

BROADWAY AND MAIN STREET

Although It May Not Be Love at First Sight, Television and the Movies Must Get Married

By BILLY ROSE

You might not think it to look at them, but the two big branches of show business are in heavy trouble — movies and television broadcasting.

The movies, a business with plenty of product, is up against a rapidly shrinking audience, and though some of the companies are still in the black, it's a cinch they won't be when there are 10 million TV sets in 10 million parlors. Judging by the financial pages, the people who own the companies agree with me because most of the movie stocks are selling for less than half of their 1946 quotations.

The television business, on the other hand, has a rapidly expanding audience but darned little product worth looking at. And, as I see it, it isn't the fault of the TV tycoons — there just isn't enough theatrical talent around to provide a live entertainment for the 800 half-hour shows which must present each week.



Billy Rose

In other words, unless something is done about it and pronto, one business will grow more insolvent and the other more insipid.

Is there a solution? Of course, and like all good solutions it's a simple one: Television must marry the movies, or vice versa—and if there are laws on the books which get in the way of these nuptials, then in the public interest the laws will have to be changed.

The advantage of this alliance are many and obvious. First, through the sale or rental to telecasters of film expressly made for the foot-square TV screen, the movies can start recouping some of the money that the home sets

are siphoning out of their box offices. Second, on a give-and-take basis, the film companies will be able to run off their trailers in millions of living rooms, and the few tests of this type of advertising indicate that it's plenty potent. Third, the midget screens can be used to develop new picture personalities, and this, as movie men will tell you, is the real life blood of their silly business.

What can Hollywood do for Television? Plenty. A sufficient amount of the right kind of film will solve better than half of its programming problems—and I'm, of course, not referring to the grade-Z vintage stuff which certain stations now run as a last and ludicrous resort.

I'm talking about pictures expertly tailored for the small screen, skillfully staged and lighted, and which, among other things, will steer clear of the long shots which look like so much oscillating mush.

Hollywood eventually can produce darn near every type of TV program from the travelogue to the three-act dramatic play, but for openers it might do well to concentrate on the popular classics that people never seem to get tired of.

For instance, the best of the short stories of De Maupassant, O. Henry, Ben Hecht, Damon Runyon and Somerset Maugham; ditto, a series of symphonic standbys with Toscanini and Stokowski conducting; double ditto, the inspired antics of Jimmy Durante, Maurice Chevalier and a hundred others in the rhinestoned hodgepodge that makes up show business.

Access to such a stock pile of film classics would, among other things, take the bone-crushing pressure off the TV programmers and allow them to concentrate on a few really good live shows.

And before long, if they use the sense that God gave geese, the blending of the reel and the real would add up to entertainment which one could watch without rushing for the rail. The overall consequence would be that two businesses which give employment to tens of thousands would once and for all climb out of the red and into the pink.

Paramount Pictures, which paid \$560,000 for an interest in DuMont some years ago, is angling to sell its holdings for \$12,000,000. That would be a nice capital gain, of course, but I wonder if it wouldn't be smarter for Paramount to hold on to this stock and invest a few extra bucks in a film library to make DuMont the first TV network worth a second look.

Who knows—it might be a handy hedge against the time when there are 20 million television sets, and DuMont is considering the purchase of Paramount for \$360,000.



EAGER . . . "Sweet time come soon" is theme of thought with this little Ojibway Indian and his squaw, waiting for the season's first tourists at colorful trading post on Lake Temagami, Ontario. Indian children compete with tame bear cubs for tourists' candy.

This Is Your Paper Its 'Space' Is Its Life

By William R. Nelson

EVERY column inch of every copy of every issue of this newspaper costs so many cents to produce, regardless of whether it is occupied by editorial matter or advertising. Knowing what that cost is, it may seem only natural that publishers would be inclined to increase earnings by devoting to advertising all of the space they could sell.

Strange as it may appear, such is not the case. All recognized newspapers set quotas or percentages for productive and non-productive material, and seldom violate them. It is not uncommon for a newspaper to omit advertising in order to get in more news.

It may sound altruistic to sacrifice revenue and disapprove an advertiser to allow more space for non-productive news matter. It isn't. Although the paper owns all of its space and can use it as it sees fit, it has obligations it will not avoid, for several very sound reasons.

When this newspaper accepts subscriptions it is entering into a contract with readers. An unwritten clause of that contract assures that the issues readers will receive will contain an established amount of news, editorials, features and advertising.

