

LIFE



THE FRICK COLLECTION

DECEMBER 27, 1937 10 CENTS

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(Metropolitan Museum)

LIFE'S ART FOR 1938

In its first year, LIFE showed you modern art and primarily modern *American* art. In its pages, LIFE's readers saw canvases which had hitherto been seen only by the museum-goer in a few large cities.

In its second year, LIFE will continue to show you modern art, but in addition LIFE will visit America's Great Collections and show you outstanding art treasures from all schools and all centuries.

For America, through generations of private collecting and museum collecting, has been slowly building one of the largest, most beautiful art collections in the world. One of the most valuable too—in the aggregate it is

worth thousands of millions of dollars. (The hundred and seventy Rembrandts in the U. S. are alone worth over \$50,000,000.)

In LIFE next year you will see samples of all the most vital Schools of Art, from the Primitives down through the Italian, the Flemish, the Spanish, the Dutch, the German, the English, the eighteenth-and-nineteenth-century French and so home to modern times.

LIFE will show you the greatest of this great art, in full rich color reproductions. LIFE will show it for LIFE's readers . . . to like or dislike—but to *see* and thus to KNOW.

LIFE — LIFE — LIFE — LIFE — LIFE — LI



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Mrs. Brown?"

What the Christmas spirit brings, thieves may take away. No end of new possessions . . . jewelry, furs, musical instruments, cameras, silverware, shotguns . . . have values too high to risk to theft, fire or accident. For a fraction of the value, you can insure such things with policies that cover loss or damage from practically any cause.



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play "Between the Devil" by Howard
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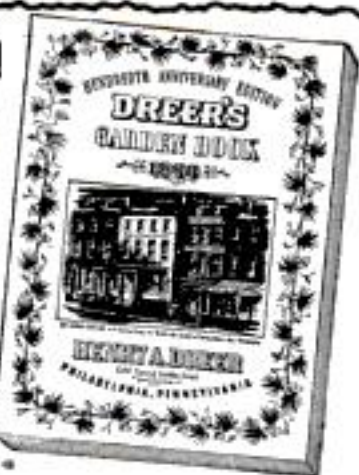
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LETTERS TO THE EDITORS

Right to Fun With a Gun

Sirs:

Respectfully, I submit that in my opin-
ion the caption on page 13 of the issue of
Dec. 6, "Fun with a gun is the Constitu-
tional right of every American," and your
particular comment below contain incor-
rect statements of the law.

I recommend for your inspection the
Constitution of the United States (Senate
Document No. 154, 68th Congress, 1st
Session, at page 569) wherein appears the
following: "The right of the people to
keep and bear arms is not a right granted
by the Constitution. Neither is it in any
manner dependent upon that instrument
for its existence. The second amendment
declares that this right shall not be in-
fringed, but this means no more than that
it shall not be infringed by Congress. This
amendment is one of those that has no
other effect than to restrict the powers of
the National Government and not those
of the States."

LAWRENCE N. PARK
Camden, N. J.

● Lawyer Park is right. The Supreme
Court has interpreted the Second
Amendment to mean only that the right
to keep and bear arms shall not be in-
fringed by the Federal Government.
However, similar guarantees exist in 34
of the 48 State Constitutions and in all
States the right to keep and bear arms
is recognized as a fundamental one. Any
citizen of the U. S. can buy, own or
carry a rifle or shotgun without a li-
cense. Some of the larger cities restrict
his right to carry an uncased gun within
the city limits.—ED.

Sirs:

You state in a quotation from the Con-
stitution that it is everyone's privilege to
bear arms. The writer is at a loss to under-
stand how this privilege can be reconciled
to the so-called Sullivan Law of New York
State and similar laws of the State of New
Jersey.

J. D. HARTWIG
Montclair, N. J.

● The Sullivan Law and similar stat-
utes prohibiting the possession of pistols
without licenses have been upheld as an
exercise of the police power of the vari-
ous States. No State has yet tried to
apply this rather vague power to the
same extent over larger guns. In fact
most States merely prohibit concealed
weapons, which means that you can
keep a pistol in your home but may
not carry it on your person.

The Federal Government has also
found a way to cut a corner on the Con-
stitution. The National Fire Arms Act,
restricting the possession of sawed-off
shotguns and machine guns, has been
upheld by the Supreme Court as an
exercise of the taxing power.—ED.

Sirs:

So far as the Federal Constitution is
concerned, the individual States may re-
strict or prohibit the keeping or bearing
of arms; may abridge the freedom of
speech or the press; may establish a State
religion, etc.

J. C. MCGREGOR
Department of Government
Washington & Jefferson College
Washington, Pa.

● Professor McGregor falls into an
error which illustrates the prevailing
confusion on the subject, even among
experts. It is true that the Amend-
ments comprising the Bill of Rights do
not protect freedom of speech, the press
or religion from infringement by the

States, any more than they protect the
right to bear arms. However, the Su-
preme Court has ruled that the Four-
teenth Amendment does by implication
protect these rights, to wit: "... nor
shall any State deprive any person of
life, liberty or property without due
process of law..."—ED.

Mary Hackberry's 60¢

Sirs:

Please find enclosed 25¢ to help defray
the expense, noted in your Dec. 6 issue, of
refunding the price of admission to the
girl who did not enjoy the picture *Con-
quest*. I thought the picture was worth a
quarter more than I had to pay.

R. M. HOOVER
New York, N. Y.

Sirs:

Enclosed please find subscription check.
The added 30¢ is what I have voluntarily
assumed to be my share of LIFE's 60¢
refund to a reader dissatisfied with LIFE's
review of Greta Garbo's *Conquest*.

WALTER S. GINN
Lieutenant U.S.N.

U.S.S. Bushnell
San Diego, Calif.

Sirs:

Thanks indeed for your good faith, not
to say generosity. I think I should keep
the check as a proof that ill nature and
savagery do pay. Your handsome gesture
and the letter have caused much merrim-
ent at Bryn Mawr College.

And now, as I was honest about *Con-
quest*, I am going to be honest about LIFE,
and say that I think it the most interest-
ing, capably edited and really original
magazine that is being published in Amer-
ica. The astonishing way in which you
get a new angle on an old theme—as for
instance, covering the fashion-publication
battle in the early autumn—strikes me as
showing your special gift for displaying
contemporary life.

I wish you all the luck in the world, and
would have done so, even if you had not
sent me 60¢.

MARY L. HACKBERRY
Bryn Mawr, Pa.

● LIFE's best wishes to gracious Mary
Hackberry. The contributions from gen-
erous Readers Hoover and Ginn will go
to LIFE Camps.—ED.

"Splendid"

Sirs:

Thank you so much for the splendid
display of Red Cross safety pictures in
the Nov. 29 issue of LIFE. We have heard
many favorable comments from our chap-
ters in all parts of the country so that I
am expressing appreciation in their be-
half as well as for myself and the national
organization.

CARY T. GRAYSON
Chairman

The American Red Cross
Washington, D. C.

Neutrinos

Sirs:

I should like to congratulate you upon
the very clear presentation given in the
two-page action story of cosmic-ray re-
search in your Dec. 6 issue.

I wish, however, to clarify two points:
first, that the measurements made in the
Michigan copper mine were carried out
by Mr. Wilson primarily on his own ini-
tiative and with instruments which he de-
veloped, my part being that of an inter-
ested onlooker. In the second place, the
real discovery made was not of the neu-
trino, but rather of a cosmic ray that is
much more penetrating than had hitherto
been recognized. It has the properties
predicted for neutrinos; but, until it can
be shown that no other rays have such

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LETTERS TO THE EDITORS

(continued)

properties, it would be premature to call this a "proof" of the existence of the neutrino.

ARTHUR H. COMPTON
The University of Chicago
Chicago, Ill.

Negro Ball

Sirs:

Bravo to LIFE (Dec. 6 issue) for its sportsmanlike presentation of pictures of the colored society ball.

V. GATES
West Hartford, Conn.

Sirs:

Your Negro pictures in the Dec. 6 issue were not only uninteresting but most repulsive to the majority of your Southern readers. "Mr." and "Mrs." are terms not applied to Negroes here.

EDWARD DACOURCY
New Orleans, La.

Sirs:

I didn't know that LIFE went to a "nigger" party. I thought your paper trended to white society and not nigger society. The Dallas people don't "Mister" your nigger friends.

C. C. LANSING
Baton Rouge, La.

Sirs:

As a young Negro woman who is trying to keep abreast of the times it is very discouraging to see the white press always low-rate the Negro, never showing the finer side of him.

LIFE, I love you!
HOPE A. BROWN
New York, N. Y.

Hatchet Queen

Sirs:

Referring to your article in the Dec. 6 issue, under the caption, "She Wants Jap Cherry Trees Uprooted," I hereby nominate the Honorable Mrs. Virginia Jenckes, Congresswoman from Indiana, for the high and mighty title of Hatchet Queen of these United States of America. If we were in the hardware business it would be a pleasure to present her with the First Honorary Hatchet—in the place it would do the most good.

J. O. PAGE
Kalamazoo, Mich.

Marines in Haiti

Sirs:

In your issue of Dec. 6, relative to the recent Haitian Massacre, you state that the U. S. Marines organized a "crack little army" in the Dominican Republic, but in Haiti the Marines organized no army at all.

In the latter part of 1915 I was a Quartermaster Sergeant of Marines stationed at Cap Haitien and I personally fitted out a company of native Haitians with Marine uniforms. We fitted them out with everything but our buttons and hat insignia. These men, under commissioned and noncommissioned officers of the Marine Corps, were sworn in as part of the Haitian Constabulary.

They were organized primarily to afford protection to their own people from the Cacos who infested Haiti.

JAMES G. ANDERSON
Detroit, Mich.

So many times a day In Danger!



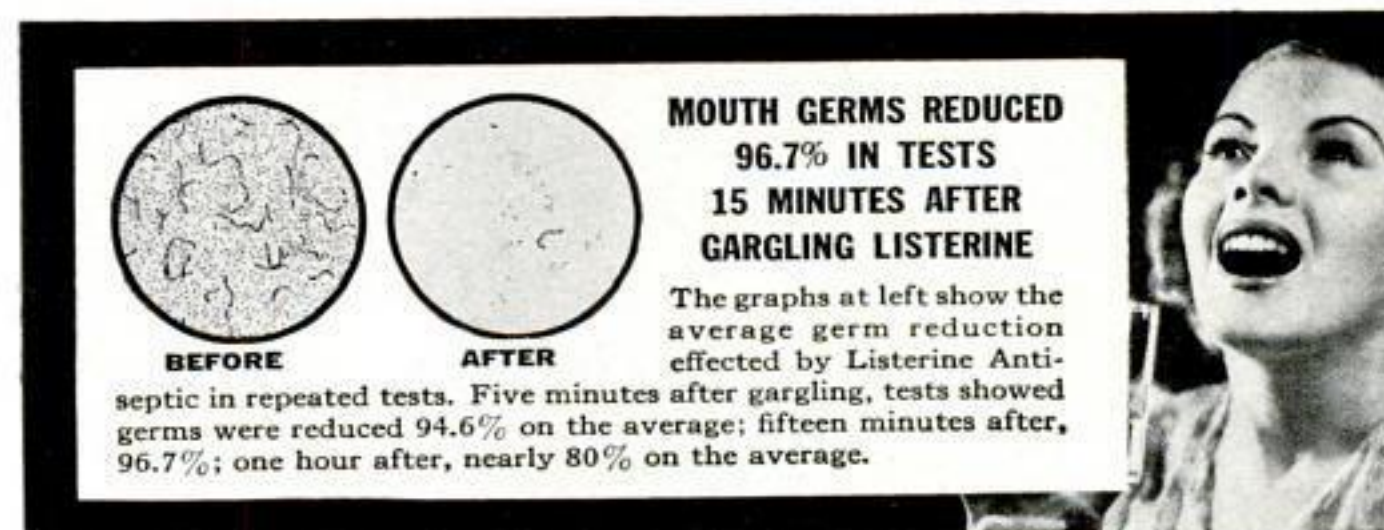
YOU COURT A COLD several times a day. A draft, for example, may reduce body resistance so that germs residing in the throat get the upper hand. Better gargle Listerine.



SOMEONE COUGHS ON YOU—active germs accompanying colds may be carried by droplets through the air, and deposited in your throat to join other dangerous bacteria. Both may attack the tissue. Gargle Listerine.



FEET GET WET—Once more your resistance may be weakened, by wet or cold feet. Germs may continue their attack, invading the mucous membrane. To control them, gargle Listerine.



BEFORE



AFTER

**MOUTH GERMS REDUCED
96.7% IN TESTS
15 MINUTES AFTER
GARGLING LISTERINE**

The graphs at left show the average germ reduction effected by Listerine Antiseptic in repeated tests. Five minutes after gargling, tests showed germs were reduced 94.6% on the average; fifteen minutes after, 96.7%; one hour after, nearly 80% on the average.

THINK what it would mean to you and your family to escape heavy colds and their dangerous after-effects.

And now the delightful Listerine treatment offers you that possibility. Listerine treats a cold for what it is—an acute local infection.

Tests made during a 7-year study of the common cold reveal these remarkable results: Those who gargled Listerine Antiseptic twice a day had fewer colds and milder colds than non-garglers. Moreover, the colds

reached the danger zone of the lungs less frequently than those of non-users.

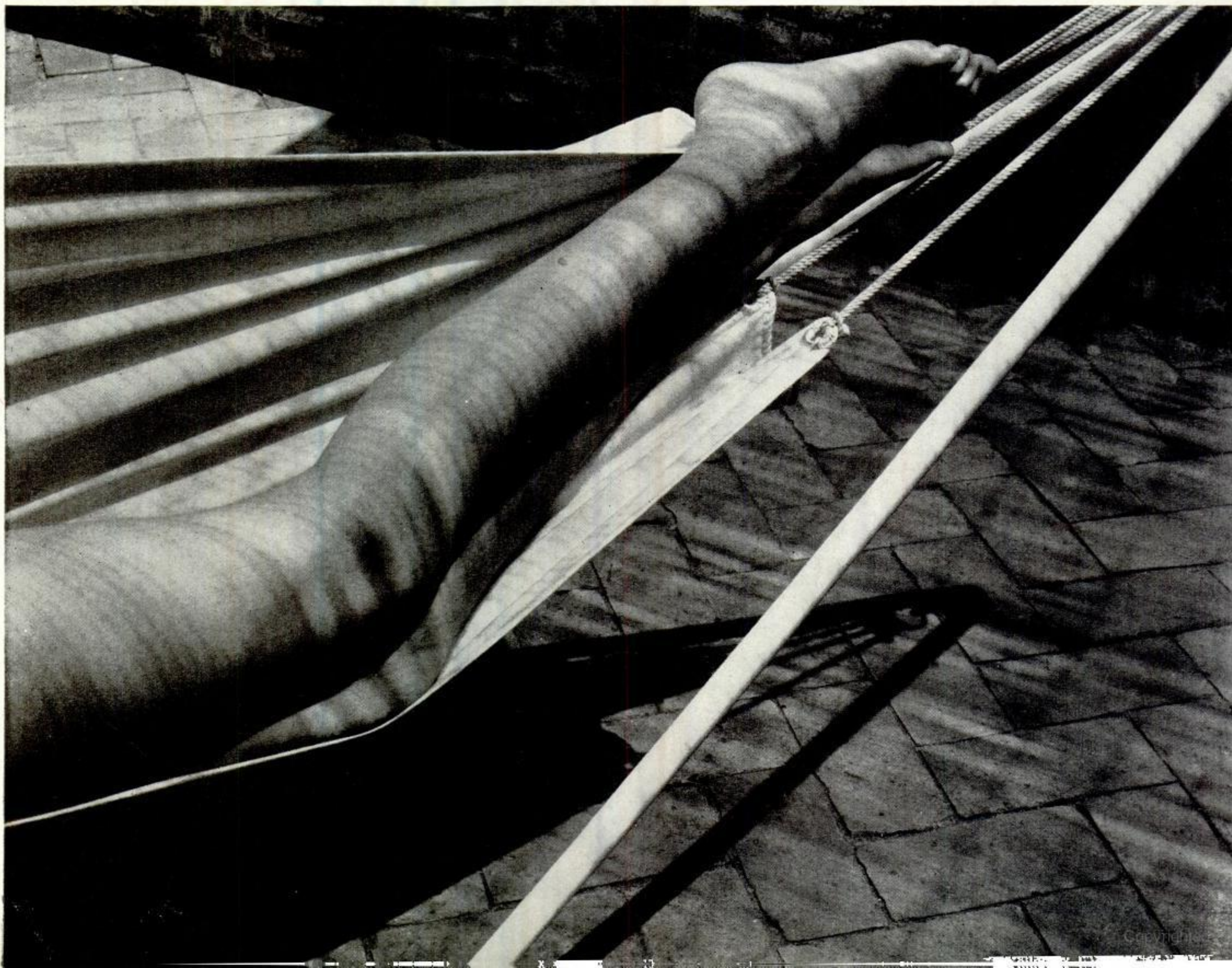
The secret of Listerine's success, we believe, must be that it reaches the invisible virus (bacteria) that many authorities say starts a cold, and also kills the mouth-residing "secondary invaders" that complicate a cold. Use Listerine this winter and see for yourself what it does for you.

LAMBERT PHARMACAL CO.
St. Louis, Mo.

LISTERINE for COLDS



WESTON'S DOCUMENTS OF THE WEST RANGE FROM A SWAYING RANCH FENCE IN NORTHERN CALIFORNIA (ABOVE) TO THE SHAPELY LEG OF A BEACH-PARTY GUEST (BELOW)



