

THE LIMA NEWS

L. S. GALVIN

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ANOTHER CONFERENCE?

IT is almost a year since representatives of management and labor gathered in Washington, at the Secretary of Labor's invitation, to work out a formula for industrial peace and speedy reconversion.

We believe, however, that the recollection is an accurate synthesis of what took place. Rival union groups bickered. So did labor and management representatives.

Now Walter Reuther, president of the CIO United Automobile Workers, has asked the automobile industry to join with the UAW in petitioning President Truman to call another labor-management-public conference.

Reuther seems worried, as well he might be, over the present uncertainty of industrial output. He points to lay-offs at the Briggs and Chrysler plants due to a steel shortage.

There are a couple of interesting points to the UAW leader's proposal. This time it is a labor representative and not a government official who is suggesting a conference. And the latter Reuther is not aiming angry polemics at industry executives.

Well, perhaps another conference would do some good. We believe that the facts are already at hand, and that the greatest need is for the responsible parties to face them squarely and act upon them.

A LOOK AT FRANCE

ELYSEE PALACE AWAIT'S BROOM

By ROSETTE HARGROVE

PARIS — (NEA) — France is about to sweep six years of cobwebs and decay from her White House—the Elysee—

Until that question is answered, Monsieur Desmaretz, Inspector General of France's national palace and the man in charge of the clean-up and decorating program, can't complete plans for the private apartments in the palace.

But Desmaretz claims he can't do very much to the palace, anyway, with what he has to spend. A budget of \$50,000 was given him in June, 1945, and upped another \$25,000 since then.

Mothers or not, the new president will have to be content

with a cleaning and repair job on the tapestries, carpets and draperies. The French White House has 500 windows, and the \$12,000 bill for new curtains and sun blinds won't leave anything over for frills.

And where, Desmaretz wants to know, is he going to get the 80-foot-long fine linen table cloths for the great banquet tables in the palace?

Thus far, he has been successful in having a couple of new bathrooms installed in the palace, which was built in 1718 at a cost of nearly four million dollars.

Since June 1940, when President Lebrun left the palace to go to Bordeaux, the only official resident has been the janitor, who went to work there in 1912 and refused to leave when the Germans came to Paris.

The Germans never tried to move in. Admiral Darlan was the last to have an office there under the Vichy regime, and after his departure, it was unoccupied except for a few "maquisards" who were hidden in the servants' quarters from time to time.

The staffing of the palace is as big a problem as refurbishing it. The pre-war domestic staff consisted of 12 men servants and 10 maids. Now working-hour schedules for this type of employe have increased the staff to 18, but the big job is to find servants trained in the finer nuances of protocol in handling distinguished guests.

What the presidential suite will look like will wait until France decides whether the post-war resident of Elysee will be tough, Communist Maurice Thorez, bourgeois Vincent Auriol, or austere, gray-bearded Francis Gay.

Meantime, Desmaretz has ordered a six-year accumulation of dead leaves cleaned out of the fish pond, and is shopping around for some shining new carp to put in it.

CAPITAL LETTER

By JANE EADS

WASHINGTON—After World War I Harry and Caresse Crosby, two American poets, began publishing their own poems in Paris. They established the Black Sun Press. Harry was a great follower of sun worship, and he loved the color black. He always wore a black flower in his coat lapel and smoked black cigarettes.

Harry died in 1929, and his wife carried on. She published not only her own work but that of many other writers, including Antoine de St. Exupery's first book, "Night Flight," Archibald MacLeish's "New Found Land" and works of Marcel Proust, George Grosz, Kay Boyle and others.

Now Caresse Crosby is creating a stir in this country and especially in Washington, where she maintains a gallery for exhibiting the work of modern artists, many of them as yet unknown to America. She is getting out portfolios of their work.

These portfolios, which are of loose leaf design, contain prose, poetry and prints. Mrs. Crosby has brought out four already, two from Washington, one from Paris and one from Rome.

Last year Mrs. Crosby had from 1,000 to 1,500 subscribers. This year she expects to double the number. She plans to leave shortly for Greece to collect material for her fifth portfolio. Later she intends to get out another American edition containing the works of Negro artists and writers.

For a time upon her return to the United States in 1936, Mrs. Crosby, living on an old estate near Bowling Green, Va., called Hampton Manor, thought she would take up farming in earnest.

Her interest in new artistic expression sidetracked this plan. Salvador Dali, much discussed artist of melting watches, broken skulls and other fantasy, came to visit. A bull was entertained in the parlor.

Karin von Leyden, a Dutch artist, said the place was haunted by a picture on wallpaper of ghosts falling thru the ceiling and dancing in the air.

