy (above) in the ruins of Europe, failed to find its audience.

MOVIE ROUND TABLE CONTINUED

knew what they wanted. Perhaps these audiences now want some new stars to replace older ones who have grown moth-eaten or become tarnished, but stars they still want. Yet so long as the star system prevails, so will high budget pictures which must reach huge audiences or be "failures." It is not that the moviemakers have their faces set against pictures like *Home of the Brave*; it is more that such an offbeat picture does not fit into the demand for "product" from the exhibitors.

PROHIBITIONS AND INHIBITIONS

CENSORSHIP is the most confusing word in the layman's lexicon of the movies. It may mean the operations of a) informal small-town movie councils with censorious longings; b) actual municipal censor boards; c) police and license regulations; d) state censor boards, of which there are seven; e) the "Production Code," a group of self-imposed regulations administered for the industry by the eminent Catholic layman, Mr. Joseph I. Breen; f) pressure groups with infinitely various industrial, racial or religious axes to grind.

The Moderator opens this session by reading a classified ad that appeared about a year ago in *The Screen Writer*, then published by the Screen Writers' Guild:

Wanted, An Idea: Established writer would like a good uptodate idea for a motion picture which avoids politics, sex, religion, divorce, double beds, drugs, disease, poverty, liquor, senators, bankers, wealth, cigarettes, Congress, race, economics, art, death, crime, childbirth and accidents (whether by airplane or public carrier); also the villain must not be an American, European, South American, African, Asiatic, Australian, New Zealander or Eskimo. Noncontroversial even amongst critics, if possible. No dogs allowed. Apply P O Box 13, Patton, Calif.

At this point there was laughter.

MR. SCHARY. I think everyone in this room could add to that list you quoted, Mr. Moderator. You could add motel owners, manufacturers of coffee-makers, or whatever you like. I worked on *The Farmer's Daughter*; there was a scene in it where Loretta Young made some coffee. We got a letter of protest from a coffee-maker outfit saying the picture was reactionary because the coffee was made in an old-fashioned coffeepot. We got two letters from motel chains claiming the picture gave them a bad reputation. Most such things are taken here with no great seriousness. We examine protests brought before us and make our decision as to things we consider valid or not valid.

MR. MANKIEWICZ. That isn't to say we're never bothered. The villain usually has to turn up as a Protestant American, because the Irish-Americans, the Polish-Americans and other minorities raised so much fuss that we merely got tired of the constant squabble.

MR. SCHARY. At one point it was suggested that Hollywood ought to buy a country, and call it something like Sylvania. Then all the villains in all the pictures could be called Sylvanians and nobody could protest because we owned it.

MR. WALD. The man closest to the public is the exhibitor—and we've heard here that he's the man who really calls the turn in the picture



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CONTINUED ON PAGE 103

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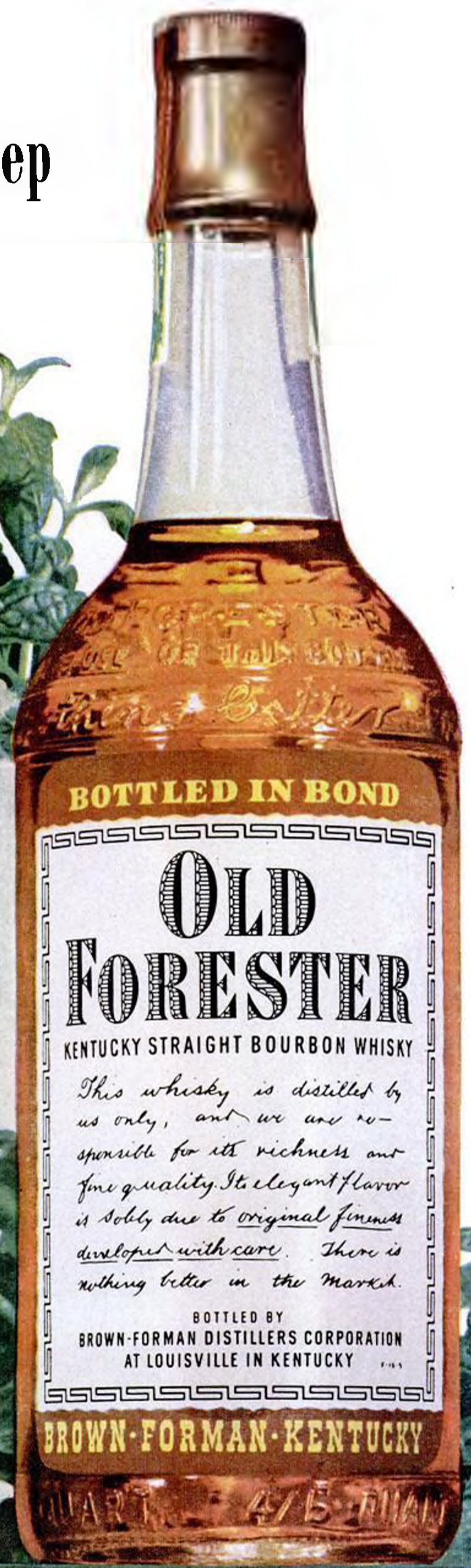