SPEAKING OF PICTURES

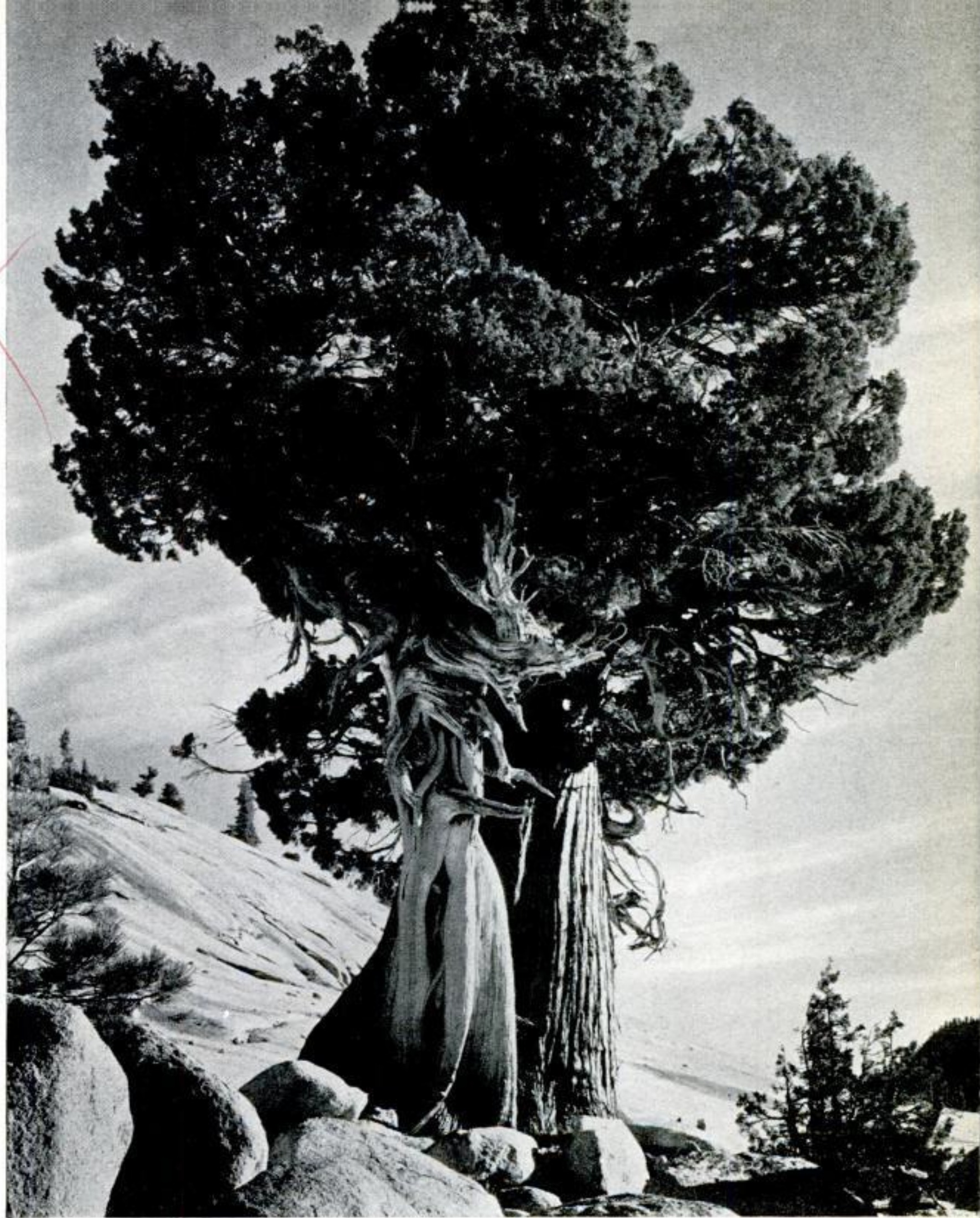
... THESE ARE EDWARD WESTON'S WESTERNS



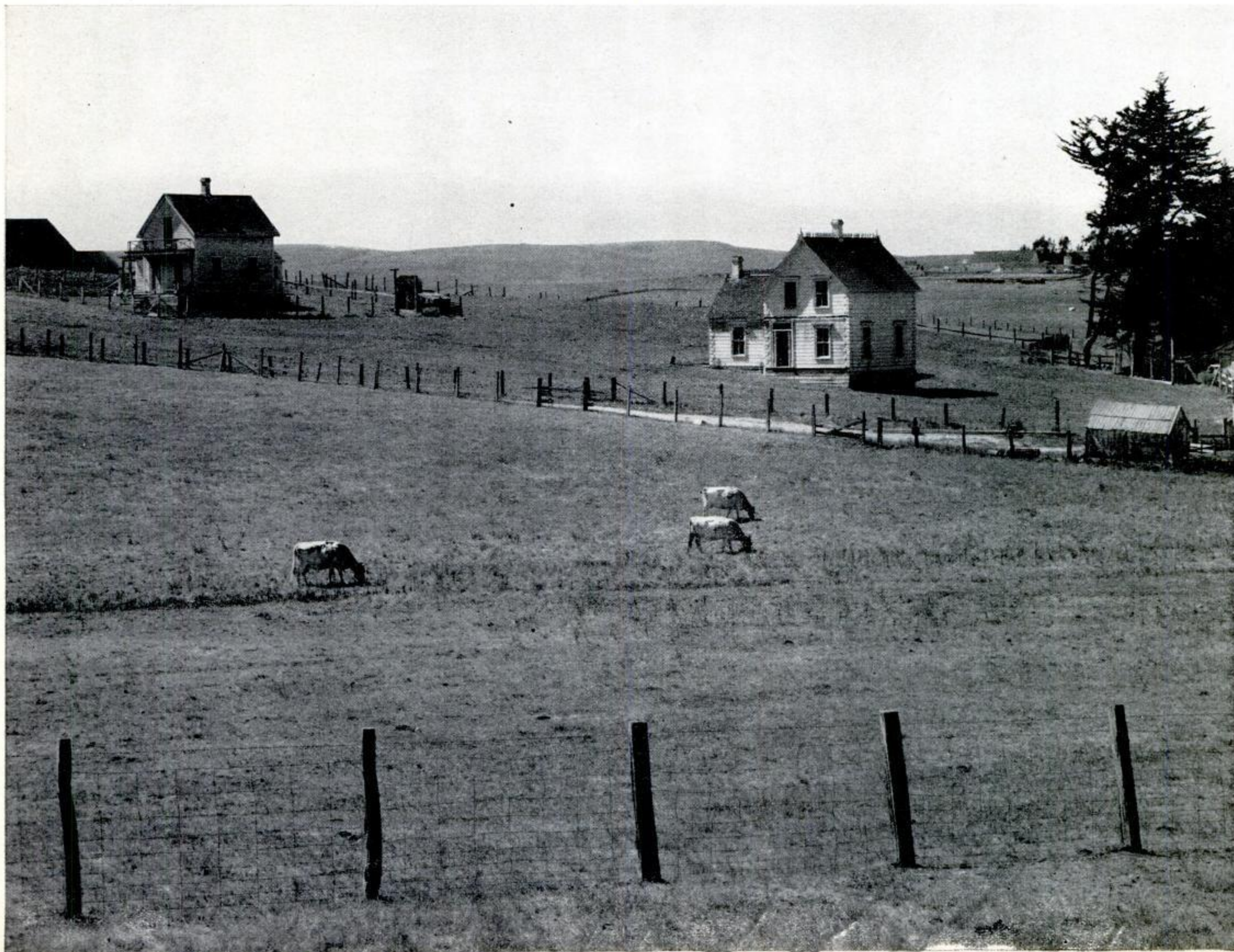
When Edward Weston was given a Guggenheim Fellowship last spring (*LIFE*, April 12), he announced that he would use the \$2,500 award, the first ever made to a photographer, to produce "photographic documents of the West." Since then, Weston has been ranging up and down California recording the things he feels make up a documentary record of the West. On these pages is a selection from the 500 pictures he has taken in the past four months.

These photographs emphasize what has already been said of Weston (shown above, taking a light reading with his exposure meter). He is, first and last, an intense realist. His sharp pictures, sometimes hard in detail, are always beautiful in their clean, unblurred line. Exact records of the highest order, they are given strong dramatic feeling by impeccable composition and pattern. Weston is one of the five best photographers in the U. S. Today he is also one of the most influential American photographers. The stamp of Weston's influence is unmistakable in the work of dozens of first-rate U. S. cameramen.

In order to get the great depth of focus and the sharpness of definition he always demands, Weston uses incredibly small lens apertures. With such small apertures, long exposure time is necessary but, since Weston does not care to take action pictures for his Guggenheim project, this does not bother him. The countryside photograph below required an exposure time of one second. So Weston waited ten minutes until the browsing cows walked into the right position and stood still. Then he clicked his shutter and was gratified, when he developed his negative days later, to see that his judgment of cows was good. They had remained motionless for the whole second.



BELOW: A PLACID PASTORAL NEAR TOMALES BAY. ABOVE RIGHT: A DRAMATIC JUNIPER TREE NEAR LAKE TENAYA





Ha! Ha! My proud beauty! Now I have you in my power . . .



Mr. W.—Clap hands, Margie—what's the matter with you?

Mrs. W.—Oh, look! The curtains—one of those sheets is mine.

Mr. W.—Gosh! Is the gray one yours? It looks sick beside that nice white one.



Mrs. W.—Oh, Russ! Did you really hear all the mothers who helped put up the curtains say those things about me?

Russ W.—Yep! They said your clothes have tattle-tale gray 'cause your soap doesn't wash clean. And they wished you'd use Fels-Naptha 'cause it's got *beaps of naptha* in the *golden soap* and that chases out every speck of dirt.



Mr. W.—Great Scott! Have you still got that moustache?

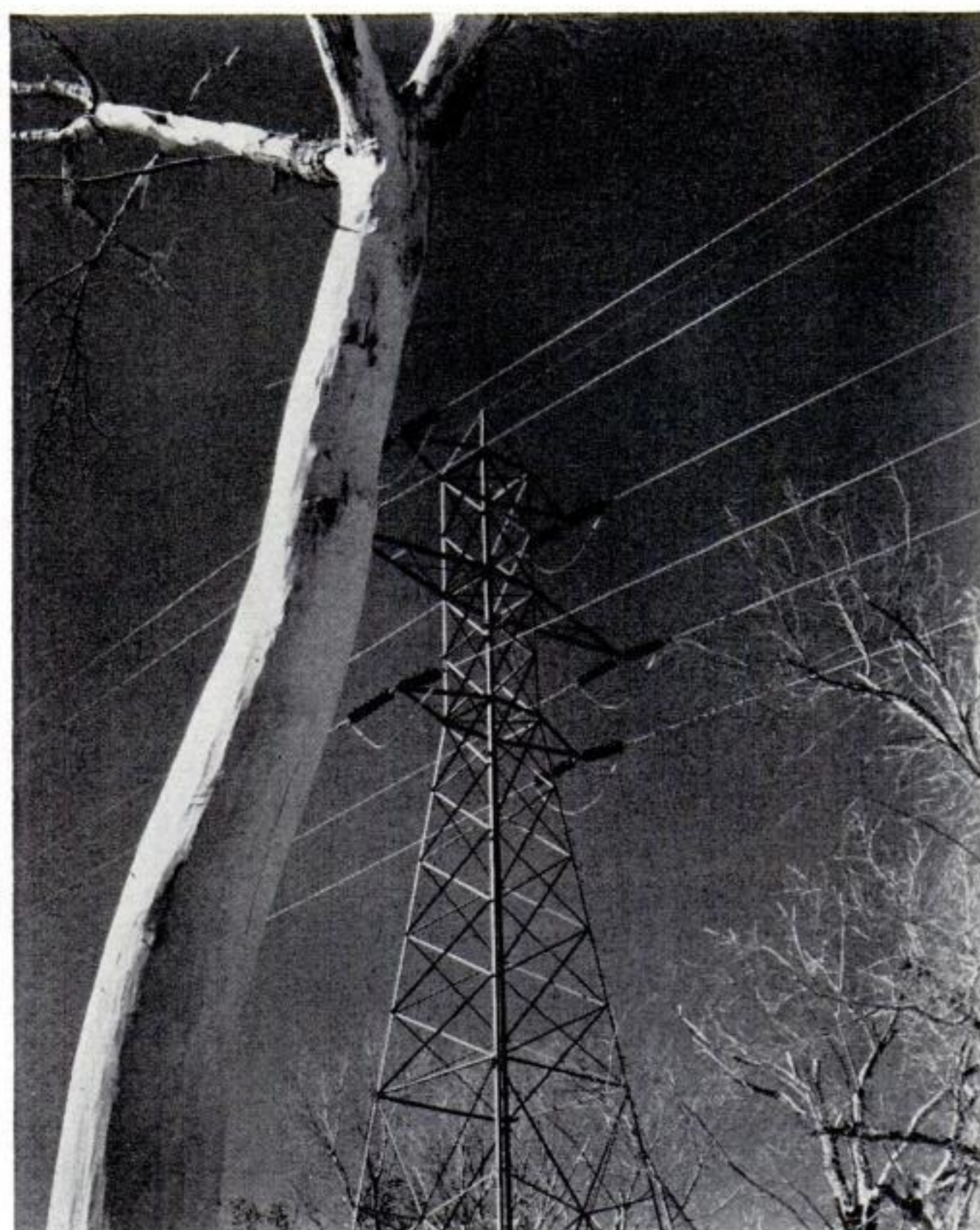
Mrs. W.—Take it off—you're no villain! You saved my reputation with that tip about Fels-Naptha Soap. It's made my washes look so gorgeous, I'm going to take you to town to a *real* show!

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**BANISH "TATTLE-TALE GRAY"
WITH FELS-NAPTHA SOAP!**

SPEAKING OF PICTURES

(continued)



Here are two matter-of-fact subjects to which Weston's sharp eye and camera give unusual interest. Above is the skeletal trunk of a stripped tree in Owens valley juxtaposed with a skeletal power-line tower. Below, with noncommittal humor, Weston reports on a ludicrous false-front house in an abandoned lumber camp at Albion.

Weston is 51 years old, has been taking pictures since he was a boy in Chicago. He left high school for a job at Marshall Field, left the job for California where he earned his living doing photographic portraits. His first thought when he received his Guggenheim Fellowship was that he could stop taking pictures of people, which bores him, and concentrate on taking pictures of things, which is what really interests this photographic purist.



LIFE'S PICTURES



On page 54 of this issue are some fine candid photographs taken by famed Dr. Erich Salomon showing Arturo Toscanini window-shopping in The Hague. On the opposite page are some even rarer pictures of the camera hating Maestro taken at rehearsals during his last (1936-37) season as conductor of the New York Philharmonic by the Orchestra's 30-year-old Tympanist Saul Goodman (above). Mr. Goodman took these historic pictures with a Contax purchased in 1934 when he became the father of twins. Probably the only person ever to receive permission from Toscanini to take pictures from the stage, he comes from Brooklyn, has been the Philharmonic's tympanist since he succeeded his teacher eleven years ago.

The following list, page by page, shows the source from which each picture in this issue was gathered. Where a single page is indebted to several sources credit is recorded picture by picture (left to right, top to bottom), and line by line (lines separated by dashes), unless otherwise specified.

- 4—EDWARD WESTON
5—EDWARD WESTON *exc. t. lt.* WILLARD VAN DYKE
6—EDWARD WESTON
7—BROOKLYN DAILY EAGLE
9—W. W.
10—A. P., W. W.—A. P., ACME
11—UNIVERSAL NEWSREEL from SOBELMAN—XMAS CARD from M. L. LEWIS courtesy C. C. HATHAWAY, A. P.
12—THOS. D. McAVOY, BROWN BROS.—CULVER SERVICE, H. & E.
13—NATORI from B. S. *exc. t. lt.*
14—ACME, INT. ACME—W. W., ACME, W. W.—BERNARD HOFFMAN
15—INT.
16—ACME—ASSOCIATED PHOTO FEATURE SYNDICATE, ARTHUR GRIFFIN—ARTHUR GRIFFIN
17—ARTHUR GRIFFIN
18, 19—BRYON MUSSER STUDIOS—BRYON MUSSER for THE PORT OF NEW YORK AUTHORITY, THE PORT OF NEW YORK AUTHORITY, BRYON MUSSER for THE PORT OF NEW YORK AUTHORITY (2)
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21, 22—MARTIN MUNKACSI
23—*Bot. cen. rt.* W. W., *bot. lt.* ACME
24, 25—REX HARDY JR.
26—W. E. SCHRAGE—WILLIAM HAUSLER—NBC—GRAU-PIX
27—GRAU-PIX—WILLIAM HAUSLER—NBC STUDIO (2), NBC STUDIO, GRAU-PIX
28—GRAU-PIX *exc. bot. lt.* EISENSTAEDT-PIX
29—EISENSTAEDT-PIX
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31—1935—REX HARDY JR.—REX HARDY JR., AUME
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49, 50—BERNARD HOFFMAN
52—K. JOSEPH & H. RUBENSTEIN *exc. bot. rt.* HANSEL MIETH
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55—© SAUL GOODMAN
56—From "THE PILOTS' BOOK OF EVEREST" courtesy DOUBLEDAY, DORAN; P. 1—P. 1—JARCHÉ from P. 1.
57—JARCHÉ from P. 1.
58—PIX
59—PIX—A. P., PIX—ACME, PIX (2)
60—A. P. *exc. bot. lt.* P. 1.
61—WORLD ©, 1937, NEA SERVICE, INC.
62—PETER STACKPOLE *exc. t. lt.* LOUIS VAN DYKE
63—LOUIS VAN DYKE
64—LOUIS VAN DYKE *exc. bot. lt.* AND *bot. rt.* PETER STACKPOLE
65—PETER STACKPOLE
67—*Cen. lt.* (2) JEROME ZERBE, *cen. rt.* IRVING ROSE

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LIFE

Vol. 3, No. 26

December 27, 1937

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ASSOCIATES: Rachel Albertson, Francis E. Brennan, Alan Brown, David Cort, Mary Fraser, Andrew Heiskell, Geoffrey T. Hellman, Wilson Hicks, Dorothy Hoover, Joseph Kastner, Hubert Kay, Alexander King, A. K. Mills, Willard D. Morgan, Paul Peters, Howard K. Richmond, Maria Sermolino, Joseph J. Thorndike Jr.
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Hearts Skip a Beat

[UNTIL SHE SMILES]



PERHAPS you've seen her—this girl whose wistful beauty captures the eager glance. You stare—a little breathless—waiting expectantly for that smile which will light up, *intensify*, her loveliness.

And then it comes—but what bitter disappointment! For her smile is dull and dingy. It erases her beauty as if a candle had been blown out... another tragedy of dental ignorance or neglect.

NEVER NEGLECT "PINK TOOTH BRUSH"

The warning may some day come to you—that faint tinge of "pink" upon your tooth brush. When you

She evades close-ups... Dingy teeth and tender gums destroy her charm... She ignored the warning of "Pink Tooth Brush"

see it—see *your dentist*. It may not mean serious trouble—but let your dentist decide. Usually, however, he'll tell you it's simply a case of underworked gums—gums robbed of needed exercise by modern soft, creamy foods—gums that have become flabby, sensitive. And usually his advice will be, "more exercise, more vigorous chewing" and, very often, the added suggestion, "the stimulating help of Ipana and massage."

For Ipana, with massage, is designed to benefit your gums as well as clean your teeth. Massage a

little Ipana into your gums every time you brush your teeth. Circulation increases within the gums—helps bring them a new, healthy firmness.

Why not—even before the warning tinge appears—take steps to help protect yourself against tender, ailing gums? Make Ipana and massage a part of your daily routine. With your gums healthier, your teeth sparkling—there can be no disappointment, nothing to mar the beauty of your smile.

LISTEN TO "Town Hall Tonight"—every Wednesday night, over N. B. C. Red Network, 9 o'clock, E. S. T.





A TERRIBLE BLUNDER PUTS JAPAN'S AMBASSADOR ON THE ANXIOUS SEAT

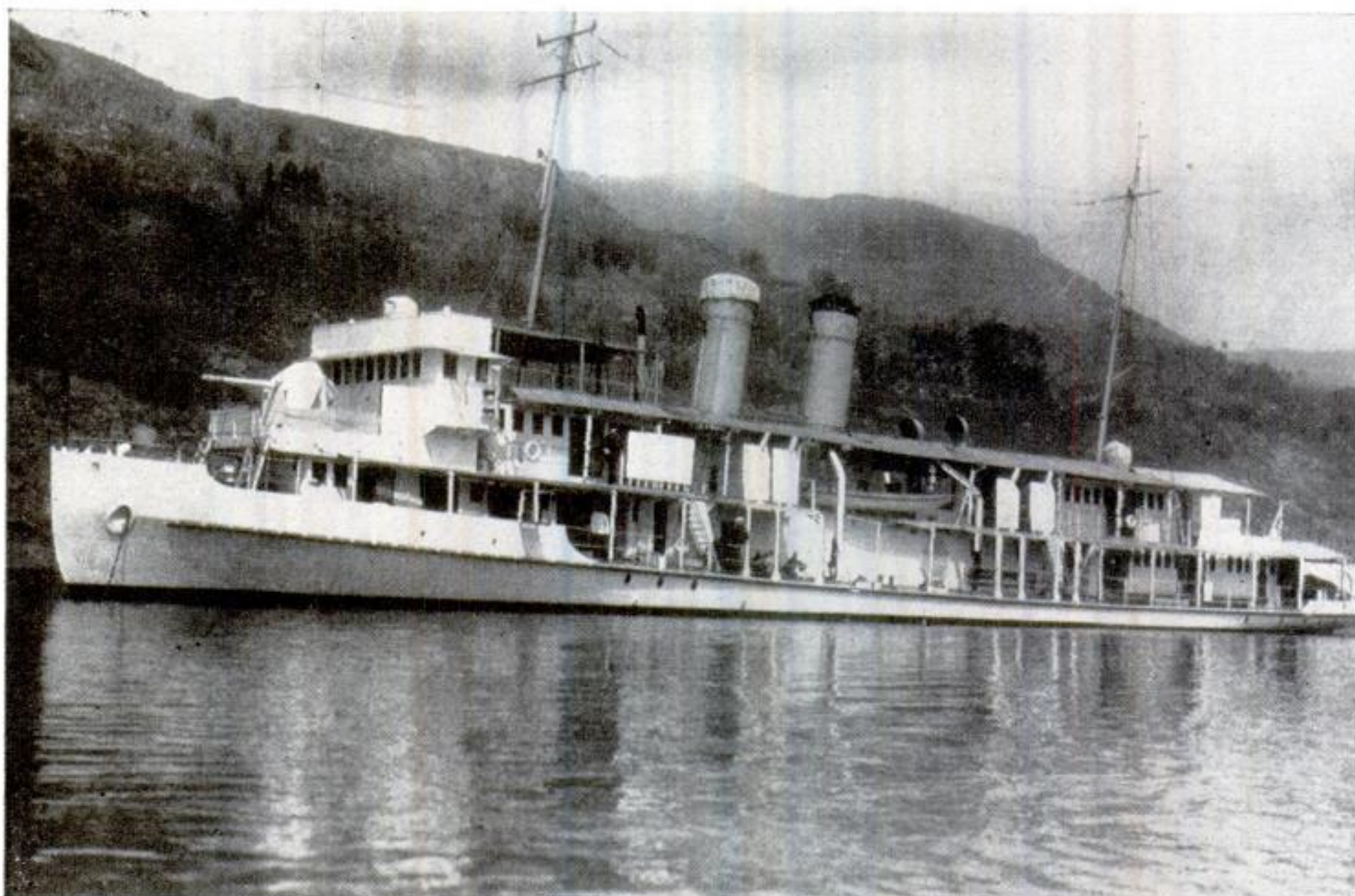
Early Sunday afternoon, Dec. 12, on the Yangtze River 27 miles above Nanking, Japanese Navy warplanes swooped down and bombed the U. S. Navy gunboat *Panay* as she was carrying American Embassy officials and other refugees away from the Chinese capital. The ship was abandoned at 2:05 p.m. An hour and three-quarters later she sank, and over her hulk the muddy waters of China's greatest river again rushed on undisturbed to the Yellow Sea. But the concussion of that bombing boomed around the world, sent Japanese and American officials flying for many a day to come.