Caresse believes creative minds, and not those bound by past ideas and conventions, will save the world. She says her portfolios are intended to help "build a bridge between the ivory tower and the arena, and to provide a forum in time not yet released from darkness for those who come clad in the Full Armor of Light."

She says American art is very vigorous. But, she says, in a way too many people are expressing their own ideas without first laying a foundation in order to achieve the maximum of perfection in their work.

One of the many art collections exhibited in her little gallery here was a showing of various artistic interpretations of "The Temptation of Saint Anthony," recent storm center in Boston.

Naturally the town was on tip-toe to see the exhibition, which represented the work of a number of well known artists. One painting, by the French artist Delvaux, created the most excitement. It pictured three very nude nudes, even nuder because they all wore hats.

"The only thing in art which is shocking," commented Caresse, "is bad painting."

BARBED LINES

By HAL COCHRAN

Folks who spent all their time worrying about getting ahead really need one.

Look out for the polished man, advises a police official. Meaning, perhaps that he may be a slippery customer.

Sweats and failure are just the difference between turning up your sleeves at work and turning up your nose.

One thing that's going to be nice about winter on the farm is the shortage of summer visitors.

WASHINGTON LETTER

By PETER EDSON

WASHINGTON, Nov. 2.—(NEA)—Louis H. Bean is a quiet, bespectacled economist with a fine head of gray hair and matter who works in the Bureau of Budget. For nearly 10 years, going back to the time when he worked in the Department of Agriculture, his mathematical and recreational hobby has been studying election results and trends.

In 1938 he guessed that the Democratic majority in the House of Representatives would drop from 79 per cent to about 60 or 65 per cent. It turned out to be 63. In 1940 he said it looked like a 54 per cent Democratic House, and it turned out 55.

He didn't try a prediction in 1942, because he was working for the Board of Economic Warfare then and didn't have time. But in 1944 he guessed a 53 per cent Democratic majority for the House, and it turned out to be 53.8.

This should establish Mr. Bean as something of an authority. He goes about this business as a statistician would. He has studied election results since 1854, the first year that both the Democratic and the Republican parties were in existence. He has weighed election results against business conditions prevailing in every election year. From his study he has come up with a couple of observations which have interesting bearing on this year's political dog-fight.

1. The voters have never thrown out the party in power unless there was sizable unemployment and depression.

2. The smaller the total vote cast, the greater the Republican prospect for winning control of the House.

Rules Conflict This Year

This year the two general rules are in conflict. There is no mass unemployment nor depression. The total vote cast is going to be small, in spite of some indications.

The total vote cast in 1940 was, in round numbers, 45 million. In 1942 it was only 28 million—a 40 per cent drop caused by the war, which threw off all political factors. Normally, the total vote in off-year elections is only about 20 per cent below the vote cast in years when a president is being elected. A 20 per cent falling-off would have put the 1942 vote at 36 million.

The vote in 1944 was 45 million—six million short of the 51 million it might have been under normal conditions.

The indicated vote for 1946 is from 34 to 37 million. Take 35.5 million as the average. If the vote were 20 per cent below the 51 million figure, it would be nearly 41 million. That's why Bean says this year's vote is going to be low, enhancing GOP chances.

"Normally," says Mr. Bean, "for this kind of a drop in vote, the Democratic percentage of the total vote cast falls off three points. For every point dropped, the Republicans pick up 10 seats in the House."

Take an example. In 1944 the total vote was 53 per cent Democratic, and the Democrats won 243 seats to the Republicans 193. If the Democrats had won only 52 per cent of the vote, the Republicans would have picked up 10 more seats. If the Democrats had had 51 per cent of the vote, the Republicans would have picked up 20 seats.

This rule won't apply for extreme changes, says Bean—only when the vote is close, divided around the 50-50 mark.

GOP Chances Look Good

The way this works out is that the total percentage can be as low as 47.5 per cent Democratic, and the Democrats will still keep control of the House. That's because the Southern states stay in the Democratic column, regardless of how majorities shift up North. It is borne out by the 1942 elections, in which the Democrats won only 47 to 48 per cent of the total vote, but elected 222 congressmen.

When it comes to applying these principles to the 1946 election, the only figures on which to base a guess are from the last Gallup national poll. They show sentiment in the country divided only 43 per cent Democratic to 57 per cent Republican.

This indicated drop in Democratic sentiment from 53 per cent in 1944 to 43 per cent in 1946 is an 10-point change. If the rule of "10 seats for every percentage-point change" held good, this 10-point shift might mean a GOP gain of 100 seats. It doesn't mean that, Bean hastens to add.