There is another side, too, that the publisher keeps in mind. It is that of costs. To maintain qualified staffs, in both news and advertising departments, is expensive. It is increasingly so if the space each fills each issue fluctuates wildly.

Both "sides" as they are called in most newspaper offices, can occasionally turn out additional pages, by working longer hours. But they cannot do so at frequent intervals. It is to the self-interest of the paper, therefore, to maintain a staff keyed to fairly rigid quotas of news and advertising. Any other merely increases the cost-per-column inch.

Those who submit news, particularly publicity chairmen, should understand and remember this cost-per-inch fact. And when your club or group can profitably do so, isn't it not only good business but also neighborly to reciprocate the newspaper's numerous gifts of space by placing advertising in it?

Star Dust

STAGE-SCREEN-RADIO

By INEZ GERHARD

JOHN DEREK rose to Hollywood prominence in "Knock on Any Door," hit the jackpot again in "All the King's Men," and now Columbia thinks his first Technicolor picture, "Rogues of Sherwood Forest," will top both of them. Next comes "The Gainesville Circus." But Derek's rise to stardom was not so sudden as it sounds. A native of Hollywood,



JOHN DEREK

son of parents who are actors, he was under contract to both David O. Selznick and 20th Century-Fox before he got his big break when Humphrey Bogart picked him to play the killer in "Knock on Any Door." In 1948 he married Patty Behrs, a film starlet. He is quiet-spoken, serious, works hard at his career.

Broderick Crawford is now busy sending Glenn Ford to jail in "Convicted"; he's a district attorney, later a jail warden. Next he goes into the role every male in Hollywood wanted, the lead in "Born Yesterday."

"Crime Report" (KMOX, St. Louis) is called by experts the hottest show in the Midwest. Hal Stuart discusses the crime news of the day each night at 10:15; his tough voice and colorful reporting make it a crackling roundup of what's new in the underworld. "I am not a retired police desk sergeant!" says Stuart, but admits having been a private detective.

If you liked "A Letter to Three Wives" wait till you see "Three Husbands." A millionaire bachelor, played by Emyln Williams, dies leaving letters to three of his best friends—Howard Da Silva, Shepperd Strudwick and Robert Karnes—saying that he's been carrying on romantic liaisons with their wives, who are Eve Arden, Vanessa Brown and Billie Burke.

"Daytime Drama" dresses, named for eight popular radio shows and two heroines, were launched at a Stork club luncheon recently; similar fashion shows will be held across the country. "Right to Happiness" is a crisp plaid sundress, "Anne Malone" a dark rayon sheer. "Big Sister," "The Guiding Light" and "Ma Perkins" were all represented.

John Broderick, "Broadway's one-man riot squad," served as bodyguard for everybody from Jack Dempsey and Queen Marie to President Roosevelt when he was a New York policeman. RKO will show his career in "The Life of John Broderick."

AN ANNUAL AFFAIR

By Richard H. Wilkinson

LAST YEAR WE appointed Barney Bridges chairman of our annual fair in Burncrest. Old Jake Fletcher had been chairman for 15 years, and there were those who disapproved of ousting him in favor of young Barney.

Cyrus Gill, the town's leading and richest citizen, voiced the sentiments of the majority. "Jake ran a good enough fair, but Jake's getting old and his ways are out of date. We gotta keep up with the times out here in Burncrest like everywhere else. Barney Bridges is young and has modern ideas."

This was true enough. Barney promised to zip up the fair. The first thing he planned to do was modernize the horse racing event. Heretofore we'd just had races that were run for the honor of the thing, trotters, with folks making side bets. Barney's idea was to import some famous promoter and make the betting open.

"It's a heck of a lot worse to have a lot of undercover betting going on with no system to it than it will be to have open betting with everyone being given a chance to throw in his dime's worth."

Every one but Jake Fletcher agreed. "The only trouble with that is," he allowed, "this professional promoter jigger you're going to import ain't known to none of us. If he's a slicker, look out!" "Pshaw!" declared Barney tolerantly. "The man I have in mind has been in the business for years. He wouldn't dare try nothin' funny."

"Dunno about that," said Jake. "You got to figure that every last man of us is endowed with crim-

I sat in the grandstand and watched the sulkies line up. They made a pretty sight. The band was playing, the sun shining and everybody was happy and feeling everybody was happy.

Then the race started. Around the track they went, six of them. Burnside's best, stretching out their necks, in perfect stride. Homing Pigeon led up to the half, then Jasper Bush's horse came abreast of him, then Hector Dryson came abreast of them, then Fergus Cross came abreast of them.

