WHO'S NEWS THIS WEEK

By LEMUEL F. PARTON

NEW YORK.—Young Sherman M. Fairchild inherited about $10,000,000, and the money took wings—not around the night spots, but in aviation enterprises which have made him one of the main panjandrums of the plane designing and building industry.

Heir Pools His Money, Brains; Aviation Profits

Just now, the Civil Aeronautics authority certifies Mr. Fairchild's new 500-horsepower "in-line" engine, which, he says, has more power for its weight than any other. For several years, Mr. Fairchild has been pioneering the "in-line" engines as against the radial type of foreign nations. In 1936, he sold 20 of them to the Greek government, which, it was later reported, found them highly satisfactory. His engine is about one-third the size of a radial engine.

His father, the late George W. Fairchild, began his business career on $8 a week, invented the dial telephone, the computing scale, and the adding machine. He wanted his son to become a junior executive of International Business Machines corporation. The young man, however, was interested mainly in cameras. At 17, he had invented a revolutionary flashlight camera, and, at 21, a radial aerial camera.

He organized Fairchild Aerial Surveys and in 1924 carried through an air camera survey of New York, with a six-mile camera of his invention which was a pioneering exploit in that field.

By 1927, he had corraled several companies in the Fairchild Aviation corporation, had Igor Sigorsky building planes, and soon unveiled the first cabin monoplane in the United States.

In Harvard at the start of the war, he was rejected for military service because of physical shortcomings, later remedied in Arizona. Intent on war duty of some kind, he brought out an aerial camera for war use, completed just before the Armistice. He is typical of a number of free and adventurous selfstarters in Uncle Sam's industrial and technical establishment who can be rounded up in case of trouble—a refutation of the totalitarian belief that only the goose-step can yield efficiency.

SEVERAL notable moving pictures of recent appearance have achieved portraits rather than caricatures. They also have shown a trend away from the star system and a new reliance on coherent form in the picture as a whole. Chastened by hard times, the films are taking thought and adding cubits to their stature. This bystander hears much talk of a coming moving picture renaissance—not in any splendiferous outbreak, but in a new infusion of creative intelligence into the industry, and a longer tether for the same.

Moving Picture Renaissance Is Looming High

In focus here is "Stagecoach," opening in New York with generous salutations by reviewers, who note that, with a no-star cast, a natural-born horse opera has been conjured into an excellent film by the deft artistry of John Ford, director, and Dudley Nichols, scenarist. They also scored, jointly, in "The Hurricane" and "The Informer." This film is commended for its further trend toward simplicity and artistic integrity, and away from overemphasis, the traditional occupational disease of Hollywood—on or off the lot.

Mr. Ford, born Sean O'Fearna, in Portland, Maine, 44 years ago, thinks moving picture directors see too little of the world about them in proportion to what they record. Renoir had the same idea, insisting that, if an artist observed intently enough and long enough, his line would be almost self-recording. So Mr. Ford stokes his pipe, meditates, observes, studies types, speech, dress, mannerisms, behavior, regional and occupational traits, and achieves characterization.

His older brother, Francis, was ahead of him at Hollywood, as a serial star and director. John Ford tagged along and soon had his brother working for him. Before he was 25, he had directed many westerns. When he was 28, he directed "The Iron Horse." He is an autocrat on the lot, apt to throw the script away and improvise business and lines, working usually in a frayed sports jacket and old dungarees. He sidesteps Hollywood parties and passes much of his off-shift time on his small yacht. He is big and bulky, with thinning, sandy hair and glasses.

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WNU Service.

New Colors and Styling Say Silk Prints for Spring

By CHERIE NICHOLAS

IF YOU have not already been seized with a mania for a new frock of gay silk print, call a physician. Your case is serious and needs immediate attention, for it is as natural for womankind to seek the inspiration of bright colorful prints in the springtime of the year (any time of the year for that matter) as it is for flowers to turn their pretty selves toward the warm rays of the sun.

It is positively exhilarating to look over the new prints this spring. The colors are so out of the ordinary and the patternings so versatile.

