

MOVIE MAKERS BOOM BUSTS TO BEAT TV THREAT

Embattled Bosoms Blossom As Films & Video Strive For Entertainment Crown

From the moment television busted out over the national landscape, pinning potential moviegoers to their living-room armchairs, cash customers started becoming increasingly rare collectors' items in the country's garish screen temples. Celluloid strategists, trying to stave off financial debacle, gathered in tense meetings to figure out the angles. It turned out to be curves—feminine curves to be specific.

As far as the indignant movie moguls could figure it, TV had taken unfair advantage by swiping a Hollywood developed product and projecting it into every American home fortunate enough to sport a video tube. The product in question was none other than the underdraped female chest and, although the screen sultans admitted it with greatest reluctance, TV had really done an outstanding job in exploiting this potent weapon. The only answer, if movies were to survive, was to meet

Comments Roy Rowland, director of Warner Bros.' *Bugles in the Afternoon*: 'If an imposing facade was the prime measure of acting ability, Mrs. O'Leary's cow would be famous for portraying Scarlett O'Hara.'



LILLIAN RUSSELL'S 150 LB. HEFT COULD BEST TV'S EMERSON BUT DOES MOVIES' JANE RUSSELL MEASURE UP TO TV'S DAGMAR?



Movie Censors Raised Big Beef Over Jane Russell's Cleavage In *The Outlaw*

fire with fire, bombshells with bombshells. As plainly as possible, TV's Dagmar, a 39-incher, would be countered by an equally big gun fired from moviedom. Thus began the Battle of the Bulges which is currently shaking the entertainment world to its barest foundations. And the public, which is the prize of the combat, is popeyed under the bosom and bust barrage.

While TV has a clear wartime advantage in that it has no self-censoring body such as the Breen Office to lay down the moral law, cynical movieland reporters feel that Hollywood censorship is elastic enough to meet all battle needs. Says one: "With its own survival at stake, the Breen Office will stretch the letter of the Morality Code as if it were a cheap girdle at a clearance sale."

The female bosom, no longer a citadel of the movie industry, was built up by films into one of the nation's foremost sex symbols. In the early days of the flickers,

the emphasis was on neatly turned ankles and legs but, as one movie genius put it: "What's so hot about a leg? Once you see two, you've seen them all."

The end of the leg era came when the late Jean Harlow changed "into something more comfortable" in *Hell's Angels*. From that moment, Hollywood embraced the bosom as its most staple com-

TV-MOVIE BUSTS

Dagmar (TV)	39"
Bette Davis (M) . .	39
Darcel (M)	38
Mae West (M) . . .	38
Courtney (TV) . . .	37½
Jane Russell (M) .	37½
M. Monroe (M) . .	37
Janet Leigh (M) .	36
Roxanne (TV) . . .	36
Lana Turner (M) .	35½

SOCIETY



BURLESQUE



PRINCESS MARGARET PLUNGES; TV'S GEENE COURTNEY LUNGES modity. It might be added here that Howard Hughes, who has since given the screen Jane Russell and Faith Domergue, was the Svengali who unveiled Jean Harlow to a panting public.

The ultimate outcome of the great cleavage war remains to be determined, but wise money is betting on a TV victory. Meanwhile, serious movie directors are chagrined, insist "good character delineation is better for the industry than an imposing facade." But Warners' Roy Del Ruth says: "I'm not going to make a pretty girl like Virginia Mayo wear Herbert Hoover collars."

NO SLOUCHES; MET OPERA'S PIAZZA; SKATER BARBARA ANN SCOTT

OPERA



SPORTS



ANOTHER BIG ANSWER TO TV

Straining every muscle to match TV's big guns in the battle of the cleavages, Hollywood thrust a new salient into the front by bringing up a fresh secret weapon — Marilyn Monroe, 20th Century Fox starlet. Marilyn joined the fray when she was crowned "Cheesecake Queen" at a big filmdom shindig. Between Denise Darcel & Marilyn, TV must watch lest its forward positions be flanked.



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