It looked like a neck and neck affair, which struck me as being strange. Then suddenly I stopped yelling and just stared. Coming down the stretch the four lead horses had slowed down . . . and by cripes, 15 yards from the finish tape, they all stopped!

It wasn't until late that night that I got all the details. Dana Easton had bribed Charlie Colewell and Jasper Bush to pull their horses so Hector Dryson could win. Hector was a long shot and would have paid plenty.

But it didn't work that way. Why? Because Jake Fletcher had figured what Dana Easton was up to and had secretly and individually bribed the other four racers to hold in their horses.

With all six drivers bribed the race simply came to a standstill and nobody finished.

"Which," Jake Fletcher pointed out, "just proves my contention that every man's a crook if he thinks he can get away with it."



Every one but Jake Fletcher agreed. He allowed, "If he's a slicker, look out."

nal instincts. Oh, we're honest enough on the surface. That's because we're smart. But you give us a chance to pull a fast one and we'll jump at it—if we're sure we can get away with it."

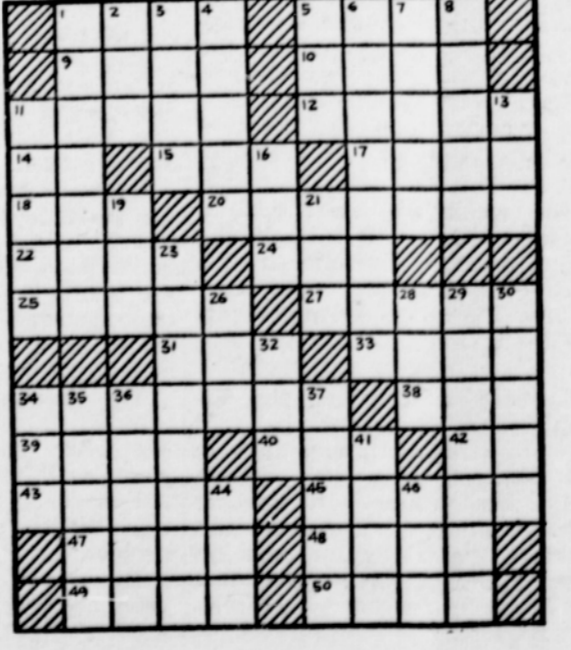
ANYWAY, Barney imported this chap Dana Easton. Dana Easton had promoted everything from prize fights to steamboat races. When we put the proposition up to him he said he'd sure be glad to promote the horse racing angle of our Fair.

The day of the Fair arrived and it seemed that most of the money was bet on a mare named Homing Pigeon, driven by Charlie Colewell. Charlie had won plenty of races in past years and it looked like he was going to win again.

CROSSWORD PUZZLE

LAST WEEK'S ANSWER

- | | | |
|---------------------------|------------------------------|--------------------------------|
| ACROSS | DOWN | 21. Tear |
| 1. Micro-organism | 1. Animal jelly | 23. To make brave |
| 5. Corrosion on iron | 2. High priest | 26. Personal pronoun |
| 9. Pen-name, Charles Lamb | 3. Tumult | 28. Copper (Rom.) |
| 10. Peruvian Indian | 4. Comrades | 29. Spoiled, as meat |
| 11. Author of "Adam Bede" | 5. Narrow inlet | 30. Sharp edge of two moldings |
| 12. Gaping (poet.) | 6. Awkward | 32. Particle of addition |
| 14. Sun god | 7. Frighten | 34. Ancient wine |
| 15. Beverage | 8. Tapestry for wall hanging | 35. Junco |
| 17. Melody | 11. Rub out | 36. Aromatic spice |
| 18. Devoured | 13. Consume | 37. Stories |
| 20. Most nimble | 14. Likely | 41. Caliber |
| 22. Title of respect | 15. Before | 44. Bitter vetch |
| 24. Metal | 16. Before | 46. Exclamation |
| 25. Foe | 17. Before | |
| 27. River (So. Am.) | 18. Before | |
| 31. Large snake | 19. Before | |
| 33. Period of time | | |
| 34. A reckoning | | |
| 38. Title of a knight | | |
| 39. Shaded walk | | |
| 40. The flounder | | |
| 42. Nickel (sym.) | | |
| 43. Dwelling | | |
| 45. Attics | | |
| 47. Affirm | | |
| 48. City (NW Pa.) | | |
| 49. Part of a camera | | |
| 50. Plant ovule | | |



THE HOME TOWN REPORTER

WALTER SHEARD, WNU Correspondent

The A & P Suit

THE BRIEF filed in answer to the department of justice charges against the Great Atlantic & Pacific Tea company and its subsidiaries is an unusual document, setting up five lines of defense and a conclusion which alleges that the department of justice is seeking "by judicial fiat, new and extremist principles of law which would result in a complete remodeling of the entire economic structure of this country."

