WHO'S NEWS THIS WEEK

By LEMUEL F. PARTON

NEW YORK.—Within the exploits of men of achievement may—and often does—lie the favoring element of chance, frequently recognizable. But often, too, it is hidden in a vague background of contributory factors.

Way Smoothed For Success of Sam's Exploit

In Jascha Heifetz's agreement to appear in a forthcoming motion picture, Samuel Goldwyn's powers of persuasion once again excite the envy of his rivals and the admiration of his friends. The eminent violinist's personal aversion to the screen as a medium of expression has long endured in the face of repeated offers. Mistrust of sound track reproduction of the notes of his beloved violin was joined with his repugnance to the elemental music he believed he would be called upon to play and, above all, was his objection to strutting the screen as an actor. So Goldwyn's success in overcoming the great musician's reluctance is now being proclaimed.

Yet, lying back of Heifetz's name on the dotted line of a Hollywood contract are various imponderable factors. His wife, for instance, who was Florence Vidor of screen fame, may have been the influence behind his first appearance on any stage in a histrionic capacity. This was last spring when he took the role of a hill-billy fiddler in the annual show of a sophisticated midtown club, of which he is a member. Garbed in overalls, cotton shirt and red wig topped by a broken down straw hat he played "Turkey in the Straw," violin upon his knees, as the time-honored jig tune has never before been played. And for an encore there was "Danny Boy."

So who can say that the siren voice of Sam Goldwyn was not merely the fanning of a flame lighted when, with gusto and amid wild acclaim, he sawed a violin lying across his knee?

Born in Vilna in 1901, Heifetz's American debut came in October, 1917. An American citizen now, he lives in Redding, Conn.

Sam Goldwyn it was who lured Maxine Elliot to the screen back in 1917 and she was but a predecessor to such exalted artists as Geraldine Farrar.

PAUL ROBESON'S magnificent bass voice will have adequate opportunity for expression in his portrayal of the title role of Sam Byrd's forthcoming production of a play adapted by the author from Roark Bradford's John Henry stories. There will be incidental music by Jacques Wolfe.

Bishop's Plight Altered Aim of Paul Robeson

One often marvels at events, apparently casual at time of occurrence, which are found significantly to have affected human lives and so shaped destinies. When Paul was a senior at Rutgers, where he had won high scholastic honors and gained for himself a national reputation as a football end, he was looking toward the cloth as a profession. His father was a clergyman in a small community in New Jersey and, from boyhood, Robeson's idea had been to follow in the paternal steps.

Not long before graduation, the elder Robeson died and among the funeral arrangements was a plan to have the presiding bishop of the church conduct the obsequies. Accordingly, the prelate came to the scene of the funeral from his home in a village in the southern part of the state and after the services he addressed the assembled mourners substantially as follows:

"Brothers and sisters, I had to borrow the money to come to this scene of sorrow and unless you all contribute to defray my journey home, I am afraid I shall have to walk."

Whereupon, of course, the necessary traveling fund was raised. After a while the bereaved son met the late Foster Sanford who was his football coach, his guide, mentor and friend.

"You are still headed for the ministry?" Sanford asked.

"Yes sir," was the reply. "I still am, sir."

"The highest you can ever get to be in your church is a bishop, isn't it?" Sanford asked and when Robeson said that was true, the coach fixed him with his compelling blue eyes. "And so you are going to enter a profession where, even as a bishop, you will have to borrow money to get from north Jersey to south Jersey."

That was all that was said. But next day Robeson came to his friend, confiding his intention to plump for the law and for voice.

(Consolidated Features—WNU Service.)

Smart Hand-Crocheted Dress Good Style the Year Round

By CHERIE NICHOLAS

OH, FOR a dress that is cool to wear on hot sultry days, warm and "comfy" to wear on cool days, a dress that somehow or other possesses the magic of fitting into the scheme of things, whether it be going places about town during the active hours of the day or doing more or less of a society stunt at informal bridge party or tea in the afternoon at the club.

The answer? Well, here it is right before your very eyes in the accompanying illustration — dresses that are hand-crocheted of mercerized cotton. Yes'm, a dress like either of the models pictured will prove a friend in need and indeed at any time of the year. As to solving the mid-season problem of something to wear that tides over the gap between fashions old and fashions new, you'll find a hand-crocheted dress gives the perfect answer. Such a gown is correct and likable to wear this very minute and for the girl who will be faring to school in the early autumn days.

The best way of putting to the test all we have been saying about the crochet theme is to make such a dress for yourself. Just a few leisure moments devoted here and there, that would otherwise be wasted, to the crocheting thereof and in an unbelievably short time you will be the exultant possessor of a dress that will prove a treasure in your wardrobe, the whole year round.