Ten thousand miles away in Washington it sent Hiroshi Saito, Japan's Ambassador to the U. S., scurrying to a hard horsehair sofa outside Secretary of State Hull's office (*above*). The Japanese are a proud and dignified people, and a Japanese Ambassador is the personal representative of a ruler whom 69,000,000

people regard as divine. But as he perched on the anxious seat, submitting to the American ordeal by candid camera, tough little Ambassador Saito looked neither dignified nor divine. Though protesting that the bombing was "completely accidental," he called it a "terrible blunder" as he waited to offer his country's humblest apologies to Secretary Hull and to receive the sternest reception that a foreign diplomat has had from a Secretary of State since 1917.

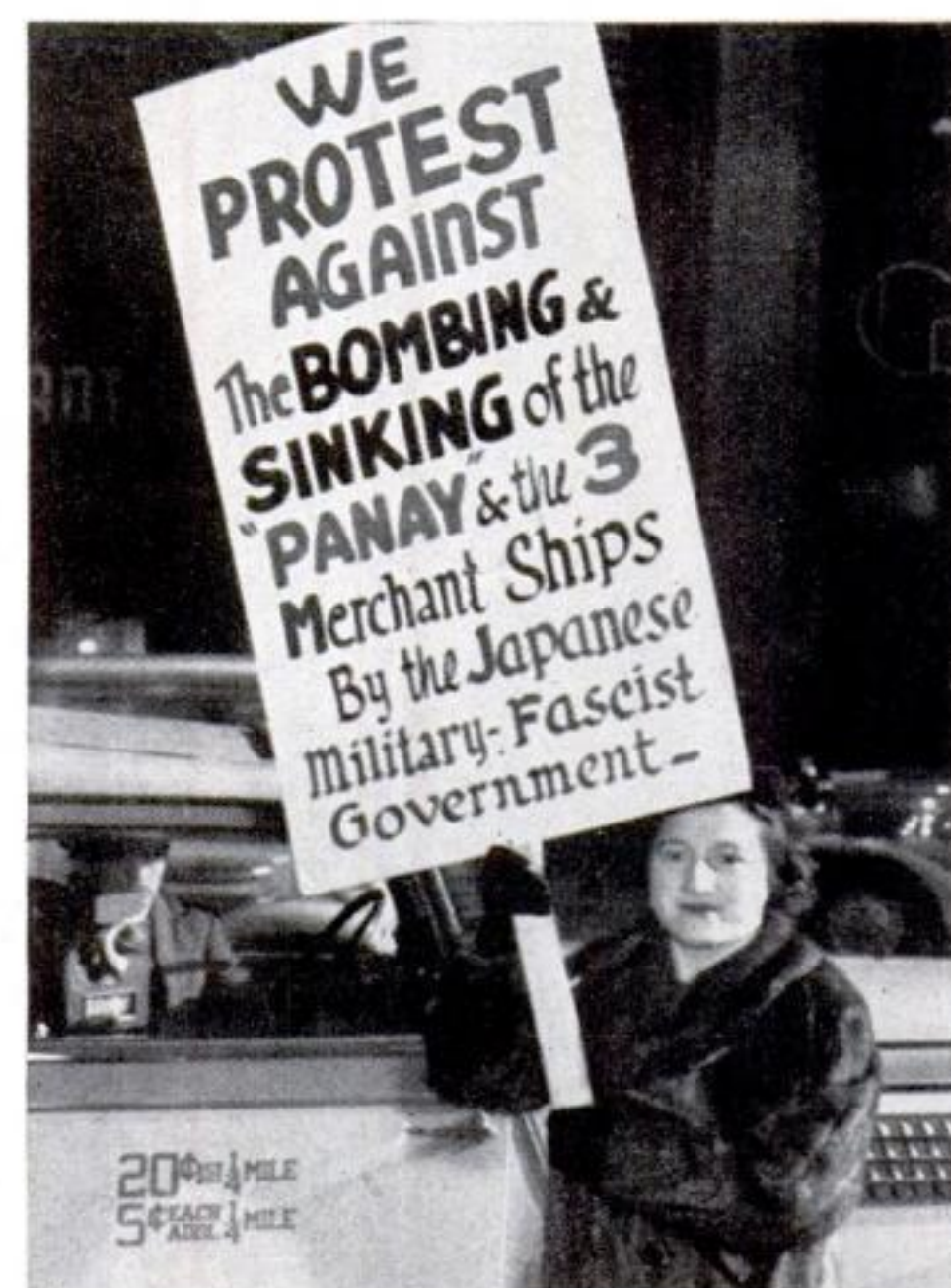
At the same time the *Panay* was sunk, three Standard Oil vessels were also destroyed by Japanese bombs, and several British gunboats were attacked. In the course of China's invasion, repeated forays by the Japanese military against American and British life and property have brought repeated apologies from the Japanese Government—and nothing more. This time, grave and grim in the face of more such apologies, the U. S. Government was apparently set for a showdown.

President Roosevelt edits a memorandum to Emperor Hirohito on Panay sinking



The U. S. S. Panay (after a Philippine island, pronounced Puneye) was built in Shanghai in 1927, never visited Amer-

ica. It was one of the gunboat fleet which, by treaty of 1858, patrols the Yangtze to guard U. S. life and property.



Women campaigning for a boycott of Japanese goods paraded Dec 14 outside Japanese Consulate in New York.

The gravity with which President Roosevelt viewed the *Panay* incident appeared in his request that his shock and concern be reported directly to sacred Emperor Hirohito (*lower right*). In New York (*top right*) and in East Liverpool, Ohio (*below*) there were stirrings of the long-simmering Japanese boycott campaign. But in the sharpest test to date of their War-born determination to keep out of war, the American people and press in general kept notably cool.



Pottery workers in East Liverpool, Ohio, hard hit by Japanese competition, made a giant bonfire of Japanese goods contributed by their merchants two days after *Panay* sinking.

THE WHITE HOUSE
WASHINGTON

Memorandum handed to the Secretary of State
at 12:30 P. M., December 13, 1937.

Please tell the Japanese Ambassador when
you see him at one o'clock:

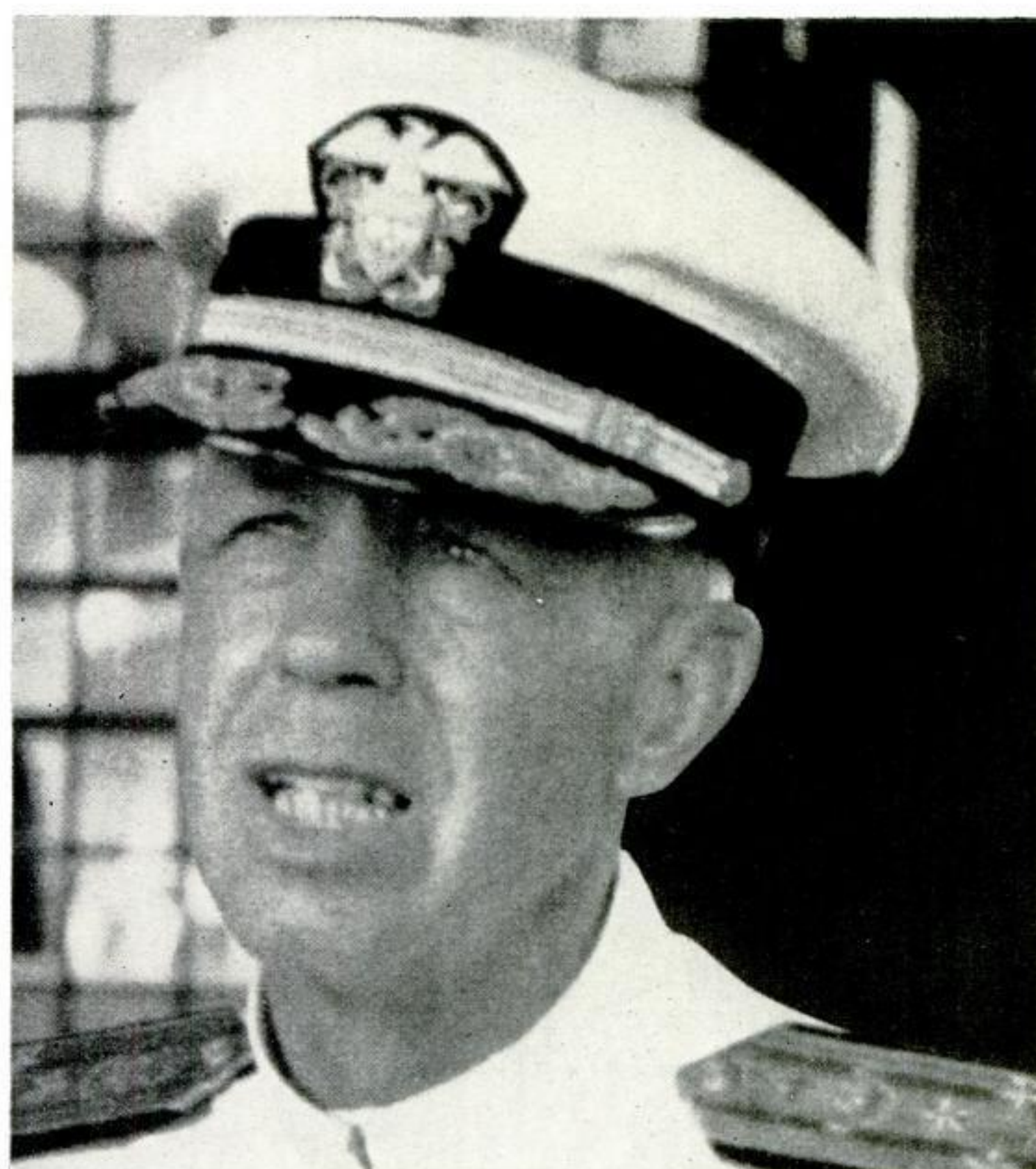
1. That the President is deeply shocked and concerned by the news of indiscriminate bombing of American and other non-Chinese vessels on the Yangtze, and that he ~~suggests~~ ^{requests} that the Emperor be so advised.
2. That all the facts are being assembled and will shortly be presented to the Japanese Government.
3. That in the meantime it is hoped the Japanese Government will be considering definitely for presentation to this Government:
 - a. Full expressions of regret and proffer of full compensation:
 - b. Methods guaranteeing against a repetition of any similar attack in the future.

TR

The President's own pen scratched out "suggests" and substituted "requests" in the stern message for the Emperor which was delivered to Ambassador Saito through Secretary Hull.

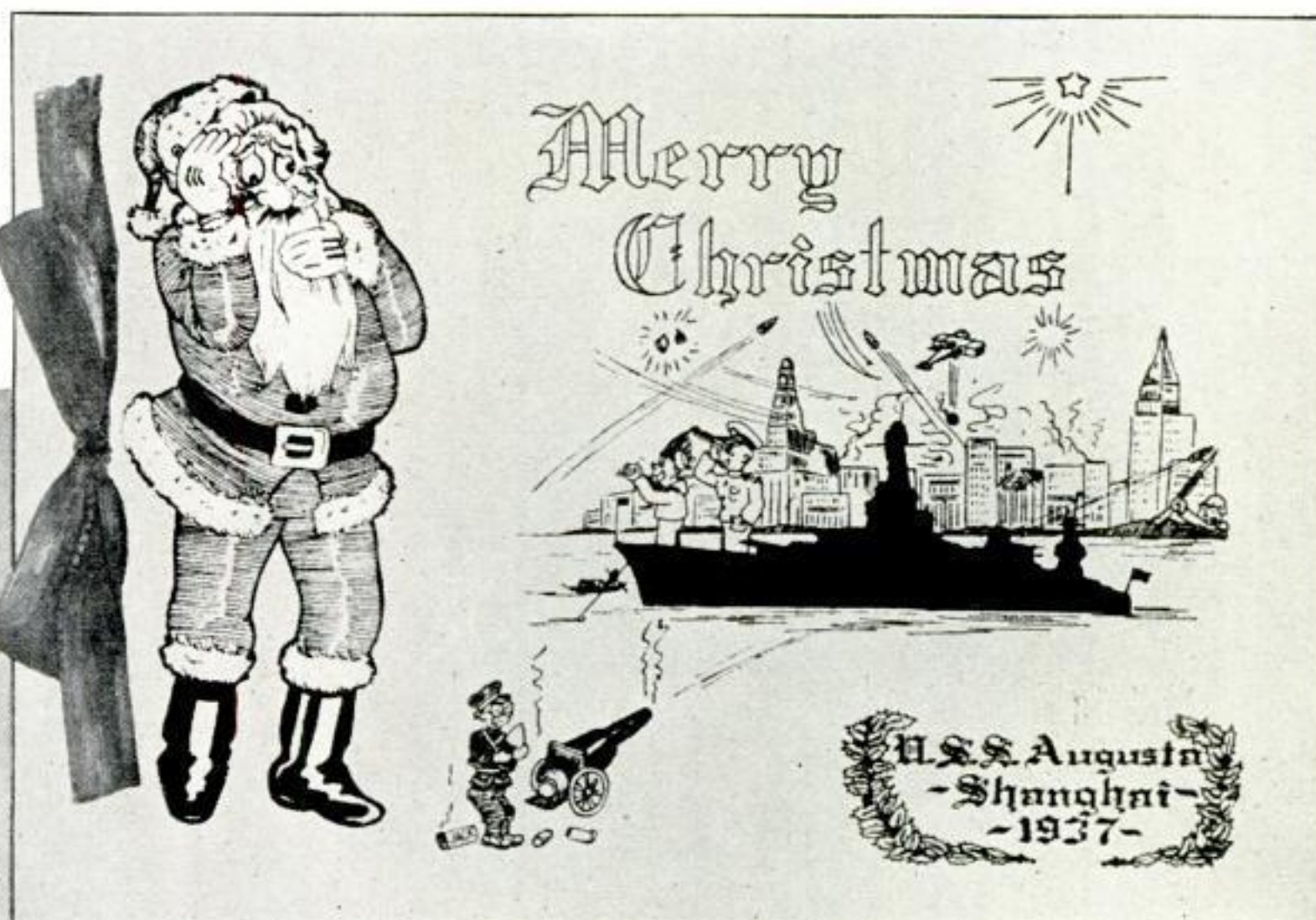


Vice Admiral Kiyoshi Hasegawa, commander of the Japanese fleet in China, offered to take responsibility for the bombing. The Japanese Naval aviation commander was called home.



Admiral Harry E. Yarnell, commander of the U. S. Asiatic Fleet (38 warships), denounced Japanese hints that the U. S. avoid further trouble by withdrawing from the Yangtze.

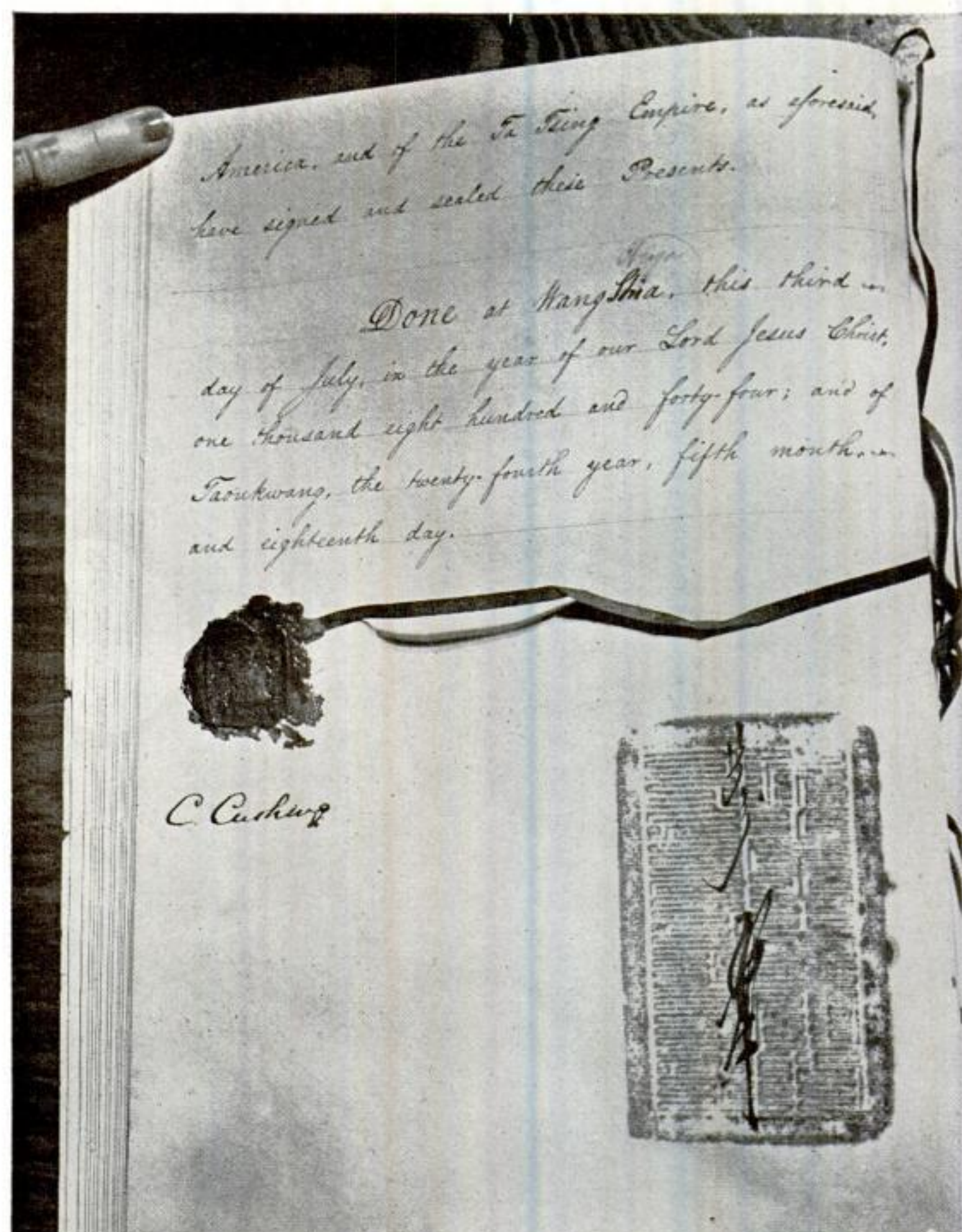
The U. S. S. *Augusta* (below), Admiral Yarnell's flagship, was preparing to leave Shanghai for Manila when news of the *Panay* bombing came. The *Augusta* has been struck twice during the Sino-Japanese fighting. One sailor was killed and 17 injured on Aug. 19; another wounded Oct. 13. At right: the *Augusta* crew's Christmas card.



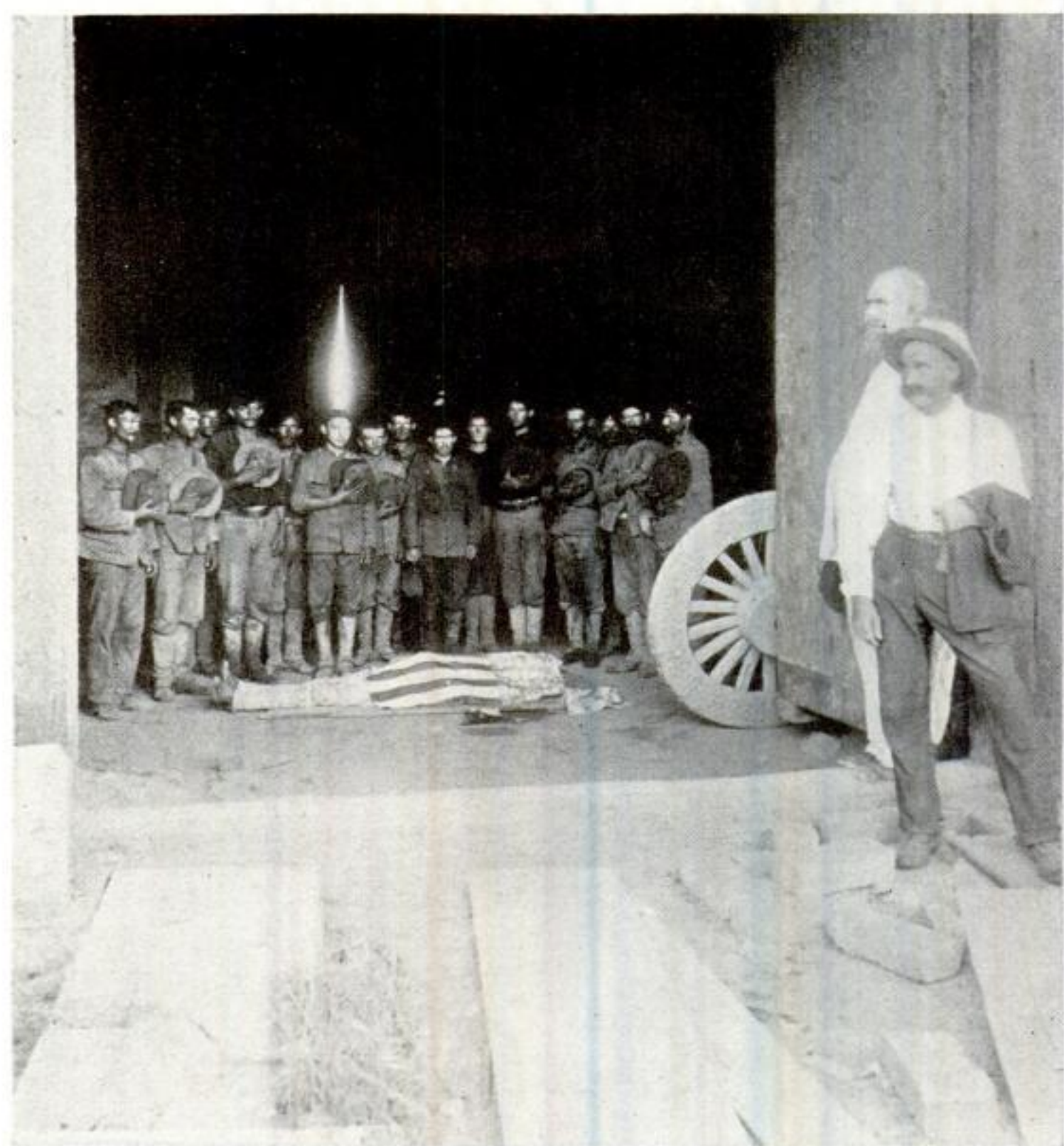
Grimmer and grimmer grew Admiral Yarnell in Shanghai, and officials in Washington, as survivors of the *Panay* and the three Standard Oil boats straggled in with reports of the bombing. Japanese officials mumbled contradictorily that their aviators had attacked the Standard boats through mistaking their crews' blue jackets for Chinese uniforms, but had been unable to see the huge U. S. flag painted on the *Panay*'s deck because of poor visibility. The survivors declared that the American boats had not only been bombed by low-flying Japanese planes, but also machine-gunned by Japanese forces on the shore and river. Some observers guessed that reckless Japanese officers, to destroy Occidental "face" in the Orient, were deliberately trying to humiliate Americans and British. With all survivors yet to be accounted for, known dead were a *Panay* seaman and Italian passenger, a Standard Oil captain and Chinese crewman.

