

Committees for Economic Development Plan to Maintain Employment After War

Surveys Being Made In More Than 2,000 U. S. Communities

By AL JEDLICKA

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In over 2,000 communities throughout the United States, people are laying their own plans for a return to a peacetime economy when the war ends and the country's gigantic armament production ceases.

Although these people are being guided by the Committee for Economic Development, they are no trained technicians nor market analysts nor economists themselves, but just plain Mr. and Mrs. America familiarizing themselves with the conditions peculiar to their communities and anxious to provide opportunities for its prosperity in the critical postwar world.

Citizens in towns and cities ranging from hundreds to thousands in population have grouped to undertake a problem that otherwise might be cast solely upon the shoulders of the government, and thus they have sought to apply democratic principles directly through themselves rather than through distant public officials.

Recognizing the great business possibilities in the postwar world, and seeking to acquaint the people the country over with them so they might relieve any distress attending demobilization of the military establishments and industry, the Committee for Economic Development, or CED, was organized in 1942 and began its operations in 1943, with the intention of assisting in the creation of postwar planning groups in communities of more than 10,000. But with the realization that only through a widespread organization affecting every economic segment of the country could any movement be effective, the CED extended its activities to smaller cities as well, where the limited fields offer an even more thorough application of the plan.

Headed and supported by the nation's biggest businessmen, the CED makes no bones about its objective of stimulating individual



A student from Fairleigh Dickinson junior college interviews the local hardware and paint dealer on his postwar employment plans and sales expectations. The college students did the survey work in cooperation with the Bergen County, N. J., Committee for Economic Development.

initiative to assist in the solution of the grave problems which demobilization will present. But, in pursuing its goal, CED's organizers welcome the backing of every economic group within a community: the businessmen, the farmers, labor, public officials and any other persons who might be interested.

Each City Makes Own Plans.

In proceeding with their work, CED's organizers insist upon each community developing its own plans, on the principle that its members are more familiar with the city's circumstances than anybody outside of it might be. CED actively enters the picture through its guidance in organization, the distribution of findings of its expert research departments, and its establishment as a clearing house for the exchange of information gathered through its country-wide operations.

As an indication of the grass-roots character of the communal postwar planning, CED's records show that 35 per cent of the cities organized are under 10,000 population, and in the typically rural state of South Dakota, for instance, 130 out of 172 communities engaged in the program have less than 1,300 people.



Three leaders of the national Committee for Economic Development study the map showing location of 1,933 CED committees in all 48 states. Left to right, C. Scott Fletcher, director of CED field development division; Paul G. Hoffman, president of Studebaker corporation and chairman of the board of trustees of CED; and William Benton, vice chairman.



A Bergen County, N. J., housewife tells a college girl what she intends to buy after the war in the line of home furnishings, and what the family plans are for remodeling or repairing the house, purchasing an automobile, traveling, and so on.

The working of the program may be best explained by a study of its actual operation in one of the small cities, as described by Mr. Hermann C. Wehmann, CED's regional manager for the Ninth Federal Reserve district, embracing the Northwest.

In helping to organize a town, Mr. Wehmann said, CED representatives contact some representative member of the community, who then assembles other active citizens to discuss the program. Expenses are negligible, since the local chamber of commerce, etc., furnish the headquarters, and financial outlay is limited to stationery and postage stamps.

To get an idea of the possible postwar conditions in the community, various surveys are conducted. Mr. Wehmann continued, with local industries canvassed as to the number of employees they expect they will be able to hire, and residents polled as to the different kinds of merchandise they plan to purchase. Businessmen then figure on how many people they will need to service the demand. Surveys also establish plans for postwar public works to take up any employment slack.

To provide a solid basis for the business community to figure on, residents polled also are asked to reveal whether they intend to purchase goods out of current income, installment credit, savings or bank deposits, or war bonds.

Through banks, building and loan associations, postal savings and war bond sales, financial assets of the community are tabulated, to determine the extent to which postwar activities might be supported.

Albert Lea, Minn., Survey.

Typical of the consumer surveys upon which businessmen can project their potential needs, Mr. Wehmann said, was the one conducted in the town of Albert Lea with its population of 12,200, in Freeborn county with over 31,000 people, in Minnesota.