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AT LOUISVILLE IN KENTUCKY

MOVIE ROUND TABLE CONTINUED

business. But he has done very little to encourage good pictures. He says he doesn't want psychological pictures, so if you listened to him, there wouldn't have been *The Lost Weekend*. He doesn't want message pictures, which would rule out *Gentleman's Agreement*. If you were to ask an exhibitor would he want to see a picture about a deaf-mute he'd say no, so you wouldn't make *Johnny Belinda*. He'd be sure he didn't want a picture in which one of the principal characters is a boy with no hands, so in that case you wouldn't make *The Best Years of Our Lives*. A year or more ago I told a big exhibitor that 20th Century-Fox was making a picture called *The Snake Pit*. He said, "For God's sake, change the title—who wants to see a picture about snakes?" When *The Snake Pit* was released I noticed his theater had done tremendous business with it, so I wrote and asked him, "Now, what do you think of it?" His answer came back, "Great, but don't make any more like it."

MR. ROSSEN. We know that certain groups in certain towns will insist on their own special moralities. We may not agree with them, but they have the right to exist. But I am afraid they have no recognition that their own prohibitions are playing havoc with the American mind. If the mass medium is to give back to the public the best things there are, these restrictions should be stopped at their source.

MR. SCHARY. I for one don't think that certain pressure groups are bad at all. I think it is good for us to be reminded that we have those responsibilities. I think it is good for us to take into consideration the minority group of Jews, Negroes or others who resent certain stereotypes. I think it is good for us to remember the feelings of Italian-Americans on the point that all Italian-Americans are not gangsters.

MR. RATHVON. I am afraid, however, that we have within our own public a group that not only fails to understand our problems, but accepts and believes in the general idea of censorship. [He cites Gallup figures.] We have self-censorship in this industry, and the code that we work under was imposed by the industry on itself, not by the censorship boards, state or municipal, that now exist. The number of boards has changed a little from time to time since we established the code, but there has been no net increase. If it had not been for our code I am sure the number of public boards today would be much greater.

MR. MANKIEWICZ. The code is an attempt to keep our films from being mutilated as they go out into the various states and run up against their various censors. We abide by that code because we know if we do not, the audiences in the censorship states* will find that the films they see will be so mutilated that they will not be understandable.

MR. HUSTON. I despise censorship in any form. I hate the whole idea of censorship. I have never abandoned a picture or lost the point of a picture because of a pressure group or the Production Code. There are certain themes that cannot be touched and perhaps that is a good thing. I remember a picture script in which infidelity was portrayed. The Breen Office insisted that infidelity could only be shown if punished. The woman had to kill her ex-lover. The moral of that, of course, is that where adultery occurred, murder was required. That was, I think, not too good a picture idea to present to homecoming troops.

MR. MANKIEWICZ. I think we handle our own censorship problems pretty well, but since we are not here to discuss handling things pretty well, let's get right to the point. We have been assured here that there are many "friends of Hollywood." This is something I want to fling right back at those friends. Not only has censorship of our films not been the concern of the friends of Hollywood, but it has been referred to—by LIFE and other publications—as "Hollywood censorship." It is not Hollywood censorship. And where is the effort on the part of the friends of Hollywood to help win this battle? I know of no effort by consumers to defeat the censorship groups—to fight against state or local boards of review or other committees and individuals who sit around and cut because they have that power against a helpless lot of inanimate film. This is something that Hollywood cannot fight. If the motion picture audience of America and friends of the film want to help us, they could start the battle in their own bailiwicks—and the creators of Hollywood would be very happy to help them as individuals in any way they could. I have heard a lot about the responsibilities of the film toward the people but very little about the responsibilities of the people toward the film.

MODERATOR'S NOTE: There is one group of people that expresses a responsibility toward the film but not just as Mr. Mankiewicz means. That is a vast number of the Catholics of America. The Legion of Decency, organized in 1934, now rates films for Catholics everywhere. The nomenclature: Class A, Section I means Morally Unobjectionable for General Patronage; Class A, Section II means Morally Unobjectionable for Adults. Class B means Morally Objectionable in Part for All. Class C means Condemned.

* These are: New York, Pennsylvania, Massachusetts, Maryland, Virginia. Ohio and Kansas. Some of the censor boards in these states have regulations more stringent than the Production Code, some are more relaxed.