CONTINUED ON NEXT PAGE

Treaty-breaking Japan threatens to close China's Open Door (continued)



First treaty of Peace, Amity and Commerce between America and China was signed by Envoy Caleb Cushing and Imperial Commissioner Keying at Wang Hiya, near Macao, July 3, 1844.



The Boxer Rebellion was put down by 18,000 British, Russian, Japanese, German, American marines and sailors. Above: U. S. Marine Captain Riley lies dead after the fighting.

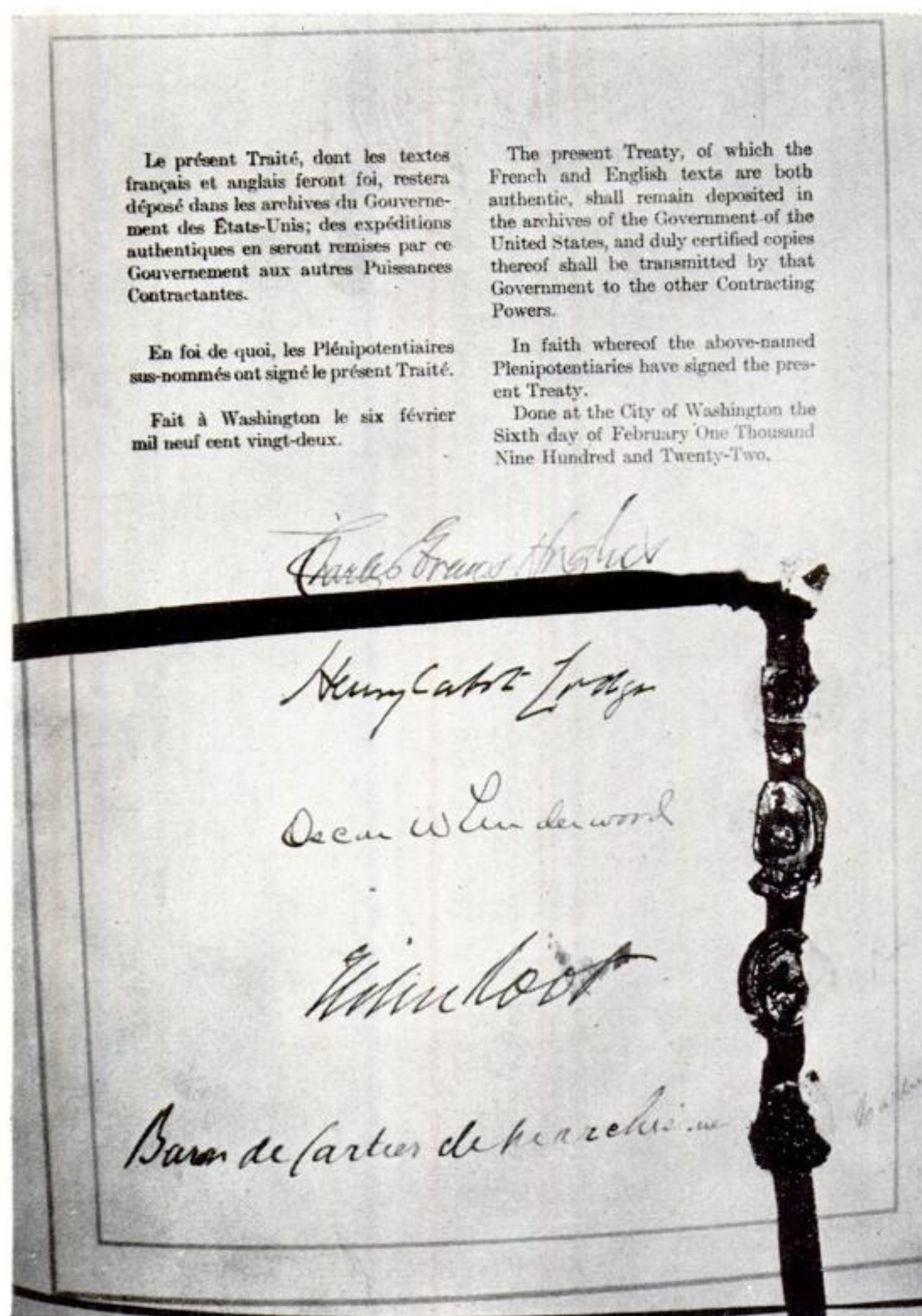


Americans may wonder what U. S. gunboats are doing on the faraway Yangtze, why their country maintains a fleet in Chinese waters at all. The answer is the Open Door, America's historic policy toward its rivals for rich, weak China's trade and resources. It is based on the principle that no single nation shall be allowed to gobble up the whole Chinese feast.

The Open Door was born in 1844, when U. S. Envoy Caleb Cushing negotiated a treaty winning for his country the same Chinese trading privileges granted to other nations. But the phrase was not coined until more than half a century later. China's revolt against foreigners, in the Boxer Rebellion (1900), was crushed by the joint military forces of the Powers. The scramble for spoils threatened to turn into a world war. Secretary of State John Hay (above) resolved the crisis by clinching his Open Door policy whereby interested Powers agreed to maintain China's independence, respect each others' rights.

At Washington in 1922 the Open Door was set down in a formal Nine-Power Treaty. When Japan flouted this agreement in 1931 with its march into Manchuria, Secretary of State Stimson protested vigorously, but got no backing from Britain. Strengthened and emboldened, Japan is now driving to swallow up all China, perhaps close the Open Door for good.

Nearly a century after Caleb Cushing's treaty, America's stake in China is only about \$250,000,000, insignificant when compared with Britain's or Japan's. But the U. S., which generally mixes humane with commercial motives, has an enormous sentimental stake in the devotion and dollars which have gone to build and maintain many American missions, schools and hospitals in China.



The Nine-Power Treaty which closed the Washington Naval Conference of 1921-22 represented a great victory for its first signer, Secretary of State Charles Evans Hughes.



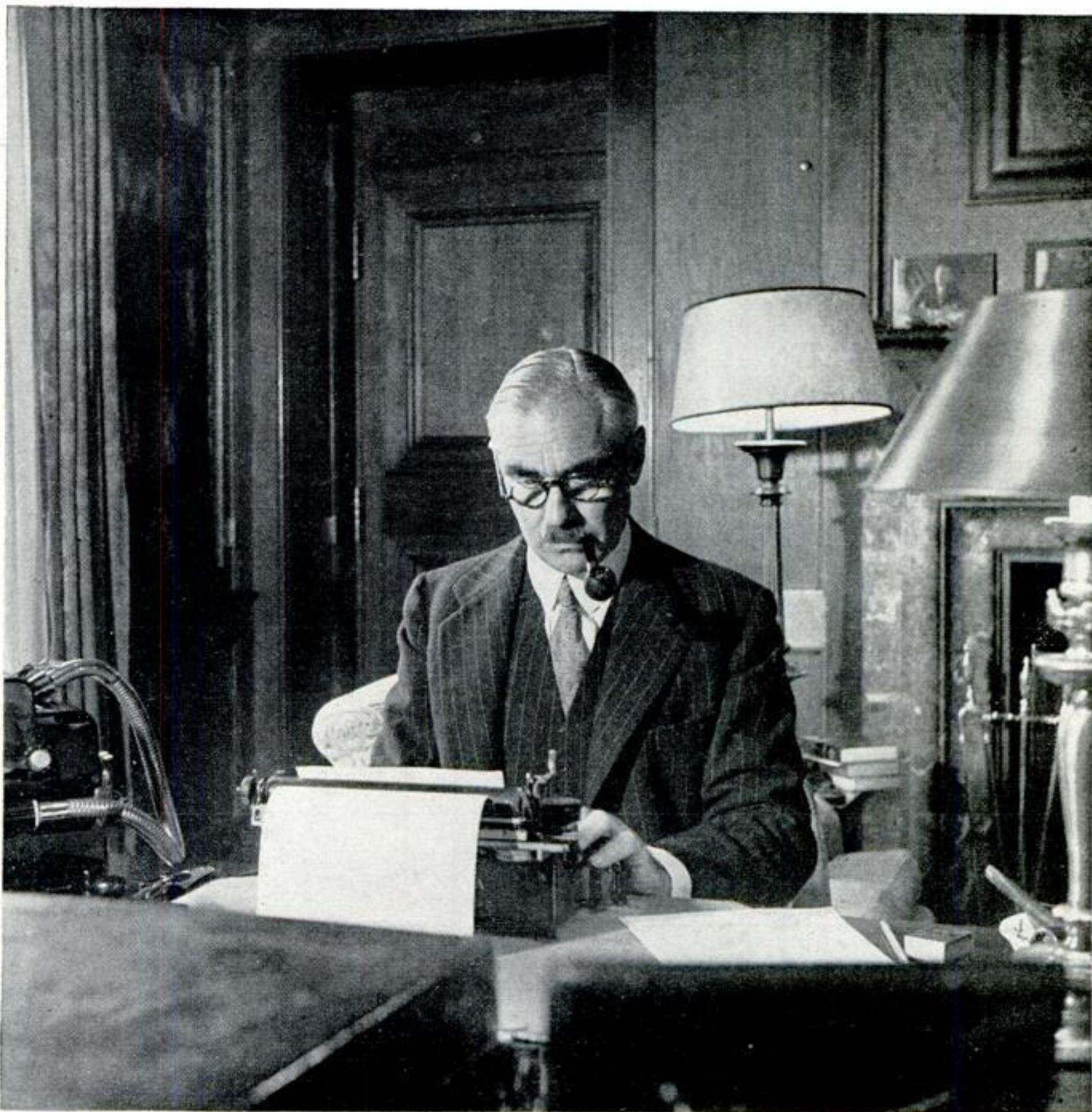
Ambassador's home in Tokyo is this huge earthquake-proof concrete villa atop a hill above the Embassy. Not visible is a swimming pool.



Japanese translators in the U. S. Embassy in Tokyo are Mogami (*foreground*) and Hirayabashi. Grew and his attachés can speak Japanese.

Ambassador Grew: Roosevelt-in-Japan

Franklin Roosevelt's eyes, ears and mouth in Japan is the U. S. Ambassador, Joseph Clark Grew, appointed by Hoover in 1932. Joe Grew and Frank Roosevelt both went to Groton and Harvard. Grew's wife is a granddaughter of the Admiral Perry who opened up Japan in 1853. On Ambassador Grew's alertness, good sense and personality hang to a large extent the diplomatic relations of the U. S. and Japan. Just two hours before news of the *Panay's* sinking reached Tokyo Dec. 12, Ambassador Grew called on the Japanese Foreign Minister to warn him that bombs were falling dangerously near the *Panay* and three Standard Oil boats. When the *Panay* news came, his awe-inspiring severity went far to convince Japan that the U. S. was angry. Later he handed over the State Department's formal protest and demands. Meanwhile he pecked out on his typewriter (*above right*) reports to the U. S. State Department of the sincere remorse of the Japanese people who went about individually apologizing to Americans on the streets of Tokyo.



Grew's reports get very careful attention in Washington. Tall, erect, aristocratic, Grew has one deaf ear

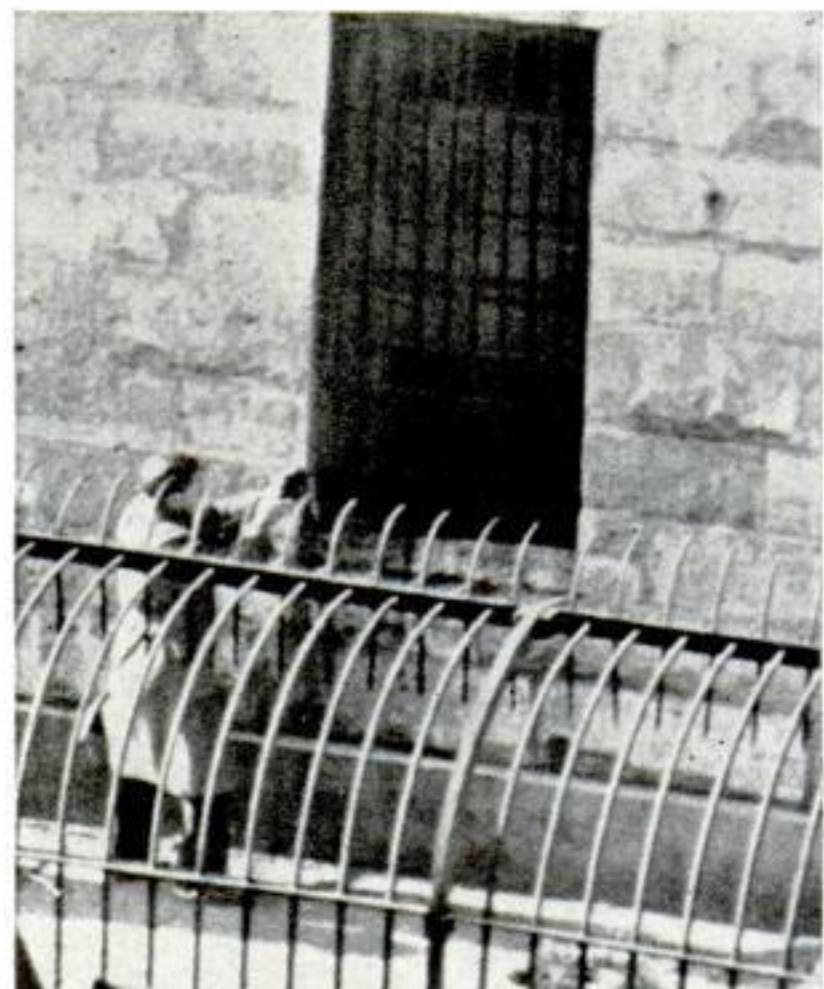
which comes in handy when Japanese jingoes say anything that the U. S. Ambassador should not hear.



Grew, wife, daughter Mrs. Cecil Lyon (*background*), grandchildren. Grew's three daughters have all mar-

ried into the U. S. diplomatic service. Mrs. Lyon and daughters fled from Peiping to Tokyo at war's start.

LIFE ON THE AMERICAN NEWSFRONT: CONVICTS KILL GUARD IN ATTEMPTED JAIL BREAK



At South Carolina's State prison Dec. 12, tear-gas bombs were fired into a room where six convicts had barricaded themselves with a hostage guard.



Driven forth, suffocating, the prisoners went down beneath flailing clubs of prison guards, National Guardsmen. Before their expulsion they had turned deaf ears to a dramatic plea made personally by Governor Johnston.

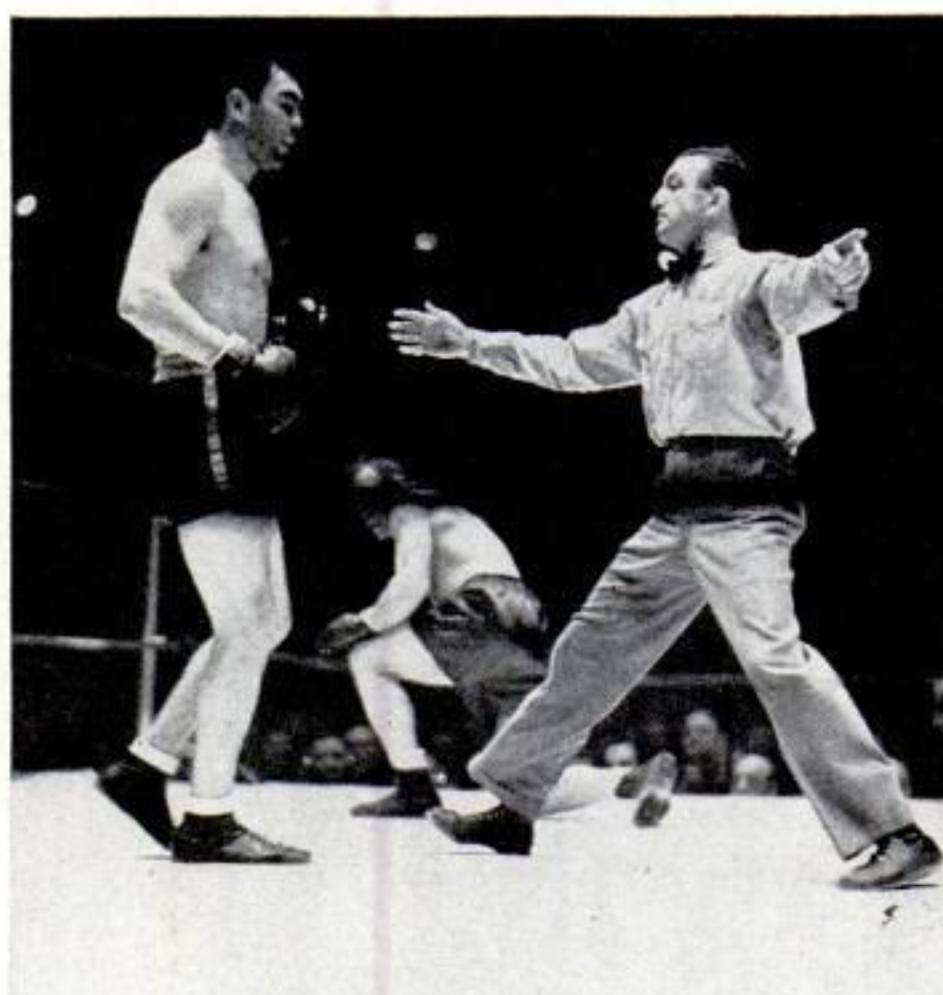


Guard Captain Olin Sanders, held captive by the convicts, was stabbed five times when their escape plans failed. He died a few minutes after the riot ended.