The survey showed that residents of the town expected to buy 1,156 automobiles at \$1,217,268, and farmers of the county 1,140 cars at \$1,105,800.

People in the town hoped to buy 442 new houses at an average cost of \$4,068, while farmers looked forward to the construction of 150 homes at \$3,150 each.

Repairs averaging \$514 were planned for 714 houses in Albert Lea, while similar work averaging \$900 was anticipated on 540 farm homes in the county. In addition, farmers indicated they would build 360 barns at an average cost of \$1,473, and 360 silos at an average price of \$539.

Farmers also expected to purchase 780 tractors averaging \$926 each; 810 prefabricated small buildings averaging \$566, and 810 electric services averaging \$325.

With businessmen thus able to figure upon their possible employment needs, and with surveys of local industries determining their future operating prospects, communities can partly visualize their postwar condition.

New Industries Encouraged.

Towns that may be faced with a surplus of employables can be encouraged to explore the possibility of developing a new industry after consultation with economic experts at their state universities. In cases where such development may be desirable, consideration may be given to some industry which might be based upon a local agricultural crop.

After extensive field work, Mr. Wehmann has set up a chart of the employment prospects of towns

which have undertaken communal planning within his region, and as evidence of the value of the survey, consultations with Governor Thyne of Minnesota have resulted in the state's consideration to locate public works projects within those areas where labor surpluses will develop.

In organizing communal planning the country over, the CED does not hold that such preparation will be a sure-fire cure for the employment and business problems that will develop upon military and industrial demobilization after the war.

The CED does not overlook the importance of industry quickly re-converting to civilian production to absorb the mass of employables, nor does it ignore the fact that any solid stability can be expected unless agriculture is assured an adequate market at a fair price.

On the question of reconversion, CED stands for the swift settlement of cancelled war contracts to provide industry with funds with which to finance the switch back to civilian goods. At the end of the war, CED figures that about 10 billion dollars of claims will be entered against the government, of which probably 2 billion dollars will be subject to dispute.

Government Surplus Sales.

Besides reconversion, CED also advocates the orderly disposal of surplus war material, so as not to repeat the mistakes that followed marketing of such goods after the last conflict, with the subsequent disturbance of normal channels of production and distribution. In this respect, the government already has established an agency for handling surplus goods, with emphasis placed upon a maximum return for any material.

In a recent address, Paul G. Hoffman, chairman of the board of trustees of CED, declared:

"Private business cannot by any means do the entire job of providing postwar employment. But it is aware of its obligation to make its maximum contribution to that end. With labor and agriculture, it hopes to see reestablished after this war a free and growing American economy."

"What is America's postwar goal for civilian employment? The Committee for Economic Development places that figure at from 53 to 56 million jobs. That is 7 to 10 million more than in 1940, the banner year in all our prewar history. . . . It is clear that private business—in which I include agriculture and the professions—must provide employment for the overwhelming proportion of those Americans who after this war will be seeking jobs. No governmental employment yet planned—let alone blueprinted—can take up more than a fraction of the unemployment slack that would exist if private employment were not able to go full steam ahead when the war ends."

Opportunity for Profit.

"Meanwhile, the Committee for Economic Development is committed to these beliefs: "The American economy after this war must be predominantly one of private enterprise, in which the opportunity for a fair profit will encourage businessmen to expand present operations and to undertake new ventures. "The American economy after this war must be an expanding economy in which more wealth will be created and consumed year after year, and in which the American standard of living will steadily rise."

"The American economy after this war must be such as to give every encouragement to the small businessman, for small business, and particularly new enterprise, promotes competition and flexibility in our economy, and thus furnishes protection against monopolistic practices which maintain prices and restrict production. . . ."

The president of the bank in Ruthersford, N. J., gives pertinent financial data to a college girl interviewer. The figures on savings and demand deposits, war bond sales, personal loans and sales on credit, help the Committee for Economic Development in forecasting the purchasing power that will be available to buy goods when peace returns.

Other studios that take time to develop young players are Metro and Paramount. Marjorie Reardon came to prominence in "Stage Door Canteen" along with other youngsters. Ditto Elizabeth Taylor, who'll surprise you in "National Velvet." Diana Lynn gets star billing in "Our Hearts Were Young and Gay," and look what's happened in one year to Sonny Tufts.