Want to try it? Well, here's how! —go to your nearest fancy work shop or department. There you will find oodles of mercerized crochet cottons in adorable colors. However, that once done, together with the acquiring of exactly the right size crochet hook, not forgetting to ask for a pamphlet of instructions as how to make, which is always available where you buy yarns.

There's good news for crocheters this year in that the idea of styling is being played up for all it is worth. For the first time crochet has been treated like fabric. The result is a collection of crocheted dresses unmatched for smartness, wearability, fit and individuality.

Most important is the way in which the newer crocheted frocks fit and mold the figure. Dressmaker touches are also stressed. Padded shoulders are emphasized, zipper closings are used, skirts swing gracefully, with a view to achieving the young look so much exploited this season.

Typical of the new crochet fashions is the casual, neat-as-a-pin dress as shown to the left in the picture. A decorative zipper down the front, closing at the throat with two pompoms, high-placed pockets and a wide contrasting belt give it the dressmaker touches. Even the belt is crocheted. Worked in lustrous mercerized crochet cotton, the entire outfit is simple to make.

The hand-crocheted dress to the right has the stylish look. Its lines are fluid and soft with the shoulders slightly exaggerated to slenderize the silhouette, making it graceful for the more mature figure as well as for the slim and svelte young woman. The stitch is open and lacy —delightfully cool to wear throughout the summer. Later on you will find this type gown an ideal starter for the fall wardrobe.

(Released by Western Newspaper Union.)

Designer Visions Coming Fashions

Quoting Edith Head, top designer of clothes for Hollywood notables: "The reign of the popular simple frock or suit is over. Everything indicates that the fall and winter styles will be lavish in fabric and extremely romantic and flattering. Clothes will doubtless cause social functions to increase in formality and it will be, all and all, a dressy season."

"I am sure," predicted Miss Head, "that there will be no certain or definite skirt, sleeve, or coat lengths in the coming trend. Women will dress strictly to their own individuality, getting away from the 'sheep' fads and crazes which made all of us look alike for the past several years. At least feminine fashions will assume something else than 'all poured of the same mold.'

"The high note of the new trend," said the designer, "will be magnificence of material. Silks, brocades, velvets, and embroidered fabrics will be abundant and tailored, all-purpose models will hear a definite death knell."

Rich Silk Fabrics For Coats, Suits

It is with an eye to the future that women are buying the smart new coats now showing in the midsummer collections, made of rich silk fabric. A costume of the handsome bengalines and such will carry through until the "frost is on the pumpkin." The appeal of these handsome suits is not to be withstood by best dressed fashionables.

Red Dots White

Still the rage for polka dots goes on. In the picture it is white silk chiffon with red polka dots that fashions a most captivating evening dress. For country club wear and city roofs under starlit skies with music in the air here is the gown ideal. The halo hat in tones of red matches the kid belt which is tied with a fabric bow. The bracelet is the new-type bubble glass that glitters in prismatic colors.

Star Dust

★ *Spending Money Isn't All*

★ *Delay Brings New Lead*

★ *Alec a Top Notcher*

By Virginia Vale

WELL, it's happened again; a "B," or low-budget, picture has turned out to be a lot better than many an "A"—or picture on which the studio shoots the works. Every so often somebody does an intelligent bit of work with a "B," and it draws audiences like a magnet, and people who can take the movies or leave them alone—and usually leave them alone —exclaim that, if all movies were as good as this one, they'd go frequently.

The picture in question is "Five Came Back," an RKO product, produced by Robert Sisk. It's probably Mr. Sisk's fault that the picture is so good, though due credit must be given to John Farrow, who directed it, and to the good script and excellent cast.

For Mr. Sisk had ideas about pictures. He thinks that it is more important to have a good story and a group of actors who really can act than it is to spend lots of money on a picture, achieving spectacular effects. If you remember "The Informer" and "A Man to Remember," for which he was responsible, you'll see what he means.

He didn't have stars for "Five Who Came Back"—the budget wouldn't allow it. So instead he engaged Joseph Calleia, Lucille Ball, Wendy Barrie, C. Aubrey Smith and Chester Morris. The plot, dealing with the forced landing of an air liner in a jungle and the effect on the passengers, wasn't new—but it has been well handled, and the dialogue is exceptionally good.

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You may recall that "Northwest Passage" ran into difficulties last fall, just as shooting was about to begin. Payette Lake, Idaho, was

ROBERT YOUNG

the chosen location, and early snows in the mountains made it impossible for the company to work.

The picture finally got started a week or so ago, but the postponement made changes in the cast necessary. So, instead of seeing Robert Taylor in the lead, you'll see Robert Young, and Walter Brennan will replace Wallace Beery.