CONTINUED ON NEXT PAGE

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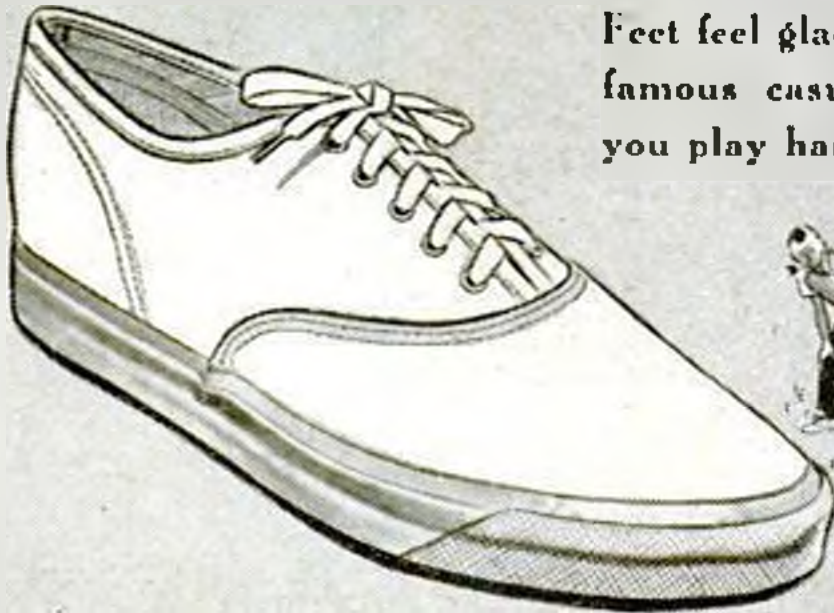
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COURT KING is tops for tennis—and action. White, men's and women's sizes.



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MOVIE ROUND TABLE CONTINUED

MR. SCHARY. The Legion of Decency keeps watch on books, and we generally know we will get a C rating on a picture made from a disapproved book. We can then determine if it is worthwhile making the picture, or what exactly is the protest. Very often we find that the protest is about something we wouldn't dream of putting on the screen anyway. But many pictures are made knowing well in advance that they won't get more than a B rating.

MR. RATHVON. I think we can frankly admit our realization that among all pressure groups the Legion of Decency is the one with teeth—the group that can hurt your picture very much. A C rating for a picture is death.

MODERATOR'S NOTE: The final comment on this problem by a member of the Table is deliberately left anonymous:

MR. _____. The Legion of Decency is something that Hollywood should have fought and didn't. It is my personal opinion, not based on any disrespect, that they didn't fight it for the same reasons that they



AMBIVALENT GABLE

Movie audiences, said Schary, both like Gable because they wish to be like him and hate him because they are not.

have never fought anything: they didn't want to stop the flow of film for one week. Now that fight is lost, presumably for good. I don't know what to do about it, but I think it should be recognized. Nobody questions the right of the Catholic Church, the Jewish church or any other group, to be heard and to voice its own opinion, even to urge its own flock to stay away from something disapproved. But with the Legion the process does not stop there. If an exhibitor has a film not approved, pressure is brought to bear on him not to show it in his community at all, and of course he caves in under the pressure. I think it is a serious situation for more than the picture industry;

it is a form of control. I think it is evil for a minority to stop a majority from seeing a film, reading a book, or hearing an idea. I think any group has a right to protest a film, but not to put into effect a secret, forceful boycott.

DURING the discussion of the prohibitions and inhibitions with which the movies have to cope, Mr. Rossen had ventured that the Production Code might be re-examined "because we now accept certain words in the language which we did not when the code was drawn." But that was the nearest thing to criticism of the code that was offered by the Round Table. There are times when the code bears heavily on a script writer or director—but the experienced movie-makers at the Table, regardless of other divergences of opinion, accept the code as a haven of refuge—refuge from a censoriousness in the American public which might otherwise, long before this, have stifled them altogether—and was on its way to doing that when the code was first drawn. As to the Legion of Decency, the mundane situation is that it holds the whip hand over Hollywood, and nothing can be done about it. The question of the Legion's aims and practices was not posed at the Table in terms of public morality, and in consequence was not discussed. The movie-makers are well acquainted with the statement on the Legion's behalf by the National Catholic Welfare Conference that "... sinful acts are acknowledged by Catholics to be legitimate material for books, stage or screen. But they insist—and with special emphasis as far as motion pictures are concerned—that such conduct be not condoned; that evil be presented as evil, and good as good, and that the evil, even if condemned, be not presented alluringly."

THE CHANGING AUDIENCE

THE moviegoing audience has always been a young audience; Mr. Schary, at one point in the Round Table's discussions, estimated the mass of it to range between the ages of 19 and 30. Past that age moviegoing decreases and keeps on decreasing. For those who believe in cold statistics it has been estimated [by Audience Research, Inc.] that if everybody between the ages of 31 and 60 went to the movies once a week the box offices would take in an extra \$800 million over the yearly figure of something like \$1.4 billion that prevailed in 1948.