But basing an estimate on the Gallup percentages and an indicated total vote of only 35 million, Bean says it would mean a gain of around 50 seats for the Republican, or nearly twice the 26 additional seats they need to win control of the House.

Bean's statistics don't apply to all to Senate election results, and he won't even hazard a long-shot guess at those.

In Hollywood

By GENE HANDSAKER

HOLLYWOOD—It took a strike to cause a very prominent actor to be literally hauled out of a studio by his wife. Most embarrassing, because Hollywood still is laughing.

At some studios, actors, directors and key technicians sleep in rather than run the risk of passing out irate picket lines. Now our friend wasn't working when the current difficulty started, but he is an opportunist. To his wife he said: "Retakes. Gotta do 'em. Can't risk harming the face that is earning us a wonderful fortune by going thru pickets. Gotta stay at the studio. Hate it, honey."

So, packing one suitcase with clothing and another with a case of Scotch (he has a cellarful!), he put up at the studio, sleeping daytimes in his dressing room, even nuder because they all wore hats.

"The only thing in art which is shocking," commented Caresse, "is bad painting."

A studio arranged to bring in two Mexican tailors for much needed work. They were picked up in a bus early in the morning and given a police escort thru the lines. Then the tailors were expected to get breakfast? It was expected they would go to the studio cafe. They didn't. Walked back out thru the lines to a drugstore across the street. And couldn't get back in again!

A picket called Guy Cooper a "rat" for entering his studio after the actors guild refused to take sides. "You feel sorry for those guys, even the ones who call you a rat," Gary told me. "They can't mean it."

Paulette Goddard's maid doesn't go thru picket lines, so—she'd a tear—Paulette has to brew her own afternoon tea and tidy up her dressing room.

The sight of the week: A two-

ton truck, with six men aboard, carrying four three-inch flower pots. It was the "green" department moving part of a set. Five of the men were along for protection.

Formality is noticeable in the small studios, unaffected by the squabble, where members of opposing factions are working side by side. Every man is careful not to ruffle the feelings of a fellow worker who belongs to another union. Pictures, accordingly, get made more efficiently.

Part of the argument concerns which department—makeup or props—shall perform certain requirements of movie making, affecting only the feminine form, using rubber and/or cotton pads. Where they aren't striking, the prop girls do it one day, the makeup girls the other. Such is life in Glammerville.

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Danny Kaye, Vaughn Monroe Hosts to UN Bali Delegates

Danny Kaye, impish stage and screen star, presents a comedy skit as timely as today's headlines in his guest appearance on the Vaughn Monroe show Saturday at 9 p. m. over CBS. The situation finds Danny and his maestro-host, who will play the straight man, faced with the problem of entertaining the United Nations delegates from Bali.

Eddie Albert, who stars in the new screen comedy hit, recreates his movie role in " Rendezvous with Annie," with Marsha Hunt of screen fame as his radio co-star, when that new picture is given its world radio premiere at 10:15 p. m. over CBS.

Based on the classic AWOL story of all time—about the GI who makes a secret visit to his wife by being flown home from overseas by his buddies, and who learns after his return to his base that his wife is to become a mother—the climax is tops in hilarity as the GI tries to explain his "Rendezvous with Annie."

Andzia Kuzak, young Chicago coloratura soprano, Thomas Hayward, Metropolitan Opera tenor,

and George Tozzi, young Chicago baritone, are the guest soloists to be heard in the first presentation of the "Chicago Theatre of the Air" of Verdi's "La Traviata," at 10 p. m. over Mutual.

"The Adventures of the Original Hamlet" leads "Sherlock Holmes" on an adventure fraught with intrigue. During the proceedings he finds the only copy in existence of Thomas Kyd's "Hamlet," which predated the Shakespeare version.

Martha Tilton will request the numbers on "King Cole Trio Time" at 5:45 p. m. over NBC. The petite, blonde singer will chip in by singing a request of Nat (King) Cole.

The tongue of a butterfly consists of two spiral tubes, which suck up the juices of flowers like a vacuum cleaner when at work.

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LIMA TIME

6:00 Rhapsody of the Rockies NBC

6:30 Women Worth While NBC

6:45 Religion in the News NBC

7:00 Our Foreign Policy NBC

7:30 Sunday Social NBC

7:45 Winona The Wife NBC

8:00 This is How and G. T. NBC

8:30 Can You Top This NBC

9:00 The Palmolive Hour NBC

9:30 Can You Top This NBC

10:00 Grand Ole Opry NBC

10:30 Grand Ole Opry NBC

11:00 News NBC

11:15 Mid-day Musical NBC

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