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Paramount, making a film based on the life of Victor Herbert, is so set on getting all details right in this picture version of the famous composer's career that Herbert's daughter has been signed up as technical advisor. Allan Jones and Mary Martin, who couldn't get anywhere in Hollywood until she went off to New York and made a hit on the stage, are the stars.

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It looks very much as if autumn would find a new radio star with us. He's Alec Templeton, the blind pianist who has made frequent guest appearances on the air, and now has a regular spot on Tuesday evenings. He plays classical music superbly, and does parodies and musical sketches which are among the most amusing things in modern broadcasting—his recent performance of "Three Little Fishes" as a Handel oratorio, with Templeton singing, in a very good voice, had broadcasting circles predicting a big future for him.

Conrad Nagel, of stage and screen fame, is master of ceremonies on the program, which is one more thing to be grateful for—his diction and voice are good, and he has none of the plushy solemnity which so many announcers seem to think is necessary.

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ODDS AND ENDS—Sammy Kaye and his band are touring again; don't miss them if they give a concert in your neighborhood . . . Gabriel Heatter always carries an "Emergency" script in his pocket, in case one of his scheduled guests for "We, the People" fails him, so if you hear him launch into a three-minute history of the program you'll know that somebody failed to turn up . . . Be sure to see the March of Time's "The Movies March On"—although it runs for only twenty minutes it's one of the most interesting things seen on the screen this year . . . Ginger Rogers proves in "Bachelor Mother," that she's one of the screen's top-notch comediennes, silencing for all time the people who have considered her just a good dancing partner for Fred Astaire.

(Released by Western Newspaper Union.)

Charming, Practical Patterns

THE afternoon dress with v-neckline, slim skirt and shirred bodice (1779) is unusually pretty for those of you who take women's sizes. Make it for hot days with short, full sleeves; repeat it later on, with the narrow roll collar and long, snug sleeves. Voile, chiffon, georgette, silk print and thin wool are pretty materials for it.

Dress With Jacket-Blouse.

A classic two-piecer that will give you loads of wear on your vacation travels as well as summer days in town, is 1783. It brings you a sleeveless tennis frock with sunback, that becomes a smart little summer suit when you add the fitted jacket-blouse. Thus you can solve two important clothes problems with this one easy pattern. It will be charming in linen, gingham, pique or sharkskin.

The Patterns.

No. 1779 is designed for sizes 34, 36, 38, 40, 42, 44, 46 and 48. Size 36 requires 4⅓ yards of 39 inch material with short sleeves and no collar; 4⅞ yards with collar, and long or short sleeves.

No. 1783 is designed for sizes 12, 14, 16, 18 and 20. Size 14 requires 4⅜ yards of 35 inch material, without nap, for frock; 1¾ yards for jacket. 4 yards of trimming.

Send your order to The Sewing Circle Pattern Dept., 247 W. Forty-third street, New York, N. Y. Price of patterns, 15 cents (in coins) each.

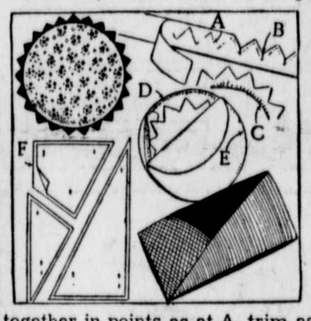
(Bell Syndicate—WNU Service.)

Gay and Interesting Designs for Cushions

By RUTH WYETH SPEARS

"DEAR MRS SPEARS: I like to make interesting cushions —in summer bright cotton covered ones and silk covers in the winter. The cost is nothing as I find that after the waists of dresses are worn out, there are still parts of the skirts that are good enough to give long wear when made into these covers. J. B."

Thanks, Mrs. J. B., for that suggestion, and here are two covers that you might like to try. To make the contrasting edge for the round one, stitch two-inch strips



together in points as at A, trim as at B clipping between the points then turn right side out. Pull out smoothly and press, then gather as at C. Stitch to one section of the cover as at D, then stitch the two sections together leaving an opening for the cushion.

To make a pattern for a modernistic patchwork cover, cut a rectangle of paper, then divide it into sections as shown. Use these sections as patterns to cut the fabric adding a seam allowance as at F.

NOTICE: Two books for the price of one. Readers who have not secured their copies of my two books, SEWING, for the Home Decorator; and Gifts, Novelties and Embroideries; should send in their orders at once, before the supply is entirely disposed of. You may also have your choice of the Patchwork Quilt Leaflet or the Rag Rug Leaflet FREE with orders for two books; enclose 25 cents with name and address; directing your order to Mrs. Spears, 210 S. Desplaines St., Chicago, Ill.

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