No such spontaneous combustion is going to take place. The movie-maker is much concerned these days because his audience is not growing but tending to shrink. Yet, as Mr. Rossen pointed out earlier in the Round Table, "We have a new audience—an audience that has

CONTINUED ON PAGE 107

Here's how -

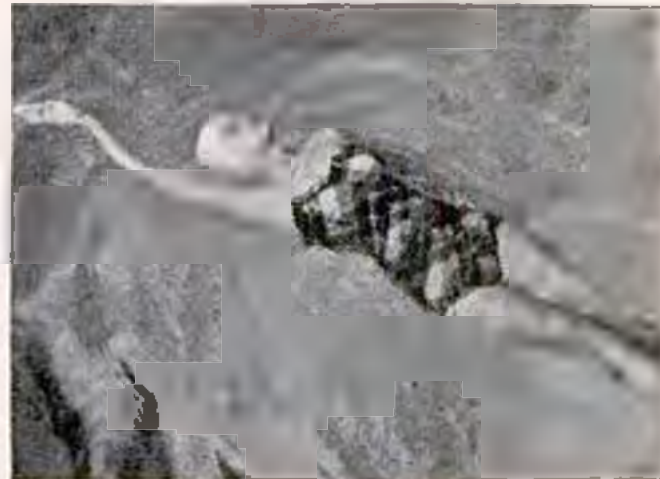
...to swim a Smooth backstroke



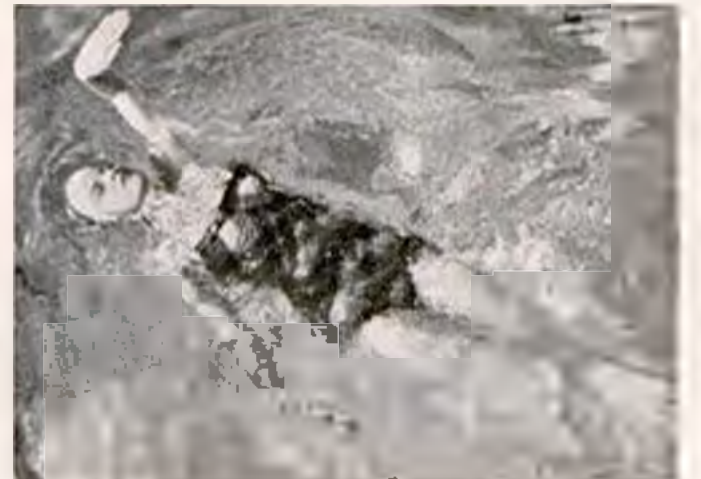
1. For a Smooth Backstroke, start recovery of arm from the water with arm and wrist relaxed, elbow slightly bent. Breathe normally and rhythmically.



2. Continuing Recovery, arm stays relaxed. Elbow and wrist bend sharply as arm goes upward, outward and over in a single smooth and flowing motion.



3. Arm Straightens as it re-enters water. Throughout stroke, legs flutter at a 6-beat crawl: three kicks of each leg to one full cycle of arm movement.



4. Power's Turned On at the instant arm points straight down. With fingers tightly cupped, swimmer now applies push that propels body through water.



5. Right Hand's Pushing Hard as left arm reaches halfway mark on recovery. A smooth backstroke is one of the most graceful of all maneuvers in swimming.



6. As You Attain Perfection like this, it's truly a mellow moment—a moment worthy of enjoyment with a glass of HAMM's, the smooth and mellow beer.

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7. Come On Out, the Hamm's is Fine: cooling, refreshing as a dip in the pool.



8. "Here's How!" with HAMM's Beer, the smooth and mellow beer that millions have preferred for mellow moments for 84 years. Try it! Finest beer that ever crowned a perfect day! Every sip is luxury with smooth and mellow HAMM's.