Yep, star dust keeps clouding up our way, and we just keep on rolling along.

He's a Deserving Boy Freddie Bartholomew, who's doing a Shirley Temple—meaning he's just as good grown-up as he was a child actor—is under term contract to P.R.C. . . . Minna Gombell, after playing meanies for years, went goodie in "Sight Life" for Universal. (I don't mean "goody.") . . . Jimmy McHugh is proud over the success of little Jane Allyson. He predicted she'd be a star. Dick Powell also shares Jimmy's enthusiasm.

Hedda Hopper: Looking at HOLLYWOOD

ACTORS are people, but not many studio bosses realize that. Too often here grease paint gals and boys are rated as so many pieces of property to be used or not as the bigwigs see fit, then turned out to pasture.

I once knew a young director who stated flatly that "actors are bums." He reeled off an entire column to prove his point that by and large actors not only bite the hands that feed them but will take the arms off at the elbow.

"They come to town with profiles and paper suitcases," he snarled, "anxious for a chance, or so they say. But with their first success they turn on the people who built them up, refuse to do this or

that part, and in general stink up the joint."

Those studio gold-braids who share this director's point of view—and there are quite a few—carry on a strange kind of war with their actors in which, or so it seems, they try to impede their professional progress. I say "strange kind of war" because to me it's ridiculous to sign a batch of kids, boys and girls, to long contracts, then to keep these kids miles from a camera until at option time they are unceremoniously given the gates.

Exceptions That Make Rule This is not the rule at all studios. And many times the nobody of today becomes tomorrow's star. Let's take Joan Leslie, who has been in nothing but big pictures since she checked in at Warners. Right off the bat she was handed the femme lead opposite Gary Cooper in "Sergeant York." Then an important part opposite Jimmy Cagney in "Yankee Doodle Dandy." Joan held down an extremely impressive role with Ida Lupino, Dennis Morgan, and Jack Carson in "The Hard Way," followed by the feminine lead in "Rhapsody in Blue" and her newest, "Cinderella Jones." Joan came to Warners to work. She's working. She's one of the lucky ones.

So is Dolores Moran. Dolores, an absolute greenhorn at acting, wasn't rushed into a picture on arrival. Instead they let her get her feet on the ground before giving her a dramatic role as Miriam Hopkins' daughter in "Old Acquaintance." Dolores came through, so now she's with Humphrey Bogart in "To Have and Have Not." Dolores Moran, it should be noted, is on her way up, not out, as she might have fared elsewhere.

There's also Alexis Smith, whose story is too well known to bear retelling here.

No Time Wasted Take the case—and what a case!—of Robert Alda. Bob stepped into stardom with his first picture, "Rhapsody in Blue." A product of burlesque, Bob was signed like hundreds of others each year, but, unlike others, he wasn't asked to sit around—he was put to work. Now, after a big buildup as a newcomer playing George Gershwin, he'll probably be seen first in "Cinderella Jones."

Eleanor Parker might be just another pretty girl. Certainly the Cleveland, Ohio, youngster is pretty enough. But her first part was that of Joseph P. Davies' daughter in "Mission to Moscow." Eleanor clicked, so in her next—"Between Two Worlds"—she got the feminine lead opposite Paul Henreid.

They'll Bear Watching Dane Clark tried out at a couple of other studios before reporting to Warners, where he was shoved into "Action in the North Atlantic" with Humphrey Bogart. He's just finished "The Very Thought of You," and unless he does a part for Uncle Sam instead is definitely on his way in pictures.

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Star Dust STAGE-SCREEN-RADIO

By VIRGINIA VALE Released by Western Newspaper Union.

THE first movie to be shown on the Normandy beach-head following the June 6th invasion was Columbia's technicolor "Cover Girl," according to information received from Col. E. L. Munson, chief of the Army Motion Picture service. The musical was shown to the invading armies on June 16, and Colonel Munson reports that "the boys loved it." So this co-starring effort of Rita Hayworth's and Gene Kelly's makes movie history.

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LES TREMAYNE

(short first assignment, "Peeks at Hollywood," in which he also appears as an actor.