The first defense is more or less a categorical denial by the defendants, paragraph by paragraph, of government allegations. Defendants are the Great New York Atlantic & Pacific Tea company Inc., the Great Atlantic & Pacific Tea Company of America; the Great A & P Tea Company of New Jersey; the Great A & P Tea Company of Arizona; the Great A & P Tea Company of Nevada; the Quaker Maid company; the American Coffee corporation; White House Milk company; Nakat Packing corporation; the Atlantic Commission company, Inc., and the two owners, George L. and John A. Hartford.

The second defense sets up benefits of the corporation's operations to the general public and declares the "A & P has contributed more than any other distributing organization in the world today to the solution" of maintaining the standards of living for individuals in the face of constantly increasing populations and greatly increased tax burdens.

It alleges that instead of being in restraint of trade, A & P operation "has greatly promoted trade and increased competition."

It declares that if the food distributors were no more efficient than the distributors of other consumer goods, it would be necessary to add an additional 10 billion dollars to the nation's retail food bill.

The third line of defense sets out that they have changed their operation since the government's criminal suit against the corporation in 1944 and says: "The defendants have surveyed their acts which were the subject of criticism in the previous litigation, even though the courts stated that such acts in and of themselves may not have been illegal; and defendants have made serious and bona fide efforts to conduct their business as a matter of permanent policy so that it will not be subject to such criticism, even going beyond the requirements of the anti-trust laws."

The fourth defense alleges it is impossible for the A & P corporation to have a monopoly, for "by its very nature this (food) industry is one in which monopoly is impossible." This defense sets out that the company has decreased its number of stores from 15,819 in 1931 to 4,647 at the time the complaint was filed last September.

The fifth defense sets out that although the company has been in business since 1859 and the Sherman anti-trust act has been on the statute books since 1890 and the department of justice has had jurisdiction for the past 60 years to prosecute, it made no complaint against the A & P alleging general restraint of trade or monopolization until 1942.

It also sets out an investigation made by the federal trade commission in 1929 which exonerated A & P from all charges.

Prosecution's Charges

In its suit the department of justice charges that the Atlantic Commission company acted at the same time as the produce purchasing agent for A & P and also as agent for the farmer in selling his produce to the advantage of A & P and the disadvantage of the farmer.

In its third defense the company says the Atlantic Commission company no longer acts as a broker of produce, and does not buy or sell for others. . . . Thus the defendants have completely eliminated the one factor which the district court in the eastern division of Illinois found to be controlling and which it regarded as rendering conducts of the defendants illegal under the Sherman Act."

This important suit will be tried in the United States district court for the southern district of New York. The department of justice is asking injunctive relief to prevent the A & P "from doing in the future what it has been convicted of doing in the past."

"It is asking that its retail operations be broken up into seven regional chains divorced from the top ownership."

At present A & P operates seven regional divisions, each with a board of directors, each an entity in itself, but owned by the Harfords at the top.

The government also asked the court to divorce the companies manufacturing operations from its retail operation, such as manufacture and processing of foods by the White House Milk company and the Nakat corporation.

ASK ME ANOTHER?

A General Quiz

The Questions

1. How would you identify a moth worm?
2. What is the average loss per family per year in the United States from moths?
3. What planet comes nearest to the earth?
4. Give the source of the quotation: "But the tender grace of a day that is done Will never come back to me."
5. Name three popular songs of World War I.
6. Who was the author of "I Have a Rendezvous With Death"?
7. What is the largest church in the world?

The Answers

1. A moth worm is white, 3/8 long and has a brown head.
2. Seven dollars per family.
3. Venus.
4. "Break, Break, Break," by Alfred Lord Tennyson.
5. "Tipperary," "Over There," "The Long, Long Trail."
6. Alan Seeger, American poet, killed in 1916 in World War I, serving with the French Foreign Legion.
7. St. Peter's Cathedral in Rome.

Exactly "When a woman marries and then divorces her husband inside of a week what would you call it?" "Taking his name in vain."

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Makes hot golden toasty sandwiches with crimped edges and luscious filling!

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