Colors that lead? Answering the question, fuchsia shades perhaps come first in favor although a flair for prints that pattern navy or black backgrounds with chartreuse or spring green motif is definitely evidenced in the ensembled costumes featured at various prevue showings. These green and black or green and navy prints are wonderfully attractive.

Major trends in prints from a styling viewpoint? Well, for one thing, there are the very chic jacket costume suits. And when we say "jacket" we do not mean the usual casual jacket types we are accustomed to seeing season after season. The new jackets are done in a man-tailored way with lapels and stitched pocket flaps, are frequently lined with a monotone silk and the niftiest are double breasted buttoning (large pearl buttons) with real honest-to-goodness worked buttonholes. There's nothing smarter "going" than these extremely practical and attractive print silk jacket suits. The better shops are showing them but if you aspire to "make your own," a few yards of swank print silk, a reliable pattern that has "it" in point of high style and there is no reason why, if you are handy at sewing, you cannot turn out a costume that will give you "class" wherever you go.

The pleated vogue continues a big factor in print-dress styling. The latest call is for pleated bodice as well as pleated skirt. The model centered in the group gives the idea. This short-sleeved daytime dress is made of pure dye printed silk crepon with white medallions centered with green and magenta on an orange yellow ground. These sun-gold print silks are the "last word" for spring.

To the right a slim jacket dress is shown of a silk print featuring violene tones in a closely spaced wool violet pattern. Quilting borders the wide-shouldered jacket and a nosegay of violets makes an appropriate flower accent. The belt is of violet colored leather—a costume that sounds a refreshing note of spring.

New looking and stunning in effect is the combination of print with plain silk fabrics as carried out in the mode to left in foreground. The skirt section and the lapels on the bodice are of monotone silk weave, worn over a dress of white-patterned-on-blue print. Often the monotone skirt is removable thus affording two-dresses-in-one, a very practical idea to say the least.

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World Fair Print

Just out! It's an official print showing all the New York World's fair buildings in their natural colorings. Of course this print is destined to cause talk and create excitement. See here pictured pretty Elaine Mulligan selected as "Miss Chicago" at the fair, posing in a charming housecoat made of this unique washable print. Spreading skirts and corded flounces illustrate the new romantic influence, in striking contrast to the geometrically formal symbols of the fair—the obelisk and sphere. This World's fair housecoat is one among thousands of new styles that were displayed during national spring wash apparel show held recently in Chicago.

Fashions Stress 'Little Girl Look'

If you follow fashion's lead you will be wearing clothes with the "little girl look," such as designers are turning out with such enthusiasm this season. The magic of these new ingenue fashions is that not only do they subtract years from your appearance, but you will be seen at your prettiest.

Notable among the young looking dresses that now center the fashion stage are the types that have short, full swing skirts pleated, or if not pleated, then gored in as many as 16 sections. It adds to their cunning that these skirts reveal tantalizing bits of frou-frou frill, which accounts for the term "petticoat dresses," as registered on fashion's program.

We could go on and on telling of this youth trend but "nuff said" for your shopping tours will convince you of the claim that the new clothes look as if they had been dipped in the fountain of youth.

Lovely Things in Latest Neckwear

Dainty white organdie fichus with the val edging your grandmother wore are charmingly feminine and so flattering on a black dinner or daytime dress. Another variation of the fichu is the camellian fichu which may be worn five different ways: as a fichu, as an ascot, tucked under the neckline of your dress as a piping, as a plastron tucked under your belt, or as a vestie.

Berthas are fashionable once again in georgettes, embroidered organdie with val insertions and edgings and will make you demure and quaint.

Should you feel an attack of "petticoat fever" coming on you, remember there is a reason for it this year—Mainbocher did adorable petticoat dresses with cute touches of white at the neck in his collection. Buy embroidered bat[illegible] by the yard and sew it on the full [illegible]rt of your pet dark dr[illegible]

Star Dust

★ *Tracing Resemblances*

★ *For the Cause of Art*

★ *Indians Above Par*

By Virginia Vale

GENE MARKEY, the 20th Century-Fox producer, may have thought that Metro made a mistake when it abandoned "I Take This Woman" as Hedy LaMarr's second American-made picture. Certainly he liked the idea of taking that woman, to be his lawful wedded wife. Oddly enough, there's a strong resemblance between the new Mrs. Markey and the first one, Joan Bennett, as Joan appears in her brunette wig in "Trade Winds." And there'll probably be a resemblance in the setting of "Trade Winds" and the next picture in which Hedy LaMarr stars—"Lady of the Tropics," in which Robert Taylor will be her leading man.