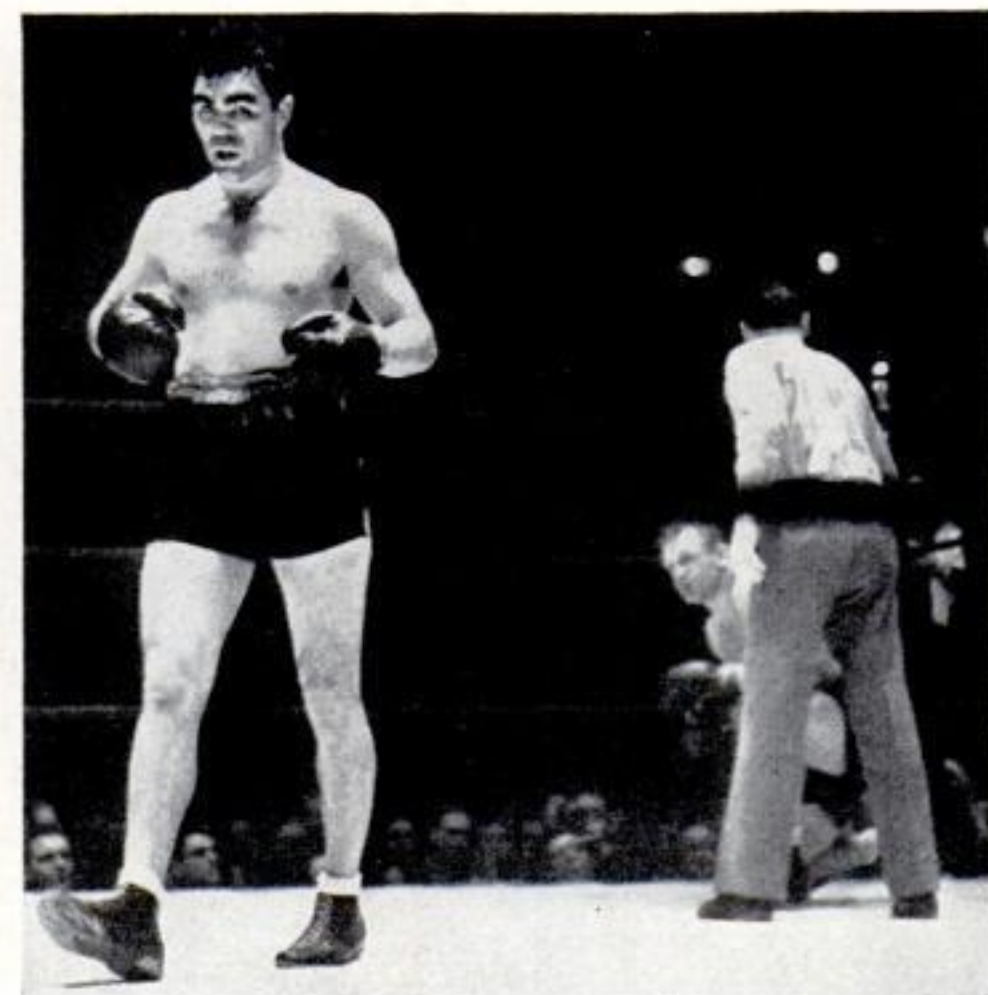
MAX SCHMELING DEFEATS HARRY THOMAS BY TECHNICAL KNOCKOUT



In New York's Madison Square Garden Dec. 13, Germany's ex-Champion Max Schmeling, 32, entered the ring for the first time in 18 months with one Harry Thomas, 26, of Min-



nesota. Contemptuous fight fans had dismissed Thomas as a "guinea pig." To their surprise a lively contest followed. For seven rounds Thomas gave as good as he got. In the



eighth he went down five times. When Schmeling dropped him the sixth time (left), Referee Arthur Donovan motioned the German to a neutral corner (centre), stopped the fight.

CHICAGO BAR INVITES CHICAGO MAYOR TO ACID LAMPOONING



Impersonating Edward J. Kelly, mayor-boss of Chicago, in the Chicago Bar Association's annual show Dec. 13-14 was C. R. Davis.



Chicago's dictator was depicted between Germany's and Russia's. When each saluted his public, the burlesque Kelly thumbed his nose with one hand, picked a pocket with the other. Through a slip the real Mayor Kelly received an invitation to the show, embarrassingly attended.



Taking no offense, Mayor Kelly sat through the entire show, laughed at the jibes against him and posed like Actor Davis (see left).

MRS. ROOSEVELT POINTS TO WASHINGTON'S ALLEY SLUMS



Mrs. Roosevelt's husband has made everyone aware by now that one-third of America—some 10,000,000 families—is ill-housed. But well-to-do people seldom see slums, and many find it convenient not to

think about them. Mrs. Roosevelt, however, is both peripatetic and socially conscientious. Speaking from first-hand observation, the first lady called attention to the Capital's own 10,000-odd slumdweller

Dec. 13 by crying at the annual Washington Housing Association conference: "How must we feel when our visitors go poking about behind our beautiful Government buildings and get glimpses of our alley slums?"

LIFE ON THE AMERICAN NEWSFRONT: HISTORY IS REPEATED WITH TREK TO NORTHWEST



In the dead of winter 150 years ago a band of New England pioneers left Ipswich, Mass. (see sign left) and headed their oxen toward the vast empty areas of the West. Four months later they built a town by the Ohio River, called it Marietta, founded the first civil government of the Northwest Territory.

On Dec. 3 last, 37 young men in buckskin pants and coon hats followed an ox team out of Hamilton, Mass. (formerly Ipswich) on the path their forefathers trod. No poor trappers, they were college boys picked from New England and the Midwest for their histrionic charm. Ahead lay no wilderness but miles of straight hard roads, no savages but hordes of cheering citizens. Easing their way was \$25,000 of \$100,000 marked by Congress in 1935 for the 150th Anniversary of the Ordinance of 1787. For inspiration they had no lure of new frontiers but only the oratory of Representative Robert T. Secrest of Ohio, sponsor of the affair: "If Communism is to be fought from our shores we must keep forever alight the fires of patriotism in the hearts of our children."

Between now and spring the modern voyageurs will visit scores of towns, present a pageant in each. Reaching Marietta in April they will join in elaborate ceremonies, then push on to 175 other towns sprung from the seed of the 1787 adventure. Some time next fall their 3,000-mile hike will shuffle to an end.



For philatelists letters bearing special stamps were taken aboard the wagon. In April they will be returned to their collectors from Marietta with notation of their ox-team delivery.



The departure from Hamilton was marked by speeches, music, a service in the historic church whence the 1787 pioneers set out. Swarms of children were freed from school for the event.



Over concrete roads, through rain and snowstorms, through urban traffic jams, the wagon train rolls westward

at a speed of two miles an hour. For three weeks before starting, the principals underwent training in hiking and

acting. For their services each will receive expenses, plus \$1 a day, plus a \$100 bonus at the conclusion of the trek.



Weary marchers after a week on the road began to seek brief respite in the wagon. When the oxen became fagged

they were loaded into trucks, motored to the next town. But the young pioneers unanimously have kept their vow

to accept no automotive assistance. The few riding horses accompanying the caravan are rotated among the party.



Shoe leather began to go during first week. Above, Marchers Montford Parr and Eugene Cowan pick snow from chilly feet.

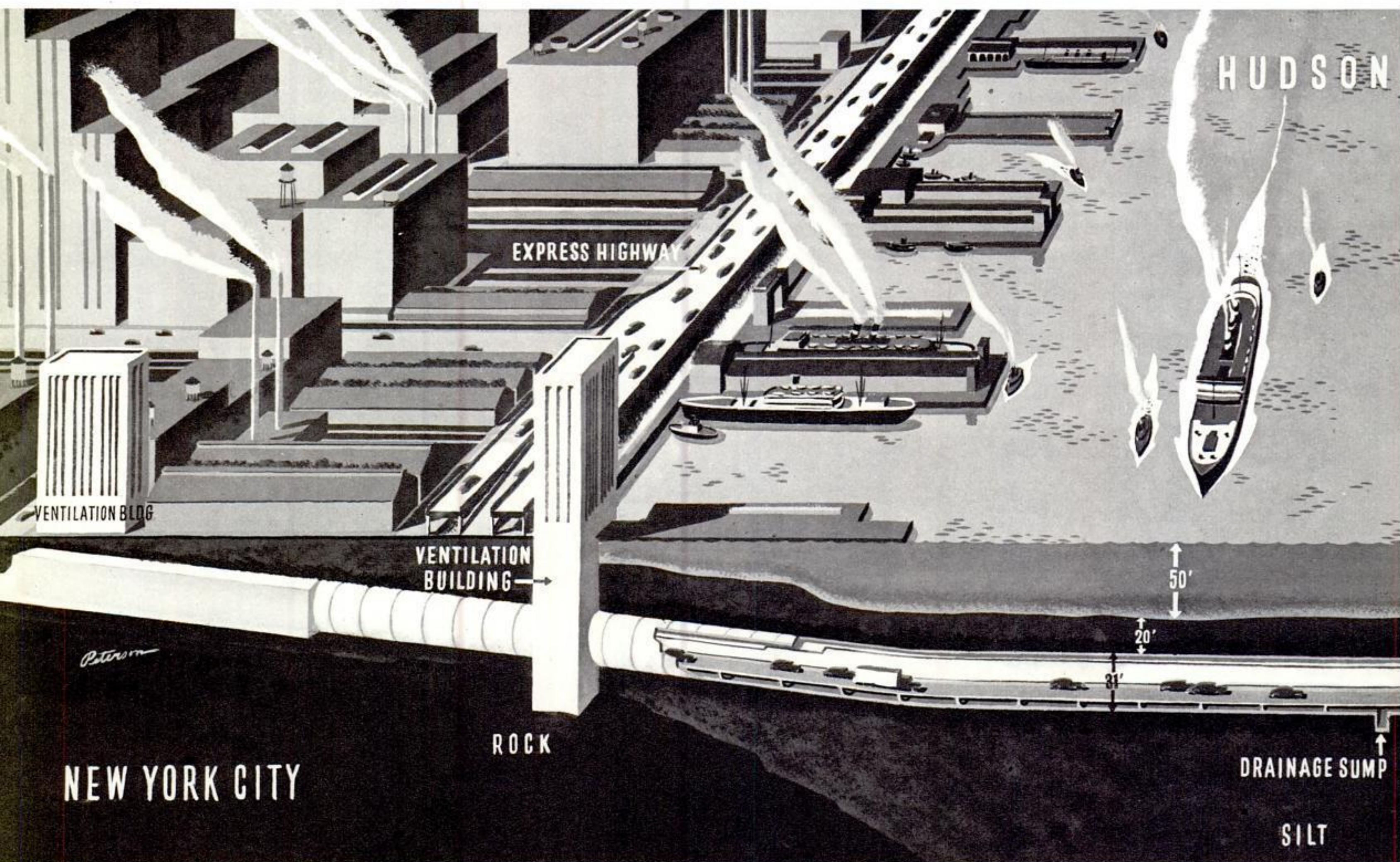


Sleep is chief problem of marchers who, between nightly show and early morning start, average six hours in 24.



Lodging is afforded by co-operating inns, tourist camps, Y.M.C.A.'s. David Peterson (*above*) types a log of day's events.

LIFE ON THE AMERICAN NEWSFRONT: ANOTHER VEHICULAR TUNNEL



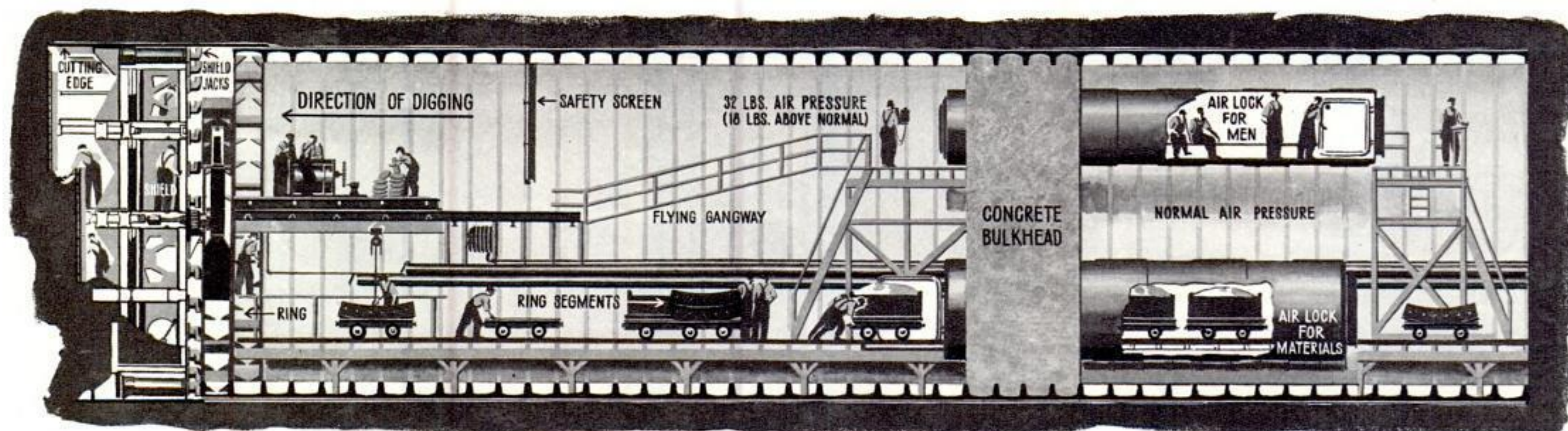
Up to Nov. 13, 1927 all vehicular traffic between New York City and New Jersey had to use ferry boats across the Hudson River. Then the great Holland Tunnel, a miracle of engineering in its day, was opened to motorists. A million cars a month are now congesting this interstate tunnel. To relieve this traffic jam, one tube of a second tunnel under the Hudson was opened to the public Dec. 22. Called the Lincoln Tunnel, it runs from West 39th Street in Midtown Manhattan to Weehawken, N. J. By Dec. 22, 1938, 5,000,000 of the 35,000,000 cars that annually pass between Manhattan and New Jersey will have dived through it. In 1941, the second tube will receive traffic, thus doubling the tunnel's capacity.

A record of speedy construction, the 8,215-ft. tube was started in March, 1934 with a PWA loan, was holed through Aug. 2, 1935, completed in 3¾ years. The Port of New York Authority repaid the loan, expects the tunnel to pay for itself in 40 years or less. Charge will be 50¢ per passenger car.

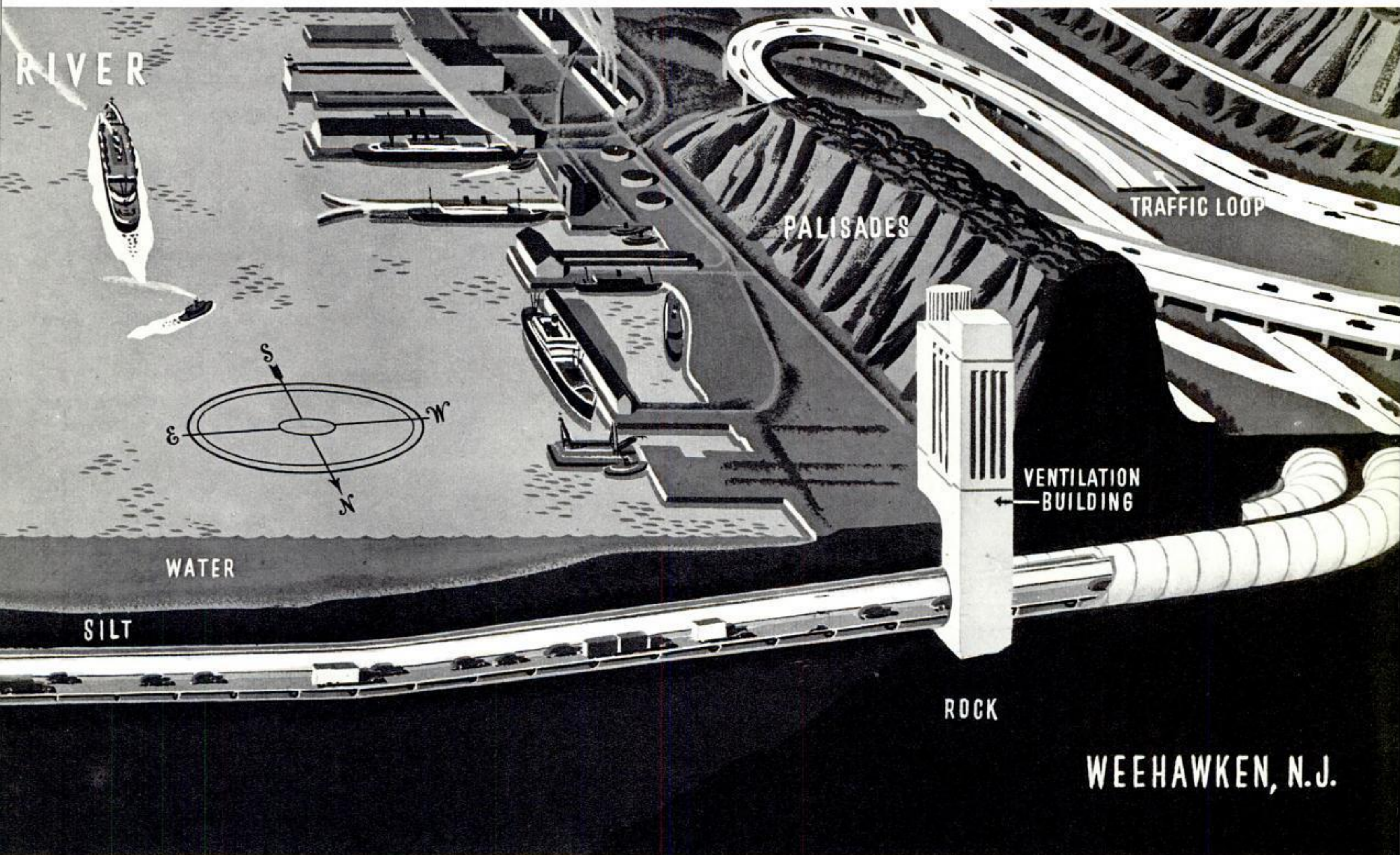
Above you see a profile drawing of the \$85,000,000 Lincoln Tunnel looking south down the Hudson as it will appear when both tubes are completed. At

present, with only one tube completed, cars going both ways will use it. When the project is completed each tube will carry one way traffic only.

The diagram below shows how a tunnel is bored through rock and silt. Because work is carried on 20 ft. under the river bed, the sandhogs wage a continual battle to keep water from pouring into the tunnel. Only practical way of keeping it out is to use compressed air. Hence a massive concrete bulkhead is built near each end of the tube. Men passing through the bulkhead enter air locks in which air pressure is gradually raised to that prevailing on other side. At left is the working end of the shaft composed of a big circular shield and a row of hydraulic jacks. As the shield is jacked forward, silt is displaced and some is forced through shield apertures. After each shove a cast-iron ring forming outer jacket of the tunnel is brought in in segments and placed in position. Bull's-eye of the two shields pushing from each end of the tube was a big steel caisson sunk in the New York edge of the Hudson River bed. When the shields reached this caisson they burned through its steel walls and the tunnel was holed through.

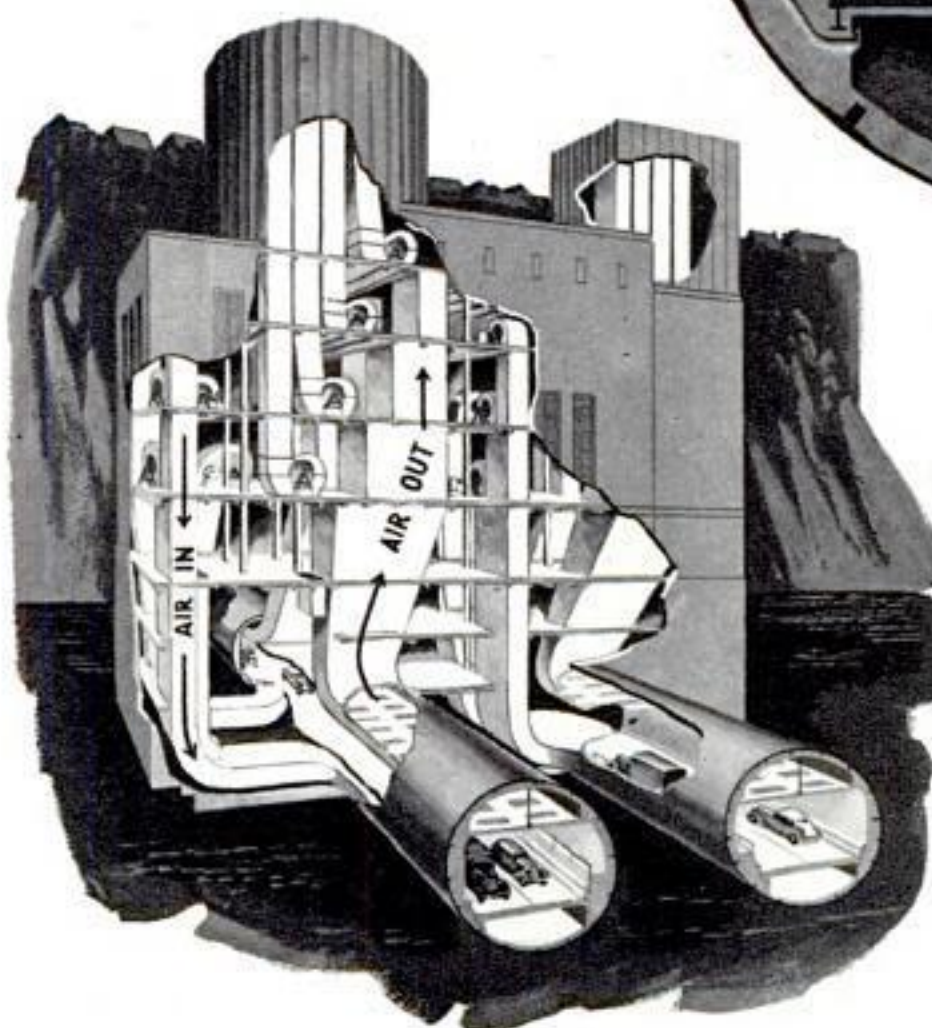
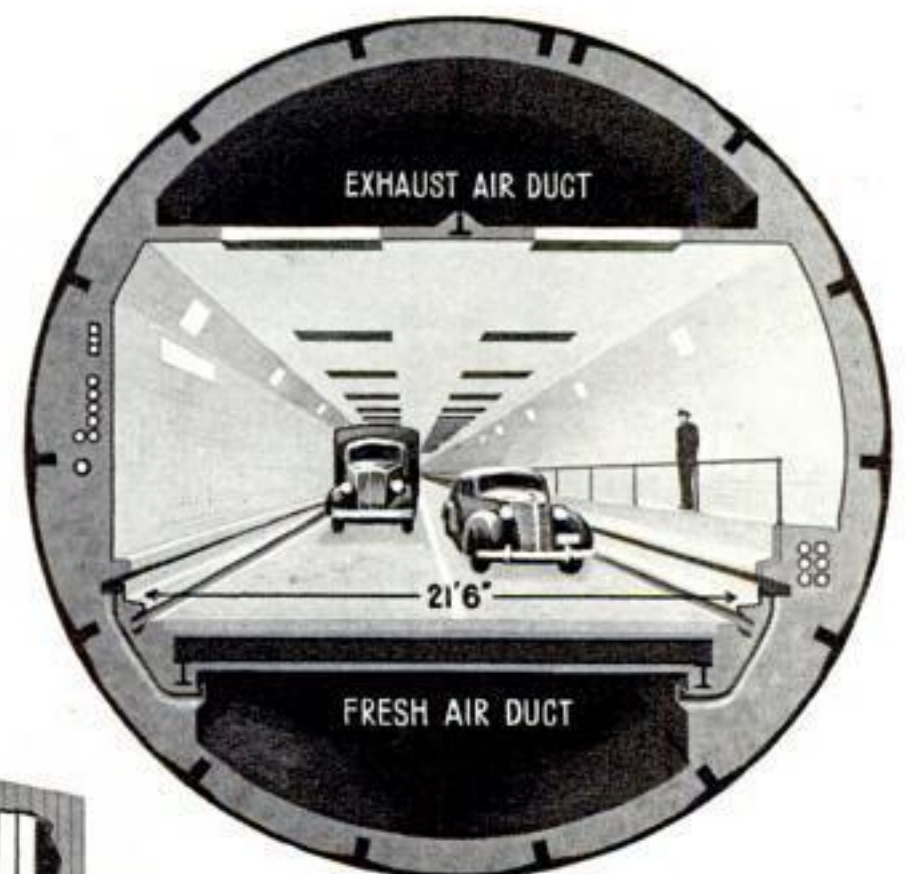


UNDER HUDSON RIVER NOW CONNECTS NEW YORK AND NEW JERSEY



Air locks through which men and materials pass to enter or leave the compressed-air section of tunnel are placed in position in concrete bulkhead at back of the picture.