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Smooth and Mellow



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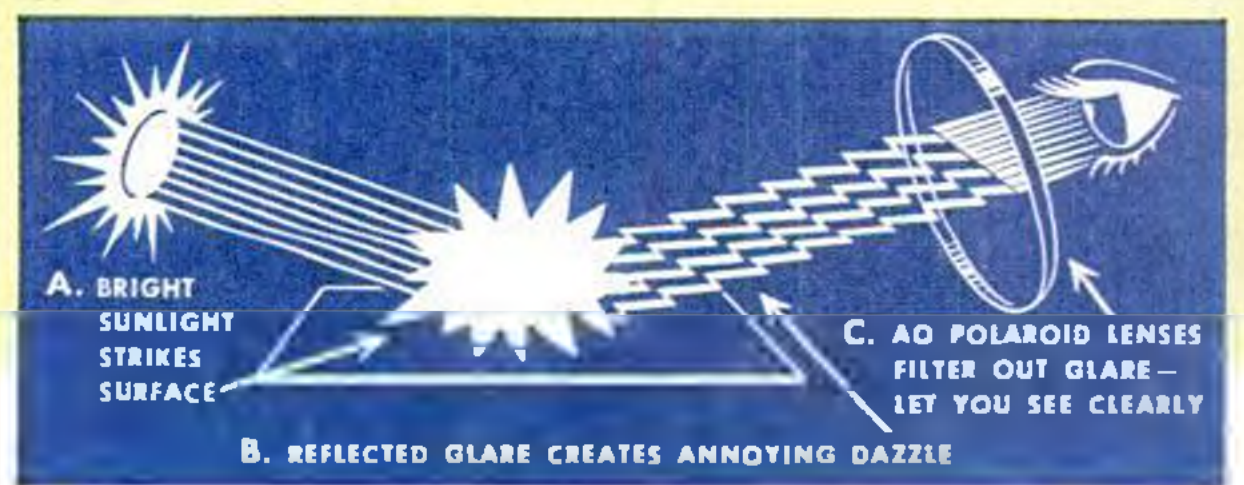
Now, for the first time, AO Polaroid Sun Glasses have a deep optical curve—a "curvier" curve that detours most annoying back reflections away from your eyes! And AO Polaroid lenses are free from distortion, whether you are looking straight ahead or diagonally through them.



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40% lighter in weight! The new AO Polaroid Sun Glasses are so light you hardly know you're wearing them! And they're virtually shatterproof! There's nothing else like them under the sun! Choose just the right color and style of frame when you buy your new AO Polaroid Sun Glasses.

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All AO Polaroid Sun Glasses banish the blinding discomfort caused by *reflected* glare from bright surfaces such as snow, pavement, water or sand. Only Polaroid Sun Glasses can do this for you! And you see unsuspected details clearly, with colors in true values.

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Handsome is—as handsome does! New crystal, red or blue frame—new unique AO deep-curve Polaroid plastic lenses! Small, medium and large.



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MOVIE ROUND TABLE CONTINUED

grown up out of the war and been in contact with realities much greater than former audiences."

MR. SCHARY. Any showman, any politician, any person who accepts his audience as static, has got to fail. It is the most dangerous thing he could do. I don't think an alert, progressive showman ever assumes that the audience of today will remain the same tomorrow. It varies in terms of ideas and world circumstances.

MR. ROSSEN. The only place I take issue is I wonder if there are as many alert, progressive showmen in the industry as there ought to be—or whether they are given enough opportunity with their ideas. I think there is a struggle going on that hasn't been decided yet.

PROF. SIEPMANN. Mr. Schary tells us the industry does not have a static concept of the public, but he hasn't brought me down to earth on how the industry's judgments work in considering a script in the light of its possible audience. What are the criteria?

MR. SCHARY. There are no criteria in terms of judging audience. A man's eventual decision is really based on his instinct as a showman; there is no other way.

MR. ROSSEN. When a creative person is hired by Hollywood he represents a point of view of the people out of which he comes. It is his ability to interpret those people that gives nourishment to his talents, but when a man comes to Hollywood these roots that bind him to his talent are severed. Something must be done about this, and at last something is. Several of the people sitting around here are aware of this new thing—which is that a great many pictures are beginning to be made away from the studios, in their natural location. I think the motion pictures have sadly neglected their very real power of being able to project real background to the American people. Now we can go places in which real people exist, observe real behavior in real situations, and all of this will ultimately find its way to the screen.

MR. SCHARY. One of the things that constantly disappoints us is the reaction of our audience. Why does a film such as *The Search* not command as great an audience as some escapist type of musical picture? *The Search* was a fine motion picture. Why didn't the audience want to go to see it? It isn't because it's a tragedy. Many tragedies have been successful. What is the curious thing that can make a picture a success or not a success?

PROF. SIEPMANN. Mr. Schary, I do not know your answer, but I would plead for this: that Hollywood produce a higher quota—a quota, mind you—of films that deal with what I call reality. I distinguish reality from realism. I am not concerned with a realistic picture which simply reproduces sets with a camera. It seems to me—and this is not a universal indictment of films—that we get films which represent people and life mostly in one dimension. My belief is that there is a great reservoir of seriousness in the American people which remains untapped by the films. Mr. Rossen said the documentary is acquiring an influence and prestige it did not have 10 years ago. To me here is the crucial point of our discussion: the scope of self-expression the artist shall have, with a minimum of interferences between him in production and his viewer in the theater. I believe if we can say one thing about films today, it is that they underestimate the potential response of many people to broad-gauge interpretation of life and of reality.