This business of tracing resemblances can go on and on forever. Old timers can try to find one between the glamorous Hedy and that

HEDY LA MARR

glamour girl of an earlier day, Barbara LaMarr (surely there couldn't have been a thought of Barbara in the mind of the person who suggested "LaMarr" when the lovely Viennese Mrs. Markey was choosing a name for her American career!).

Believe it or not, Merle Oberon had her face washed with kerosene the other day. The same thing happened to Laurence Oliver and David Niven, and all in the cause of art. Not that the makeup man had anything against them. Kerosene, when mixed with paraffin and heated slightly, provides a quick-drying spray which dries white, so that he who gets sprayed looks as if frost had appeared on hair, eyebrows and eyelashes.

With the cops and robbers cycle waning, motion picture producers are certainly taking to playing cowboys and Indians in a great big way. Paramount has three big westerns scheduled for this spring and summer—"Geronimo," "Buffalo Bill" and "The Lives of a Texas Ranger," a sequel to "Texas Ranger." There's going to be a premium on Indians in the Hollywood studios, first thing anybody knows.

Muriel Wilson, formerly known as "Mary Lou" on radio's "Showboat" program, recently received a gift that moved her to tears. It is a crocheted tablecloth depicting a scene from "Showboat," and was designed and made by a blind woman.

There's a man in California who, if he could be granted the wish nearest his heart, would ask that Cecil B. DeMille decide to broadcast a play with a good wind storm in it. The man is Charlie Forsyth, sound effects expert who officiates on Mr. DeMille's Radio Theater, and he has two dozen new wind records that he wants to use. During the recent California windstorms he worked all night making records of the wind whistling through cracks in his garage and through the shrubbery around his house. They are the first authentic wind records Forsyth has been able to make, and he won't be happy until he uses them.

Lanny Ross celebrated his tenth anniversary on the air by giving a luncheon to which he invited all the other men who have been on the air for ten years or more and suggesting that they form a club. Everybody was delighted with the idea, but since then Lanny has sometimes wished that he'd never thought up the plan. He has been deluged with letters of protest from women all over the country and the only way out was to form an auxiliary.

Five years ago Shirley Ross made her screen debut as a bit player in a picture starring Lee Tracy. Imagine what a thrill it was for her when she was engaged to appear as his leading lady on a Silver Theater broadcast.

ODDS AND ENDS—After his Thursday evening broadcasts Felix Knight makes a bee line for an Armenian restaurant and a plate of shish-kebab . . . At rehearsals Kate Smith disrupts the men in the band by feeding them hamburgers . . . Be sure to see "Stagecoach"—it will probably prove to be one of the ten best pictures released this year.

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ADVENTUROUS AMERICANS

By

Elmo Scott Watson

A River Is Their Memorial

AWAY back in 1739 Pierre and Paul Mallet, Canadian traders, heard of the wealth of far-away Santa Fe where, it was said, the Spanish senors wore silver buttons on their clothes and the senoritas had silver heels on their slippers. So they enlisted six other venturesome Canadians and after a long journey by boat and pack train, arrived in the New Mexican capital.

The Spanish governor was friendly but there was a law against free trading. So the Mallets started north, crossed the headwaters of the Canadian (called the Colorado by the Spaniards because of its red waters) and followed up the Purgatoire to its junction with the Arkansas. There the party split up. Three of the men, who were homesick, started overland for Canada and eventually reached Montreal safely.

The Mallets, accompanied by two others, went down the Arkansas and the Mississippi to New Orleans, where they reported their explorations to Bienville, the governor, whose efforts to find a route to Santa Fe had been unsuccessful. He engaged them to guide another expedition led by Andre de la Bruyere, a royal officer, who was to ascend the Mississippi and Arkansas to the mouth of the Canadian, which the Mallets correctly guessed arose "less than 40 leagues from Santa Fe."