Completed tube (right) looks like this in cross section. Fresh air is pumped into duct at bottom, passes into tunnel through slits in curb. Vitiated air is drawn through ceiling and sucked out by top duct. Conduits on either side are for water, telephone, electricity. Trucks of over five tons and other vehicles unable to maintain a 20 m.p.h. speed are barred from the tunnel.



Ventilation building (left) provides the tunnel with complete protection from poisonous fumes which are continuously emitted by automobiles. Giant fans located on different floors blow fresh air into the tube continuously. Exhaust fans create a semivacuum to draw out bad air. Since harmful gases are lighter than air, they naturally rise in the tunnel and in the vertical shafts where they are blown out at top of the building. Control room for power, lighting and traffic signals is on top floor.

MITZI GREEN AT 17: BIOGRAPHY OF CHILD STAR WHO GREW UP TO BE REAL ACTRESS



1 Her mother and father were Keno and Green, vaudeville headliners.



2 Their names were in electric lights on Keith theatres.



3 At four months, Mitzi is taken for a walk by her mother during a musical tryout in New Haven.

Mitzi Green is only 17, but she is already as versatile an actress as can be found on the U. S. stage. At 7 she was a vaudeville headliner. At 8 she was a movie star. At 12 she retired from pictures on account of old age. The show business thought that Mitzi Green, now too young for adult parts, too old for child parts, was through. But Mitzi did not think so. She made a comeback in vaudeville, was a success on the radio.

Last year, having passed the New York State age restrictions, she emerged as the lead in Rodgers & Hart's musical *Babes in Arms*, became a star all over again. Thus she confounded the theatrical adage that child stars never come back. With a run-of-the-play contract for *Babes* (now on tour) in one pocket and a movie contract in another, Mitzi will soon go back to Hollywood in search of new worlds to conquer.



4 At 3, touring with parents, she poses at Los Angeles Orpheum.



5 At 7, she does an act of imitations, gets own billing.



6 At 8, she is in Hollywood, is the first child actor to get a long-term Paramount movie contract.



7 At 10, she wears a blond wig as Becky Thatcher to Jackie Coogan's Tom Sawyer (left) in the talkie of Mark Twain's classic.



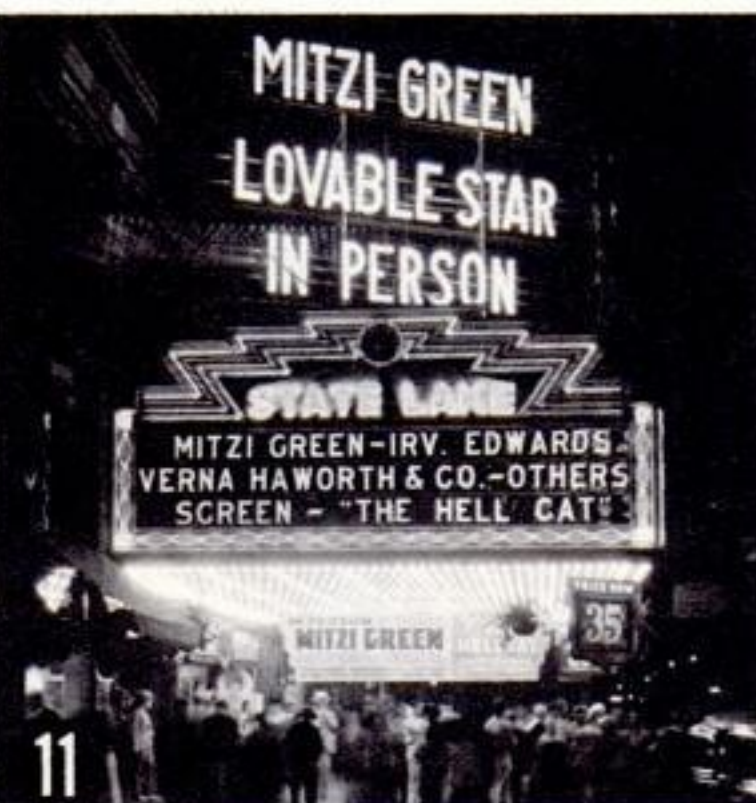
8 Movie publicity agents dress her up as a veiled bride for 1930 rotogravure sections.



9 Even before Sally Rand's famous fan dance, she poses for publicity pictures.



10 A good mimic, she does an imitation of Fannie Brice's spring dance from *Follies*.



11 At 12, her appearance at Chicago's State Lake theatre breaks all attendance records.



12 At 13, she returns to Hollywood, but fails to find a new place in it.



13 At 14, she (left) plays in *Oliver Oliver* in the summer theatre at Ogunquit, Me., where she learns serious acting from Florence Reed.



14 At 16, Broadway appearance in *Babes in Arms* makes her star.



15 At 17, she is a singing star at New York's smart Versailles night club.



A SONG HIT OF THE YEAR

Last April 14, young Mitzi Green began singing *The Lady Is a Tramp*. For half a year the song was only rarely sung outside its show, *Babes in Arms*. But little by little Rodgers & Hart's infectious song crept into popularity until

The Lady Is a Tramp became a notable hit of the year. Those who remember time by music will remember 1937 as the year when Mitzi Green sang: "Hate California, it's cold and it's damp—that's why the lady is a tramp."



DEBUTANTE OF THE SEASON

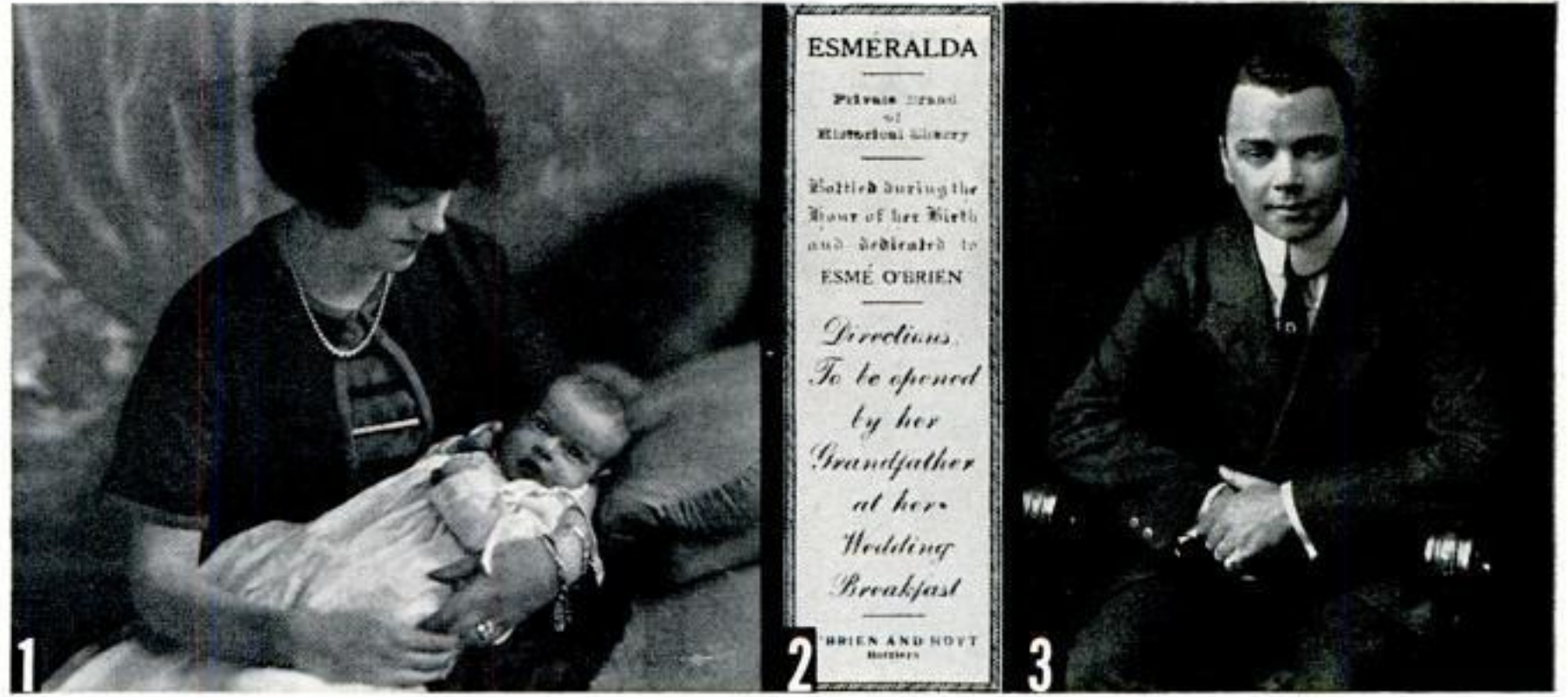
At 17, well-schooled, much-traveled Esmé O'Brien is a Manhattan debutante and a member of the Junior League. Because she likes to be "different," Catholic Miss O'Brien unconventionally chose a Sunday for her coming-out party.

Last winter she spent in Central Europe, leading an active sporting and social life. This winter this ambitious glamor girl of 1938 who is currently taking screen tests for Paramount hopes to graduate from Park Avenue to Hollywood.

ESMÉ O'BRIEN AT 17: BIOGRAPHY OF JUNIOR LEAGUER MAKING HER BOW TO SOCIETY

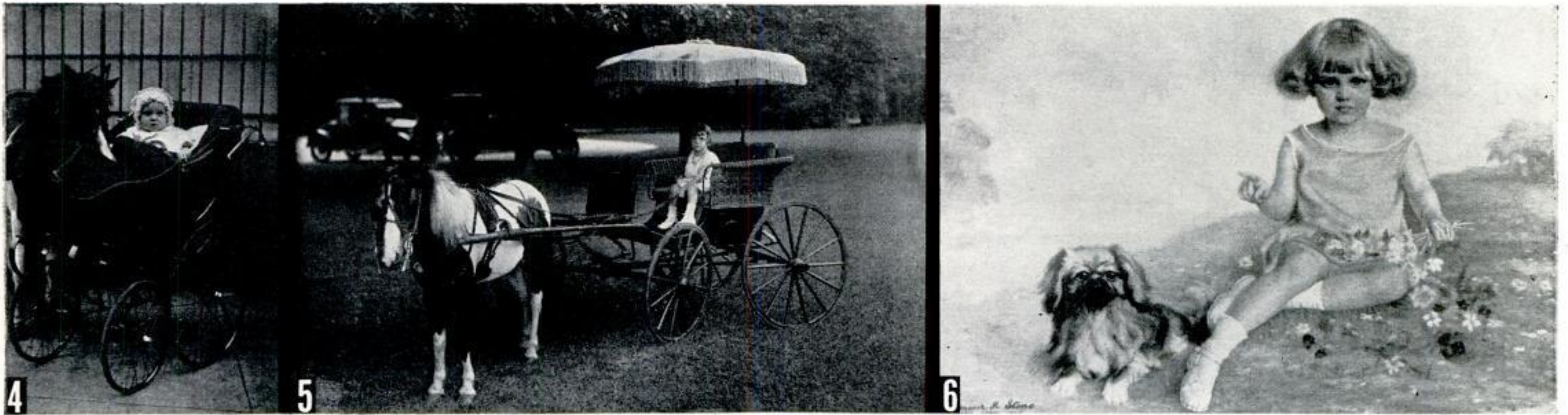
Like Mitzi Green, Esmé O'Brien is 17 and attractive. Unlike the star of *Babes in Arms*, Esmé O'Brien is being introduced to New York society at a fashionable coming-out party at the Junior League, Dec. 19. Though their lives up to now have been far apart, these two girls may yet meet in Hollywood since Debutante O'Brien is seriously movie-struck.

Esmé O'Brien was born on East 76th Street in New York. Her grandfather was the eminent Judge Morgan J. O'Brien who died last June. An only child, she has been educated spasmodically here and abroad. She went to the Brearley School until she was 11, then to the Cours Maintenon school at Cannes, then to the Convent of the Assumption, then to the Sorbonne, then to Miss Hewitt's in New York, then to Countess Montgelas' school in Munich. As a result she can speak French, German and Spanish; play the piano, the guitar, the accordion and ukelele; dance the tango, the rumba, the Big Apple, and Suzy-Q.



Esmé O'Brien was born in New York, Jan. 17, 1920. At two months, she poses with mother.

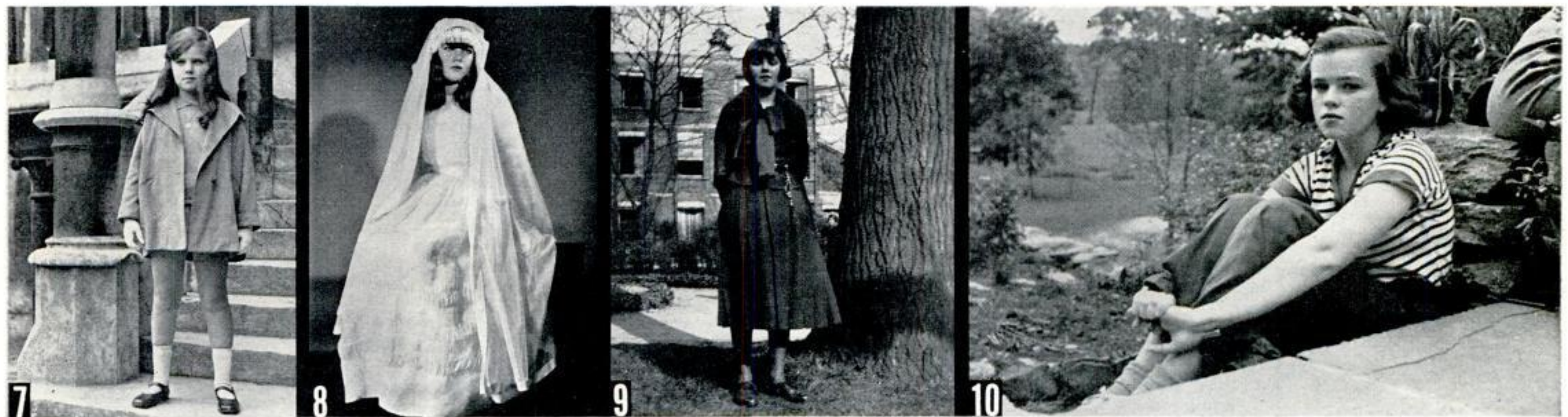
Esmé's father, Esmond O'Brien. Her grandfather died too soon to open Esmé's wedding sherry, bottled at her birth.



At 7 months, Esmé went places in this handsome perambulator.

At 4, she had graduated to a pony cart in which she drove around her family's summer place in Southampton, L. I. She doesn't like riding.

Little Esmé posing with her Pekingese, has her portrait painted by a fashionable artist, in this case a Russian named Seymour M. Stone.



At 6, she poses on the steps of Notre Dame Cathedral in Paris.

At 11, she was dressed like this for her Catholic confirmation.

Her studies were continued in a Paris convent where she dressed like this.

At 15, Esmé spent the summer with her mother in Fairfield, Conn. Here she is in sober thought in the rock garden adjoining the house.



This passport photo was taken in 1936 when Esmé went abroad.

Winter sports with friends in Austria kept Esmé busy last winter.

In summer she got an Atlantic Beach Club sunburn with Julian Gerard Jr., nephew of ex-Ambassador to Germany.

An obliging "debbie," she posed thus at Manhattan's Miniature Auto Show in October.

CONTINUED ON NEXT PAGE

FROM MORNING MELON TO EVENING BEAU: A DAY IN THE LIFE OF A DEBUTANTE



ESMÉ O'BRIEN BREAKFASTS IN BED WITH HER FRENCH POODLE FIFI AND READS INVITATIONS ON THE SECOND FLOOR OF HER FAMILY'S PARK AVENUE DUPLEX

Essential to a debutante's career are photographs by Socialite Photographer Ira L. Hill who is getting Esmé to pose. Hill photographs embellish the newspaper society pages.

Her coming-out dress which Esmé later wore at her Dec. 19 debut is here being shown her on a Hattie Carnegie model. This spangled green tulle creation generally sells for \$300.



Esmé O'Brien who is shown going through her debutante paces on these pages is one of 350 17 and 18-year-old girls being introduced to New York society this season. Although Manhattan is, socially, a more wide-open town than Boston or Philadelphia, main facts of 1937-38 debutante life are much the same in socially-minded cities from coast to coast.

As little girls of 11 and 12, New York's current crop of debts attended a swank dancing school like Miss Benjamin's and Miss Robinson's where they cavorted about with little boys from equally acceptable or ambitious families. Last year as subdebs they sipped nonalcoholic punch at heavily-chaperoned subscription dances like the Metropolitan and the Cosmopolitan and the Colony. For the mechanics of their debuts this season their parents consulted one of several social secretaries of whom the best known is Miss Juliana Cutting. For a sizable consideration, these shrewd and wellborn ladies arrange every detail of coming-out parties from inviting the right people to arranging the catering. In the case of the O'Brien party, Miss Cutting got \$200 for attending to invitations.