MR. SCHARY. So far so good. Very often our severest intellectual critics, whom I respect, have wished that audiences would become more demanding, more discriminating. But these intellectual critics don't really make themselves felt because they don't shop for pictures as discriminatingly as they do for books. I think our audiences should be very discriminating. That will tend to make better pictures in itself: when people stop going to bad pictures, there will be good pictures because the bad pictures will command no audience.

PROF. SIEPMANN. I was expressing a point of view that comes to me from students and friends who represent a great many more people than I do. In them I sense this reservoir of seriousness—a hungry appetite that is not yet fed.

MR. MANKIEWICZ. I don't think anyone quarrels with you. I think you expressed brilliantly what we were fumbling for earlier. I think what you demand is more men of talent in this industry.

PROF. SIEPMANN. More freedom for more men of talent.

MR. RATHVON. I have been with many young people lately and in discussion of this very point I, too, sensed this hunger Mr. Siepmann is talking about. They look for more simplicity in pictures, and seem to resent the fact that we give so much good production to what they consider slender or stereotyped stories. In fact they accuse us of substituting gloss for substance. I think the foreign pictures' great appeal is their simplicity.

MR. WALD. The British picture *Brief Encounter*—how did that do in this country?

MR. MACNAMARA. Not particularly well.

MR. COOKE. In Britain, just about the same.

MR. WALD. All right. There was a picture with no artificiality to it.



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1. Keeps your motor cleaner . . . smoother-running
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CONTINUED ON NEXT PAGE



If you're this type, you will want the best buy in town. You'll get it in smoother, "Double-Rich" Cream of Kentucky. Just say, "Make mine Cream!"



KENTUCKY WHISKEY-A BLEND
 86 Proof, 70% Grain Neutral Spirits. Copr. 1949,
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It was honest and yet the public didn't accept it. What happened to all those friends of yours, Mr. Siepmann? Why didn't they go to that picture and support it? There is a demand all right, but when the answering picture is there, not enough people support it.*

MR. RATHVON. Let's stay for a moment with this point of our failure to recognize a public demand for more significant movies. The thing that seemed to me most provocative in the meetings you reported leading up to this Round Table were the criticisms directed at us because we cater to a mass market and not to specialized ones. The people you talked to seemed to feel that creative endeavor cannot give its best when it tries to please everyone, and I think that's undoubtedly true. But the movies were born in the mass market, and so far there has been no other place for them to go. There is no problem in producing a specialized film; that is easier than producing a mass film. The trouble has always been to distribute; how do you profitably cultivate these specialized markets when there are so many, and each one is so small? Perhaps we are now beginning to find out. For example, the so-called art theater is an indication that certain pictures which could only have a short and disastrous life in the mass market can do very well in a specialized market. Then too, when *Henry V* opened up and the Theatre Guild joined in presenting it, we began to see that somehow a distribution system could be developed that would give such a picture a money-making market. These experiences provide no guarantees, but they may be indications.†

MR. ROSSEN. I'd like to come back to the point Mr. Siepmann raised. Let's see if we can get agreement. Do you feel the American public as a whole does not think that Hollywood pictures are adult enough? For myself, I think there are a great many adult pictures; I think the criticism is they are not adult enough.

PROF. SIEPMANN. Yes, that I would say. I do feel that the public is more adult than the general trend of films.

MR. ROSSEN. I agree. I personally feel that pictures should be more adult.

MR. MANKIEWICZ. I agree with Mr. Siepmann's statement.

MR. ROSSEN. I think this is a point that is pretty generally shared in Hollywood. I believe the American people stand ready to see pictures on much higher levels than any that have been projected before. If the results of this conference are to be a success, it will be not in leveling criticism at the picture industry, but in helping to find out what the American people really are like today. I think all of us here have an honest and genuine desire to get at them, understand, entertain and instruct them, and thus realize their potentials and our own. All of us always reach out for the greatest possible audience. But when you have as vast a potential audience as you do in the movies, you recognize that there are barriers between you and your audience. And we have got to find these and break them down, because the only time a picture, or any work of art, is not successful is when there is no longer any identification between the audience and the work of art. I think over the last years more and more people have been coming along with what has been called this militant vanguard. But there have been forces operating against it outside the realm of motion pictures altogether. Motion pictures have been particularly sensitive because they have been subject to all sorts of attacks from so many sources—but speaking for the picture-makers, we would like you to play your part in breaking down the things that prevent us from making the adult pictures you want.

•
ALL roads at the Round Table finally lead here. As the Table progressed through its two and one-half days of discussion this point was:

- raised by Mr. Schary when he said, "As soon as the public stops going to bad pictures there will be better pictures";
- raised by Mr. Wald in recounting how the public will pass up a good picture, honestly advertised, but flock to the same picture when the advertising is changed to play on sex and salaciousness;
- raised by Round Tabler William Cameron Menzies when he said, "There is no reason for making a wonderful motion picture nobody will go to see";
- challenged by Mr. Cooke and his analogy of the book publisher who at least occasionally publishes a distinguished book with no hope of profit;
- challenged by Prof. Siepmann in pleading for a quota of film that would raise the general level.