Carleton Young will be remembered by thousands of CBS radio-thriller fans as "Chips Davis, Commando." Some months ago he decided to give up radio and become a movie actor. In his first big part, in Phil Baker's "Take It or Leave It," he's an announcer reading from a radio script.

Gary Cooper certainly knows what he does best. For his first personally produced film for International Pictures he's decided on "The American Cowboy," which is said to be a super-western. It's laid way back in the last century—adding one more to the long list of costume dramas.

Bob Haynes, playing an army private in Columbia's "Mr. Winkle Goes to War," was stuck by a pin when he put on a uniform rented from one of Hollywood's big costumers. Investigating, he found a note pinned inside the jacket. It read, "This jacket was worn by me in 'Seven Days Leave.' Let it look sharp on you, and act like a hero. I did. (Signed) Victor Mature." Bob pulled out the pin and did his best.

James Melton, who's now heard over CBS Sunday nights, has been elevated to stardom by Metro as a result of his work in "Ziegfeld Follies." They've put him down for the lead in a musical version of "Cimarron." Meanwhile, after vacationing on his Connecticut farm, and doing a series of "Oklahoma" recordings with Jeannette MacDonald, he'll start on a concert tour which will last from October to March. And he'll do six operas at the Metropolitan.

From Metro comes the news that the first Clark Gable picture following his discharge from the army will be "Strange Adventure." Based on the novel, "The Anointed," it's a prewar story of a merchant seaman and a non-seagoing girl. And we'll see Myrna Loy as the girl.

Former child stars who grew up to enter the armed services will be honored in the new Columbia Screen Snapshots subject, "The Kids Go to War," which Ralph Staub is preparing. The reel will include intimate shots from Staub's private film library of Jackie Coogan when he played in "The Kid," Jackie Cooper in "Skippy" days, Freddie Bartholomew at the time of "David Copperfield," and others, including Mickey Rooney.

Jimmie Dundee, the ace stunt man, is having a vacation from doing hazardous stunts; he's playing a wise-cracking marine in Preston Sturges' "Hail the Conquering Hero." In 22 years his toughest stunts, he says, were driving an army jeep off a 100-foot embankment in "The Story of Dr. Wassell" (the first time the jeep rolled over, his head struck the wheel and knocked him unconscious), and being blown up in a six-ton truck in "Wake Island."

ODDS AND ENDS—Marlene Dietrich brought a coral necklace for Maria Montez when she returned from Italy, the gift of Jean Pierre Aumont. . . . Top role in the remake of "Of Human Bondage" goes to Paul Henreid; Eleanor Parker gets the Bette Davis role, opposite him. . . . Diana Lynn, billed as a star in Paramount's "Out of This World," rates the dressing room next Paulette Goddard's on Star Row. . . . Lee Tracy has been signed by RKO for the lead in "Betrayal From the East," his first picture since his discharge from the army, in which he served as a captain.

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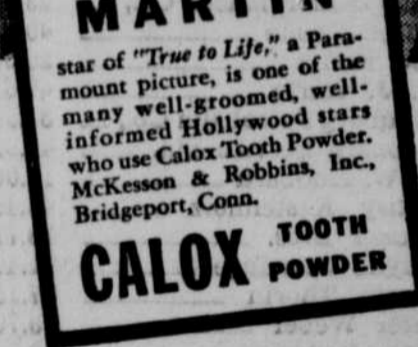
Pattern No. 8662 is in sizes 11, 12, 13, 14, 16 and 18. Size 12, short sleeves, requires 3 1/4 yards of 39-inch material.

A Barebacker FROM coast to coast women are wearing these strapped, sun-backs! It's the new look in fashions—and it's practical, cool and

When King Died in India, Elephant Chose New Ruler The importance of elephants in Indian history dates from the Vedic period, when they were India's king-makers. They were supposed to be gifted with an unerring instinct to spot the real scion of the royal blood. Whenever a king died childless, the royal elephant was called upon to solve the difficulty.

He was gaily caparisoned and given a garland to put around the neck of whomsoever he chose in his rambles for the quest of a successor. Wandering through the hills and dales, the elephant would come upon the rightful ruler of his choice, and put the garland around his neck. Thus, sometimes a beggar's bowl was exchanged for a kingly crown.

In this way was the new king found, and the courtiers who followed the royal animal flocked to his standard and swore fealty to him.



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