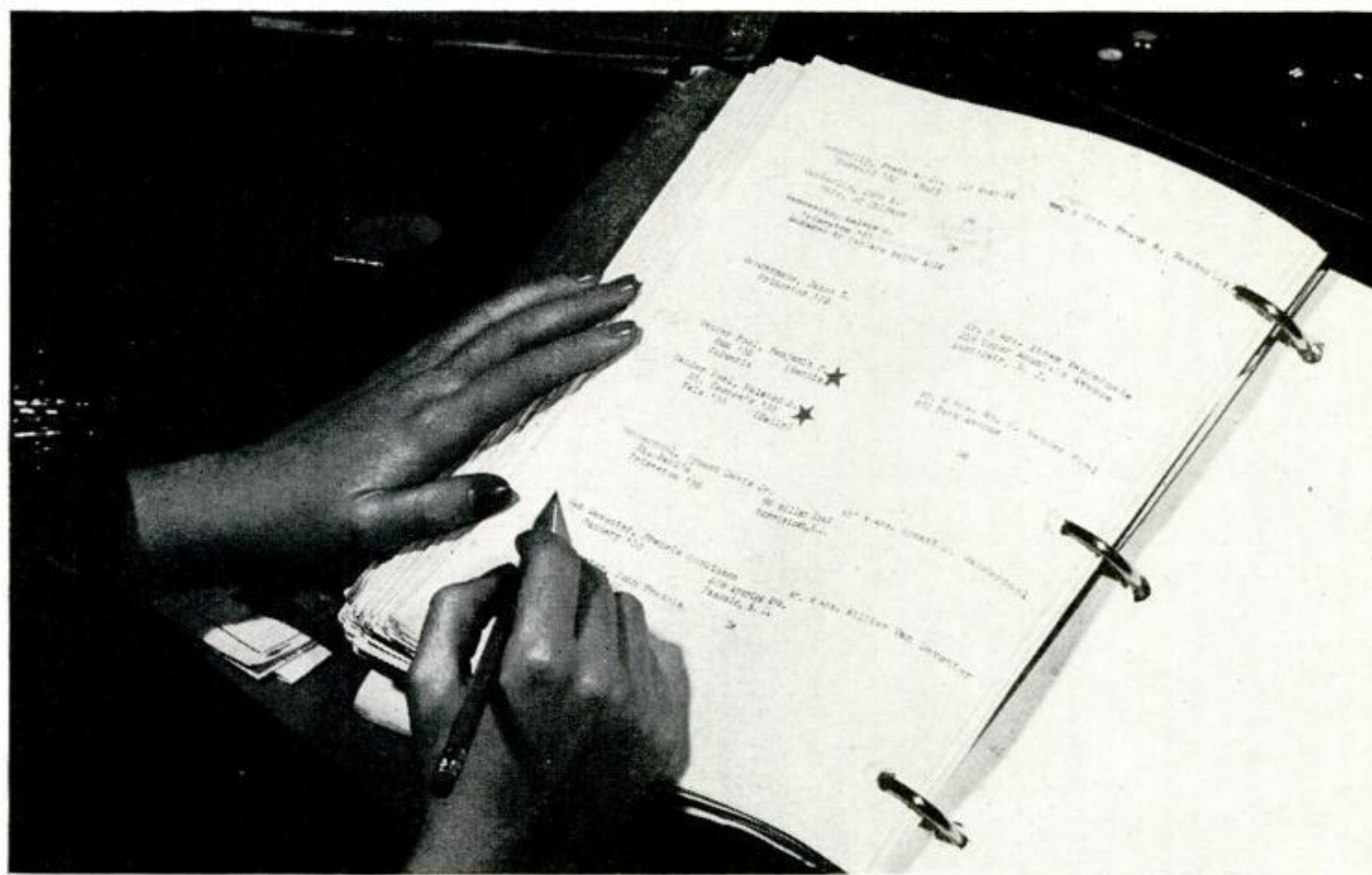
The right people, for a large party, are not just friends of the family but other girls coming out that season plus an avalanche of white-tied young men between 17 and 30, many of whom are attending Yale, Harvard or Princeton. The family giving the party, which costs from \$1,500 up, has little choice in the procedure. J. P. Morgan gave a dance for two granddaughters at his town house last year without the usual fanfare and detailed publicity. But the average host who is in business bears a name less familiar than Morgan and in many cases he is glad to see it advertised obliquely in the social news through his daughter's debut.

The debutante herself, to keep in the swim, must sometimes attend three or four parties in one evening. During the daytime she goes to debutante lunches, models for smart fashion shows, and makes curious Junior League sallies to hospitals and slums to see how the other half lives. At the end of the season, around February, she is worn to a frazzle, is on the verge of flu, and is ready, if family finances permit, for a few weeks recuperation at Palm Beach.



Checking off names on Social Secretary Juliana Cutting's book of eligible males is how Esmé picks her stag line.

Because her party was small, with only 300 guests and costing \$5,000, only a fraction of the Cutting list was used.



Juliana Cutting's famous book contains names and some nicknames of 2,000 eligible young men, is used by clients

who rarely know all their guests by name, not to mention nickname. Blue star means the boy has a debutante sister.



Esmé poses for advance publicity for a "Bicycle Breakfast" for charity which took place on the day of her coming-out party. She was chairman of the breakfast committee.



She is helped on with her evening wrap by James Cameron Clark Jr., Harvard sophomore who is taking her to dinner and then to see Ina Claire perform in *Barchester Towers*.



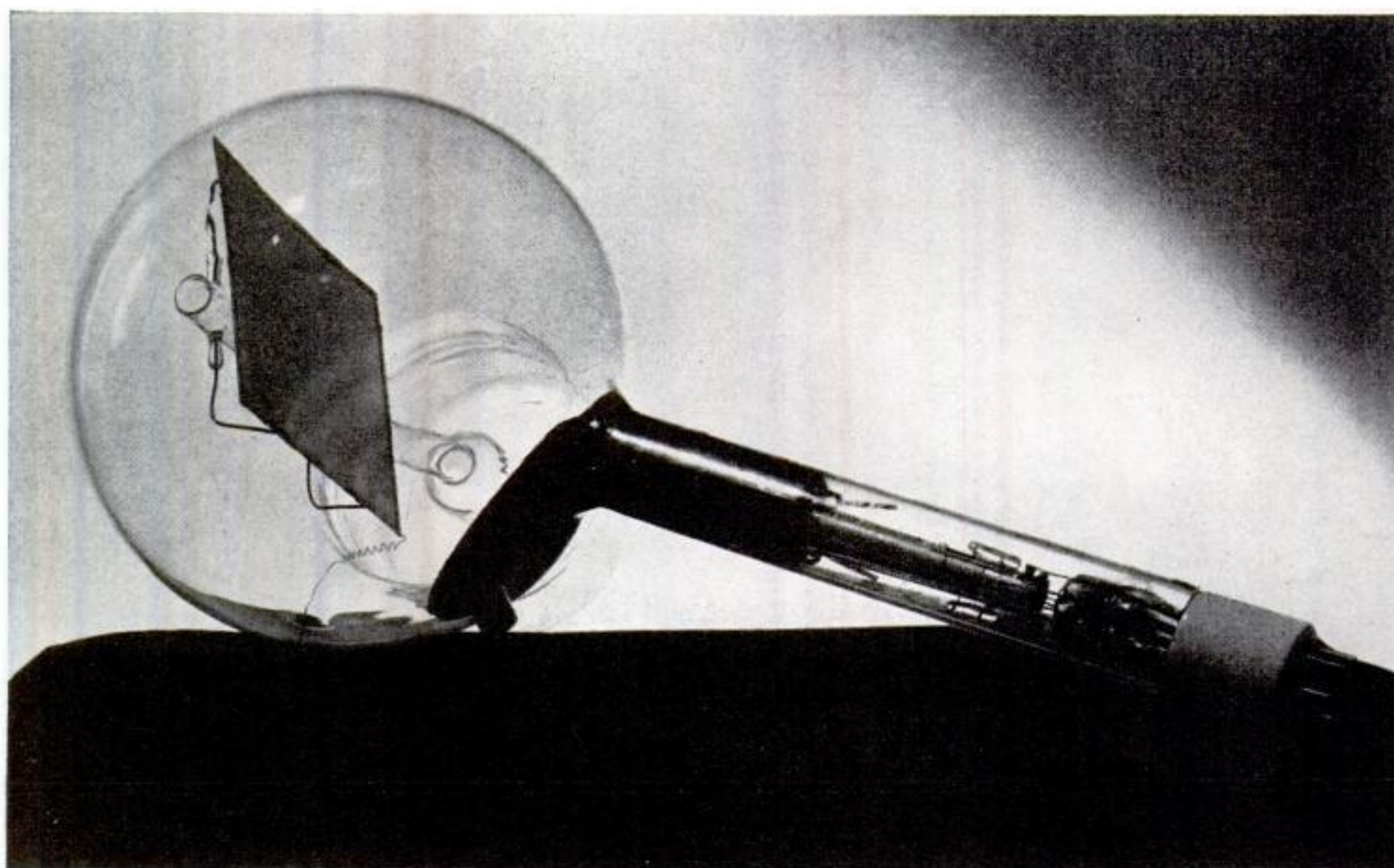
Esmé is escorted from her family's Park Avenue apartment by Mr. Clark, who is connected with the Vanderbilts. Later in the season she goes to dances more than to theatres.



TELEVISION: A SCIENTIFIC SUCCESS BUT A COMMERCIAL HEADACHE

More than \$10,000,000 has been spent on promoting television. Yet today no person in the U. S. can buy a receiving set. Main obstacle is that prospective buyers expect good reception of good programs from the very start. This the industry cannot yet deliver, hence it delivers nothing to the general public. If any company tried to sell sets which, because of transmission difficulties or amateurish programs, did not provide the expected entertainment, that company would be doomed to a financial failure. The Radio Corporation of America, the Philco Radio & Television Corp., and Farnsworth Television, Inc., leaders in the U. S. television field, state they don't know when television will be commercially feasible, hope to start it off as a flawless major industry.

The four faces above show the rapid technical progress of television transmission from 1929 to 1937. This progress is due to increased number of lines in the image. On these pages you see the status of television today. The pictures taken in the studios of the National Broadcasting Co., Radio Corporation of America subsidiary at Radio City, New York City, show the high standard of technical achievement and groping efforts of those staging television shows. The latter are bothered by lighting problems and by space restrictions because cameras cannot take wide-angle shots. Their hope is to mold stage, motion picture and broadcasting technique into a new art.

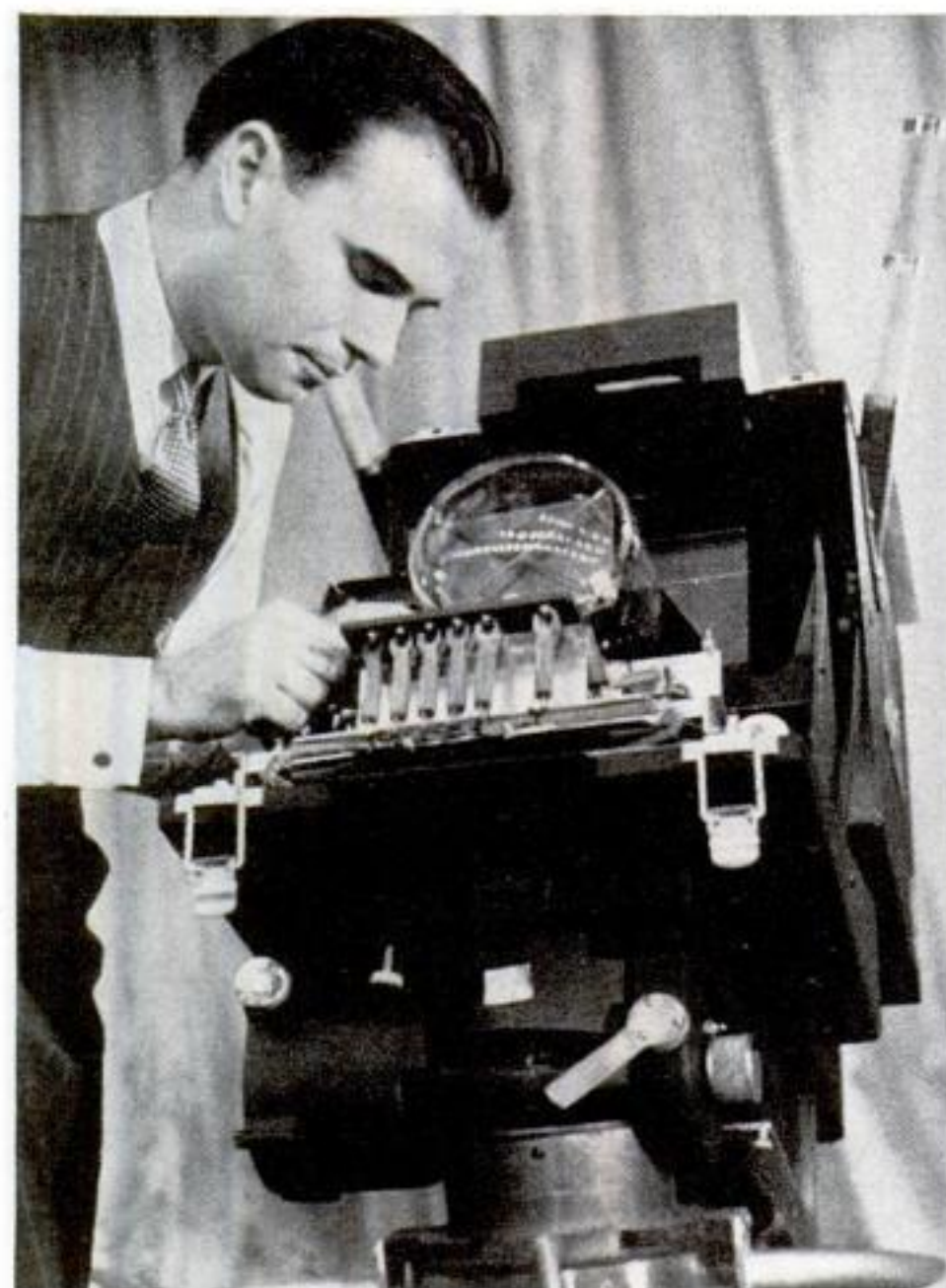


The iconoscope is the heart of the television camera. The image of the scene being photographed is focused on the photoelectric plate in the bulb of the iconoscope. The neck

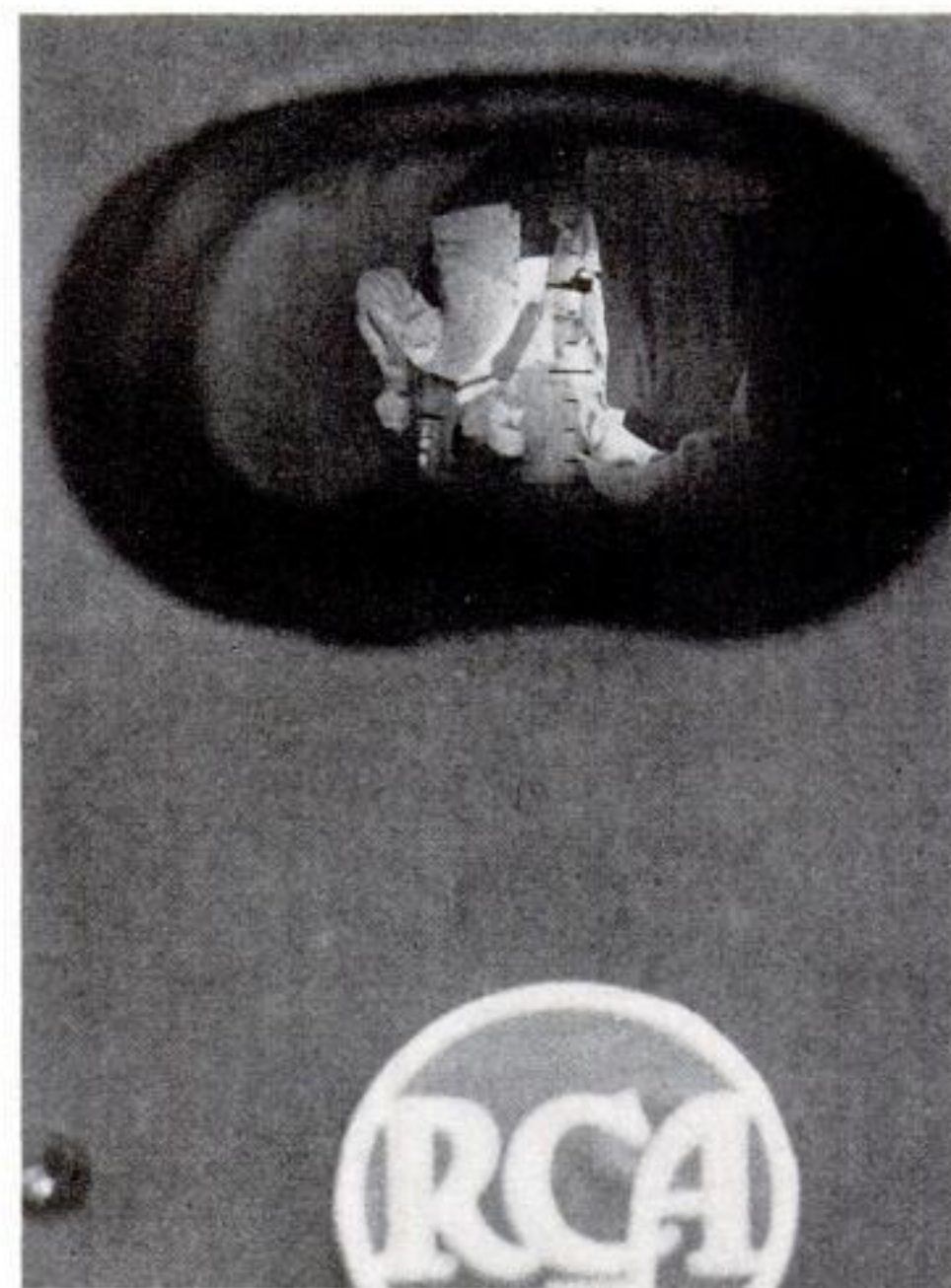
of the tube produces a beam of electrons which scans the whole plate 30 times a second, transforms the moving image into an electric current which is amplified and broadcast.



1 Elaborate presentation was *The Adventure of the Three Garridebs* in which five studio sets, alternated with a sequence of film taken out of doors, were televised.



2 The camera with hood upraised shows the iconoscope. Just below the tube is the pre-amplifier, the first of many stages in stepping up weak iconoscope current.



3 The camera television engineer, looking at the ground glass used in focusing the iconoscope camera, sees the inverted image of the scene shown in picture No. 1.

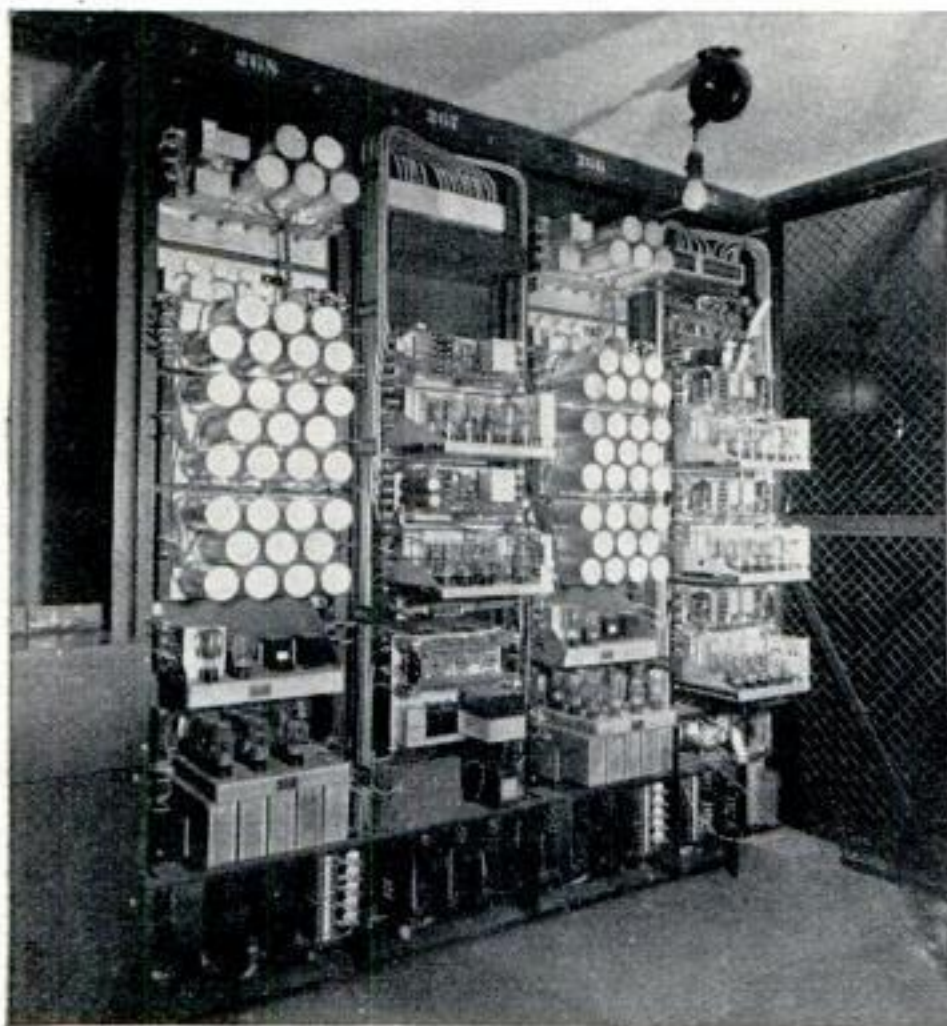
Biggest enigma of television is whether reception of television signals is limited to the visual horizon (maximum: 50 miles). General belief is that these waves travel in straight lines, are lost beyond the horizon even though there have been exceptions to this idea. If the signal range is limited, then the U. S. will have to be covered with networks of transmitters acting as relays in bringing the image to receiving sets. Other solution to making a country-wide television system is the coaxial cable which transmits motion pictures as the telephone wire transmits sound. The cost of either project would be enormous. As a result television will probably for many years be limited to metropolitan areas.

The pictures numbered 1-9 show step by step the process which instantaneously changes an image into millions of consecutive electrical impulses, then converts them once again into a picture on the receiving screen. The procedure is similar to taking the paint of a canvas grain by grain, sending the grains one by one to a distant point and placing them on another canvas as they arrive. The entire operation is invisible because of the speed at which it is accomplished.