* *Brief Encounter*, having cost about \$800,000, has brought back to its producer about \$1.3 million in the world market. So *Brief Encounter* was successful enough. But those who conscientiously tried to push it further had no luck: *Brief Encounter* played long, successful runs in small, specialty or "art" houses, flopped whenever it was tried in large "commercial" theaters.

† The art theaters of which Mr. Rathvon speaks here were once contemptuously known as "sure-seaters"; i.e., a patron never had to wait to get in. Today they are doing a bigger and more significant business—and at a rough estimate their numbers have grown from 50 to 500 over the last five years.

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July 7: Captured enemy film showing Mussolini's rise and fall.



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July 21: Landing at Anzio; German counterattack; Italy is won.



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PAUL HOFFMAN



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"We who were kids before television came on the scene were gypped. Here is history alive and thrilling... Don't miss it!"

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"Graphic, absorbing, full of exciting shots."

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"Presents simply and generously and admirably the record of American and Allied achievements in the war theatre east of the Atlantic."

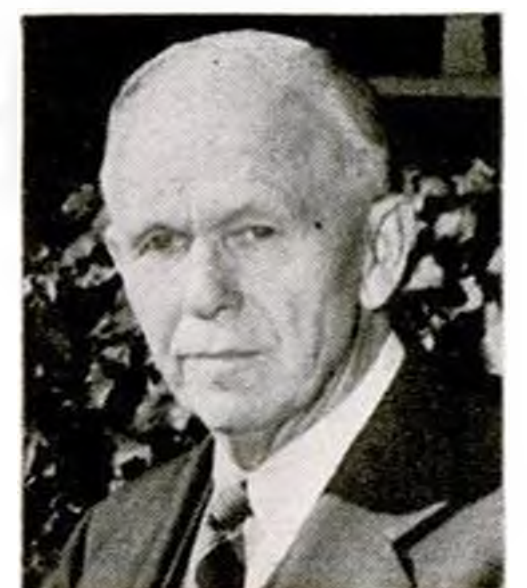
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"Has created more talk and interest than any other show in video's thrilling history."

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... or straight ... look
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ARROW LIQUEURS CORP., DETROIT 7, MICH.

MOVIE ROUND TABLE CONTINUED

It is, in fact, the basic point faced by all producers of mass products: how far can they dare attempt to lead the public taste, and how far are they hounded by its limitations? What happens to a man working with a popular art if he gets so far ahead of the procession as to be leading no one anywhere?

CONCLUSION: AND SO?

THE answer of this Round Table seemed to be that it would like to do a good deal more leading but wasn't certain how or where to go. The movie-makers, like theatrical producers or book publishers, are time and again baffled by the failure of people to appreciate something they thought was good and deserving of patronage. But granting Mr. Schary's statement that all art forms, including the movies, show more failures than successes, the movie-makers felt that now was a particularly difficult time to assess what the mass audience wanted. However:

- 1) The movie-makers did believe that the mass audience would be willing to patronize pictures more adult in content and treatment and that these films should be forthcoming.
- 2) They showed keen awareness of the "special audience" picture—the offbeat, nonformula, low-budget film that could make satisfactory money without the mass audience. *But*—they shook their heads at the difficulties of putting such pictures across while simultaneously keeping the great flywheel of the mass market spinning.
- 3) They felt the star system was inevitable. Since star salaries are high, stars and low-budget pictures do not go together. If a low-budget, offbeat picture is successful, its participants are shortly and inevitably drawn into the big-time, big-money orbit.
- 4) Only one member of the Table said, "Make pictures to please yourself, and if you're good they'll be successful," but there was general agreement on this point when put in less emphatic terms. The movie-makers agreed that the best picture is always the product of one man, and that the relatively new phenomenon, the writer-director-producer, was the one from which the best is to come in the future.
- 5) The movie-makers agreed, mostly by their silence, that there is still enough latent censoriousness in the American people to make them a lot of trouble if it were to break loose. Their own Production Code, too stiff for many a writer, is not stiff enough for many a "movie council" in a small town.