When the Canadian dwindled away to a mere brook in central Oklahoma, Bruyere sat down to wait for it to rise, instead of buying horses from the Osages to transport his goods, as the Mallets advised him to do. But it was a dry year and, after waiting six months, Bruyere went back to New Orleans. The Mallets returned to Canada, where they disappeared from history, but today the Canadian river is a 760-mile-long memorial to the two brothers "whose wanderings rank them on a par with La Salle."

* * *

Klondike Kate

HER neighbors in Bend, Ore., know her as Mrs. John Matson, or "Aunt Kate" Matson, but to old sourdoughs who mushed over Alaskan trails during the gold rush days of '98, she always has been and still is "Klondike Kate." The daughter of a Seattle judge, Kate Betts spent most of her early life in a convent. Then a reverse in the Betts family fortune took her from behind its walls and started her on her career of adventure.

She was in Seattle when the stampede to Alaska started. She joined the gold rush and finally found herself in rip-roaring Dawson City. There she became the belle of the bars and a favorite of the bearded prospectors who came to town eager to spend money after their struggles to gain a fortune from the frozen soil. They showered their nuggets upon "Klondike Kate"—she often made as much as $150 a night by singing and dancing for them. Once a miner gave her $750 in "dust" simply for the privilege of sitting and talking to her.

But like many others, she brought little of her money back to the States with her when the boom days were over. Finally in 1933 she received a letter from 70-year-old John Matson, who had known her in the Dawson City days and who wanted to marry her. The marriage took place in Vancouver, B. C. Then she settled down in the little Oregon city, no longer the famous "Klondike Kate," the toast of Alaskan gold camps, but "Aunt Kate" to the home-folks.

* * *

First Into Antarctic

THEY tell tall tales of explorations in the Antarctic. None of them can compare, though, with the trip of Nathanial B. Palmer if sheer adventure is the standard. Away back in 1820 he was the first voyager to reach the northern fringe of the Antarctic continent.

A tall, blonde, Connecticut Yankee, Nat Palmer was still only in his teens when he made the voyage as skipper of the sloop Hero. The ship which penetrated farther south than any other up until that time was only 50 feet long—half the size of the sailboat "America," original winner of the first America's Cup race in 1851.

The voyage is more remarkable, too, when you consider that it was made almost 100 years before the poles were finally reached.

Palmer himself has said, "I pointed the bow of the little craft to the south'ard and, with her wings spread, mainsail abeam, jib abreast the opposite bow, she speeded on her way to new sealing ground like a thing of light . . . With her flowing sheet she seemed to enter into the spirit which possessed my ambition, flew along the wave and over billow until she brought in sight of land not laid down on my chart . . ."

Thus this lad discovered Palmer land, archipelago of the Antarctic continent, and proved by his description that he was as literary as he was adventurous.

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Easy Filet Crochet For Baby's Carriage

Pattern No. 6071.

Filet crochet with this Mother Goose figure, is just the thing for baby's carriage. The lace stitch sets off Bo-Peep and the lambs gambol on the plain mesh portion. A color note is added by drawing a ribbon through the beading formed around the oval. Pattern 6071 contains instructions and charts for making this set; an illustration of it and of stitches; materials needed.

To obtain this pattern, send 15 cents in coins to The Sewing Circle, Household Arts Department, 259 West 14th Street, New York, N. Y.

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Comedy or Tragedy

The world is a comedy to those who think; a tragedy to those who feel.—Horace Walpole.

How Women in Their 40's Can Attract Men

Here's good advice for a woman during her change (usually from 38 to 52), who fears she'll lose her appeal to men, who worries about hot flashes, loss of pep, dizzy spells, upset nerves and moody spells.

Get more fresh air, 8 hrs. sleep and if you need a good general system tonic take Lydia E. Pinkham's Vegetable Compound, made *especially for women.* It helps Nature build up physical resistance, thus helps give more vivacity to enjoy life and assist calming jittery nerves and disturbing symptoms that often accompany change of life. WELL WORTH TRYING!

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