AS to the Round Table Editors of LIFE, they came home with the following beliefs:

- 1) That the worst thing about "Hollywood" is not in Hollywood at all but is the present relationship between the "makers of film" and the "controllers of product," which must—and perhaps will—be altered for the better.
- 2) That although the movie-makers insist that they are "not defensive," they just the same are; the reason for this is the intensely real one that they are attacked by somebody or other a hundred times a day.
- 3) Hence, that although "everybody loves the movies," there should really exist something like the "Friends of Hollywood" which the Round Table discussed, and which would fight some of the battles the movie-makers cannot fight alone. Among the innumerable local groups and councils that concern themselves with the movies, the attitude is almost always negative, noncreative, censorious; what is needed from the public is an attitude that will show the movie-makers that better films will be better appreciated. If negative organizations can exist so successfully, why not positive ones?
- 4) That there is no such thing as "Hollywood," because there are dozens of Hollywoods. The word is too convenient to be lost, but it works an unfairness just the same. "The press" is not blamed for a bad newspaper, nor even for a dozen. If one movie, or a dozen movies stink, let them be called stinkers, but it is not right to dredge up a "Hollywood" whose universal practices are supposedly responsible. Hollywood, like everything else, is good, bad and indifferent.
- 5) That the movie-makers, as the LIFE Round Table Editors met them, were earnest and thoughtful men, who represented the good Hollywood and felt genuine concern with serving their publics as well as possible. That the movies need "more men of talent" [as said Mr. Mankiewicz] and also "more freedom for more men of talent" [as said Prof. Siepmann] seems true, and agreed to. The gift of more talent can be found in the good Hollywood or can be attracted by it. But the gift of more freedom must be fought for by the good Hollywood *and* by the people who believe in freedom, wherever they are. From this Hollywood, the Round Table Editors concluded, these people can get movies as good as they demand—but demand them they must.

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FLANKED BY CAKES WHICH WILL BE CONSUMED IN ONE DAY'S WEDDING PARTIES IN HIS RESTAURANT, FRANK PALUMBO PREPARES FOR GUESTS

Life Visits Palumbo's

In Philadelphia nearly everybody has his wedding party in an Italian restaurant on Catherine Street

In his restaurant in Philadelphia, Frank Palumbo Jr. gives about 3,000 wedding parties every year—sometimes as many as 56 in a single day. Palumbo's has always been a family restaurant and now, after 50 years, has built up such a reputation for friendliness that 90% of all newly wed Philadelphians of Italian descent stop off there right after the church ceremony to celebrate their wedding. Frank Palumbo Jr. gives each happy couple the works. When they step in the door from Catherine Street he ushers them to a bridal

throne with an angel and halos, presents them with a rolling pin ("Hope you will never have occasion to use this"), takes down their sentiments on a recorder ("We're terribly happy") and gives them a present ranging from a doll to a television set. Then, as the orchestra strikes up *I Love You Truly*, the bride picks out her own personal wedding cake ("Compliments of Frank Palumbo") from a huge Lazy Susan, eats a four-course meal with her groom and guests and gets showered with rice from an automatic machine as she goes out the door.



WAITING FOR HER CAKE Mrs. Salvatore Cannella (*above*) walks onto stage to a huge dummy pastry which revolves with smaller cakes around it. Under each is a heart with the bride's name on it. Behind her four separate wedding parties are going full blast.

AT WISHING WELL Mr. and Mrs. William Wynne watch Walter Palumbo, Frank's brother, fish up the wish that they had written on a scrap of paper and dropped into the well. The Wynnes wished for a happy marriage, got a television set from Palumbo's.



TEN OF 31 COUPLES WHO HAD PARTIES JUNE 11



MR. AND MRS. NICHOLAS P. NOTTO



DR. AND MRS. JOSEPH GOODIS



MR. AND MRS. JOSEPH DI LUZIO



MR. AND MRS. JOSEPH SAMMARTINO



MR. AND MRS. VINCENT MANCINELLI



MR. AND MRS. ALBERT N. SIBICK



MR. AND MRS. JOHN KNOBLAUCH



MR. AND MRS. WILLIAM KAHMAR



MR. AND MRS. ANTHONY SAVIGNANO



MR. AND MRS. EDWARD D. PITTS



BRIDE'S HEALTH is drunk by Frank Palumbo (above, right) as Mr. and Mrs. Cannella sit on the bridal throne under silvered halos and sip champagne. Below, an elderly guest hoists his glass after button-busting repast of fruit cup, spaghetti, chicken and wine.



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Isotropic

constructed golf balls



Top Notch
1



Skip Alexander



Sam Snead



K-28
4

Eric Monti
Cary Middlecoff



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*To press time of this publication.



Gene Sarazen



Lloyd Mangrum

IT'S **Wilson**
TODAY IN SPORTS EQUIPMENT

Palumbo's CONTINUED



ARRIVING FOR PARTY bride and groom (left) are greeted by Palumbo. Street and awning are white with rice which has poured from machine on roof.



AT 2 A.M., after supervising the day's 31 wedding parties, Frank, holding one of his giveaway rolling pins, sits with his brother Walter in rice on the curb.



ENGRAVED BY OLD CROW FROM AN ORIGINAL PAINTING BY W. KIRTMAN PLUMMER

JAMES CROW SHIPS A BARREL OF WHISKEY TO HENRY CLAY

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