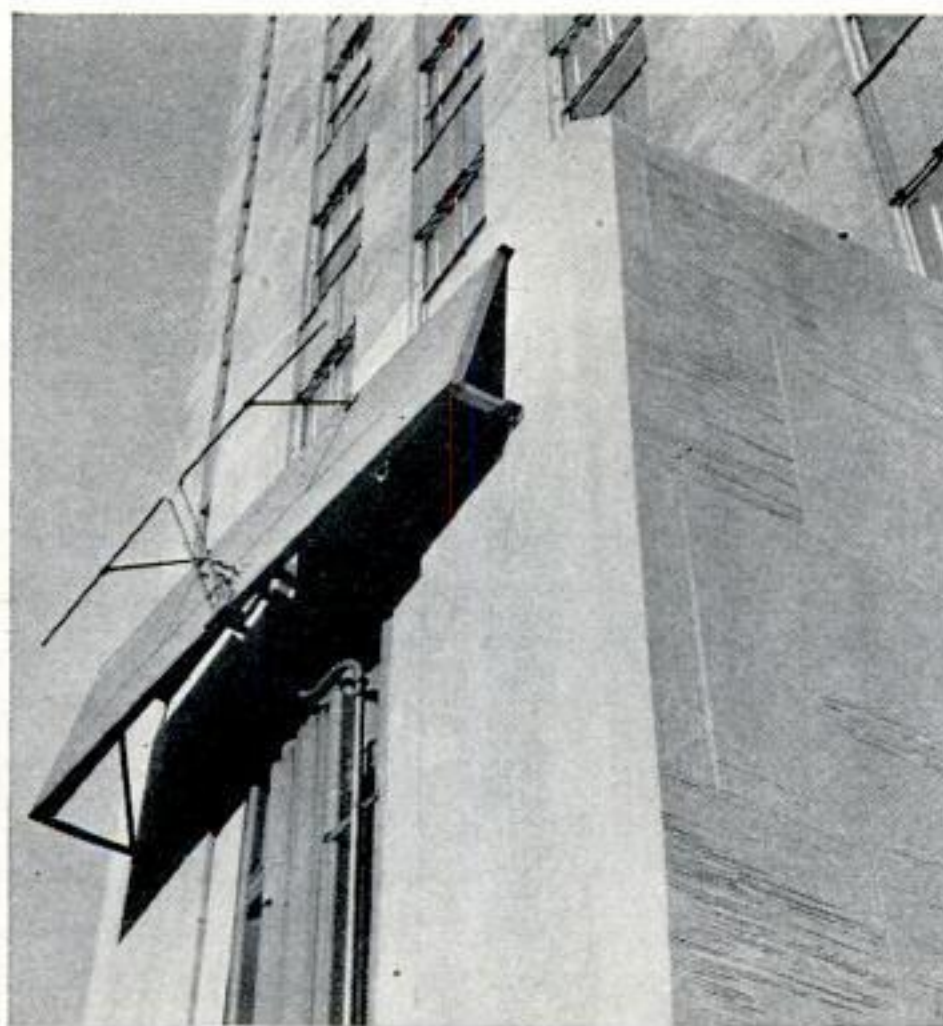


4 Engineers in the Radio City studio control room determine the final quality of the televised pictures. The image of the show going on in the studio is televised

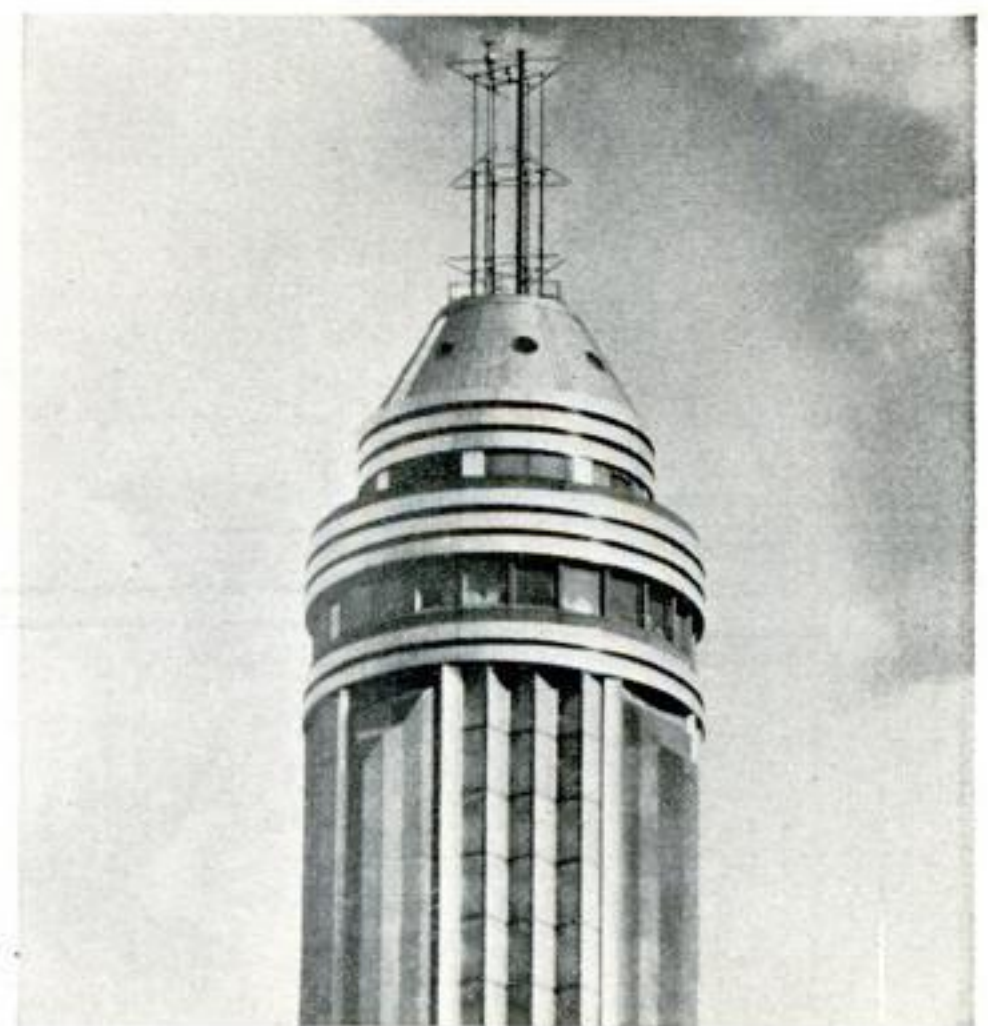
to them, appears on the white discs on the control panel. They can also see into the studio through a soundproof glass and communicate with their associates by telephone.



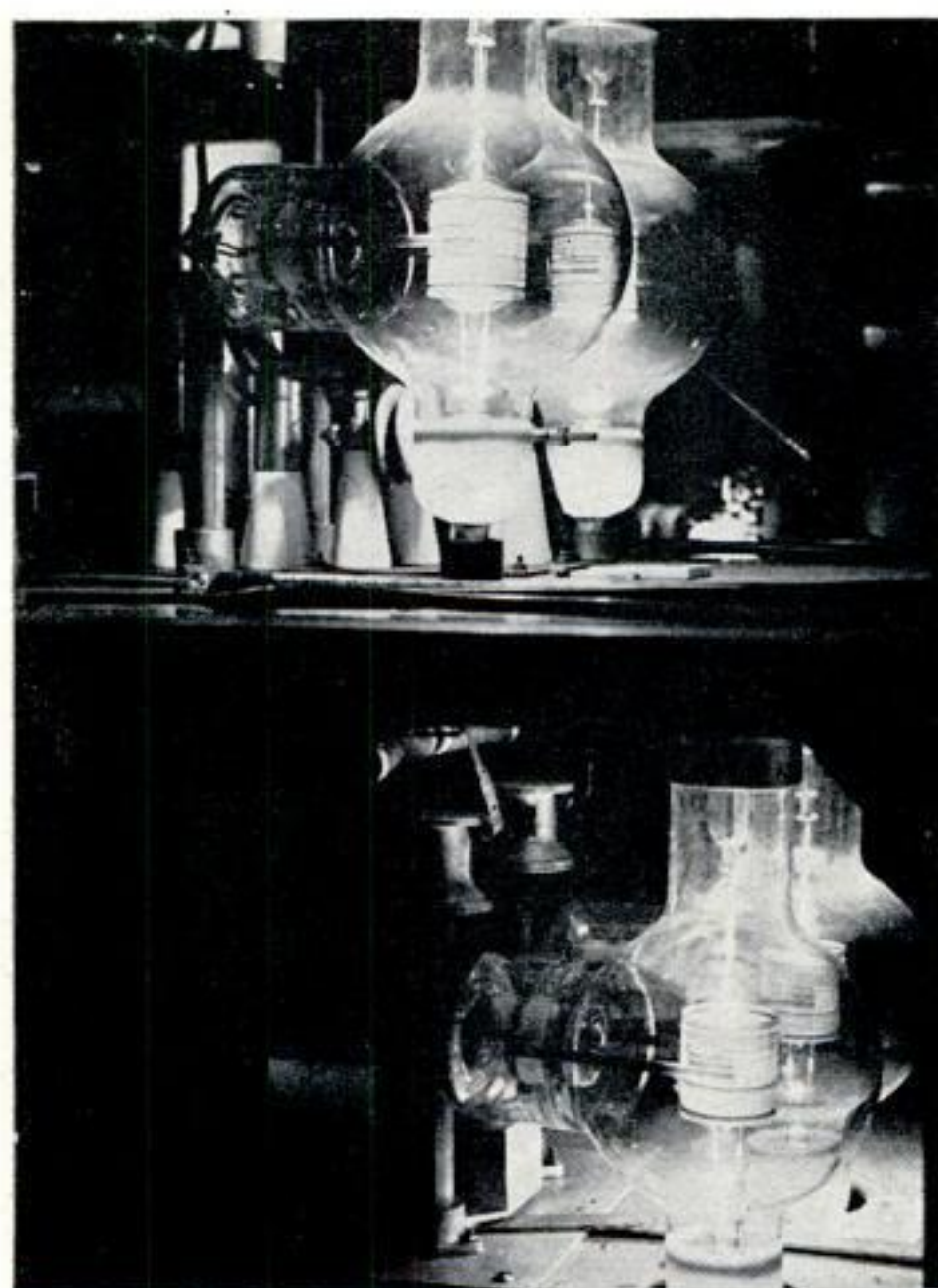
5 Synchronizing generators and amplifiers intensify the signals before transmission, provide the electrical impulses that control the receiver in reassembling images.



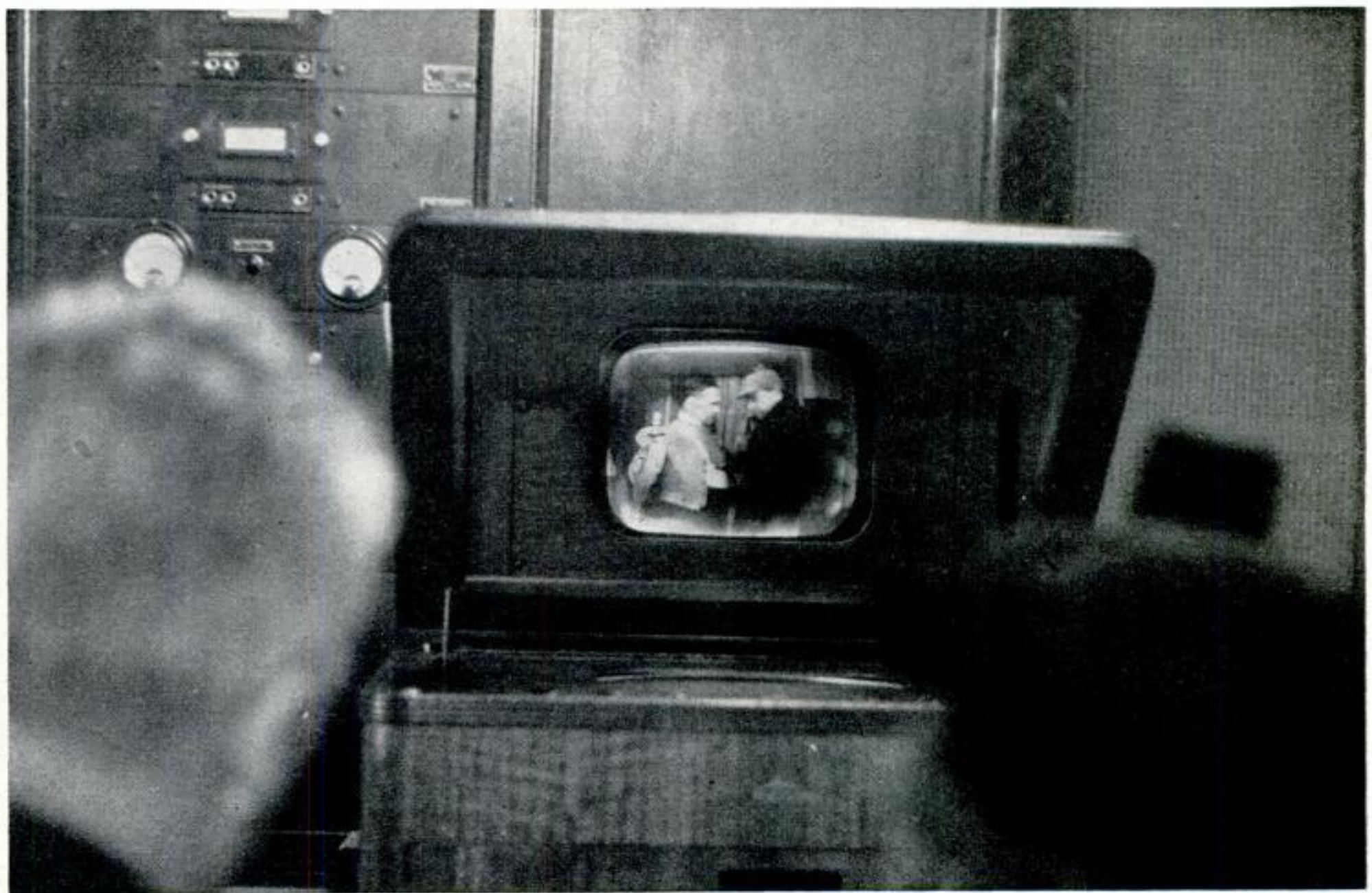
6 This directional antenna on Radio City aims the ultra-short waves, which carry the television signals, at the antenna on top of the Empire State Building (right).



7 Sound & picture antenna on Empire State tower, 1,300 ft. above Manhattan, broadcasts amplified signals to experimental television sets as far as 50 miles away.



8 Air-cooled tubes in the Empire State Building are one link in a chain of tubes which amplify the tiny electric impulse created in the iconoscope and put it on the air.



9 The scene shown in picture No. 1 is here re-created by the receiver. The kinescope, core of the receiver, picks up the electric impulses, converts them into light on a

photoelectric screen, projects the 7 by 10-inch image onto a mirror in the lid of receiver. Latest development is an apparatus which projects images on regular movie screen.

CONTINUED ON NEXT PAGE



Continuity in a television show is assured by placing the five sets of the performance in one studio, thus enabling the cameraman to switch instantly from one scene to another.

At left, Sherlock Holmes in *The Adventure of the Three Garridebs* reads in set 1. Area at back of studio and the doorway and desk at right make up three other sets. The

microphone boom, lights and camera are aimed at set 1. To complete the performance, outdoor action previously photographed by movie camera was televised between scenes.



Miss Patience, television mannequin, serves for television tests during long hours of studio experimentation under a battery of hot lights, saves stage directors much trouble.



Titles to performances are inscribed in "title book" and televised by the iconoscope camera in the foreground. The crouching technician turns the pages by means of wires.



Make-up room is brilliantly lighted to simulate glare of studio. Every time experimental lighting arrangements or color of background are changed make-up has to be altered.



Television Make-up

The face above is that of Helen Stedman, fashion model used in television shows. Her face is half made up for the camera. A grease-paint foundation of suntan-apricot shade has been applied and powder to match covers the lower part of her face. Later the powder will be brushed

off, leaving a dark velvety texture to her face. Despite sensational publicity to the contrary, no grotesque colors or fantastic creams are used. Because mobile outdoor television units are now being put into operation, the aim of experts is to attain the natural effect of street make-up.

THE FRICK HOME BECOMES \$40,000,000 ART MUSEUM

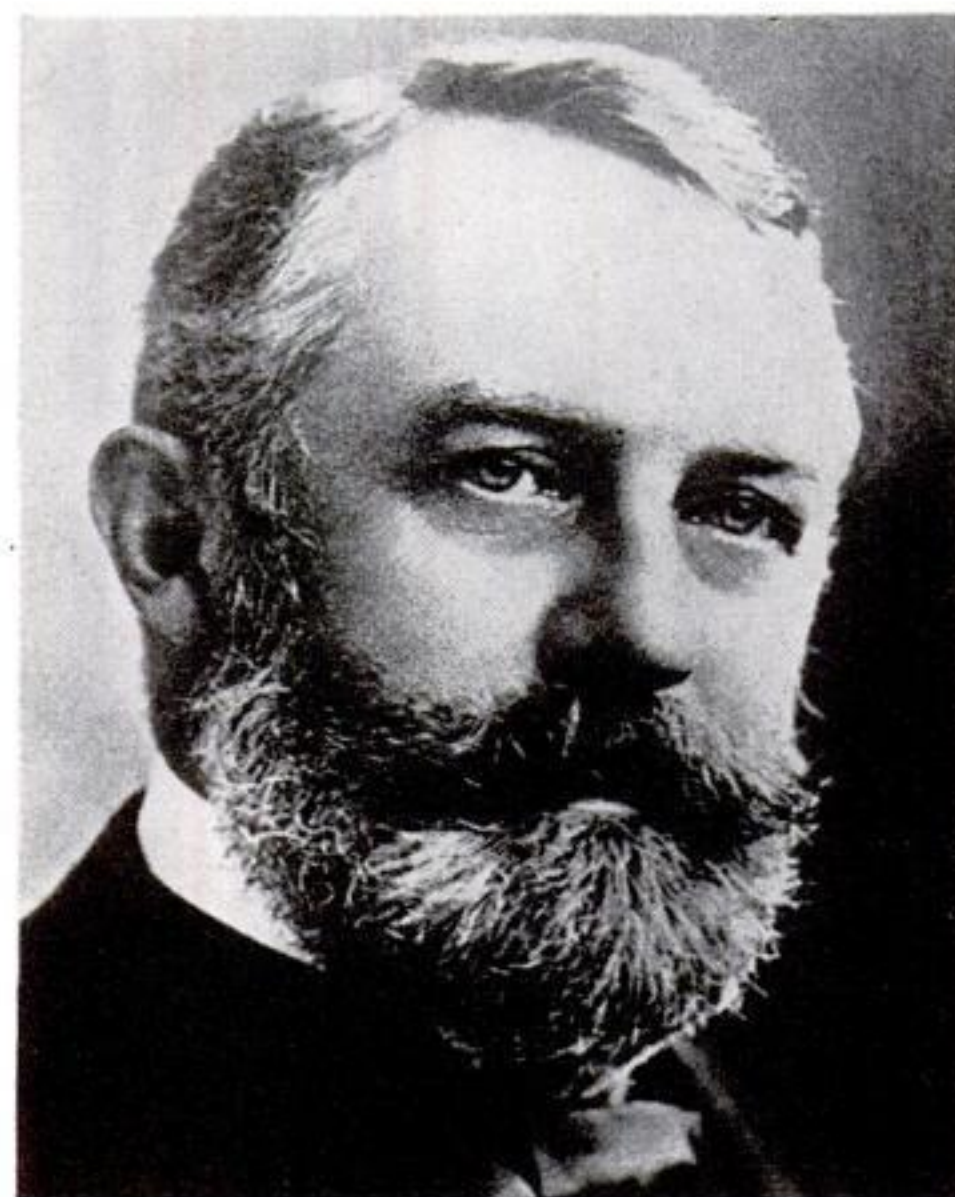
First reproductions in color

"The American people," said Henry Clay Frick, the American steelmaster, after seeing the Wallace Collection in London, "are fond—and properly so—of going to Europe, chiefly to see the famous paintings and other works of art there. I am going to try to bring some of them here where all Americans may have the opportunity of seeing them without crossing the ocean." By the time of his death in 1919, this one-time partner of Andrew Carnegie had hung over 125 paintings from Bellini to Whistler in his \$5,000,000 mansion on New York's Fifth Avenue.

Setting an example which rich men have increasingly followed, his will gave his great collection to the public and set up a board of trustees to administer it with a \$15,000,000 fund for maintenance and new acquisitions. After Mrs. Frick's death in 1931, additions and alterations were made to the light stone mansion, and in 1935 the collection was opened to the public. In its scope and quality it transcends many an older European collection, enables plain citizens to enjoy \$40,000,000 worth of art in the quiet atmosphere of a rich man's home.

The Frick trustees have graciously permitted LIFE to take the first color photographs of some of the notable canvases in this collection of notable canvases. These are presented as a portfolio on the following pages.

During the last quarter-century wealthy Americans like Mr. Frick have imported countless millions of dollars worth of the world's finest art, with the result that these masterpieces are among the greatest culture assets of America. These canvases are so liberally scattered in public museums and private galleries from coast to coast that an art lover would have to travel ceaselessly to see them all. During the year to come LIFE, together with other art reporting, proposes to explore these great American collections for its readers, sampling their best and presenting, in a series of color articles, the different schools and periods of art entirely from material which, as Mr. Frick said, Americans may see without crossing the ocean.



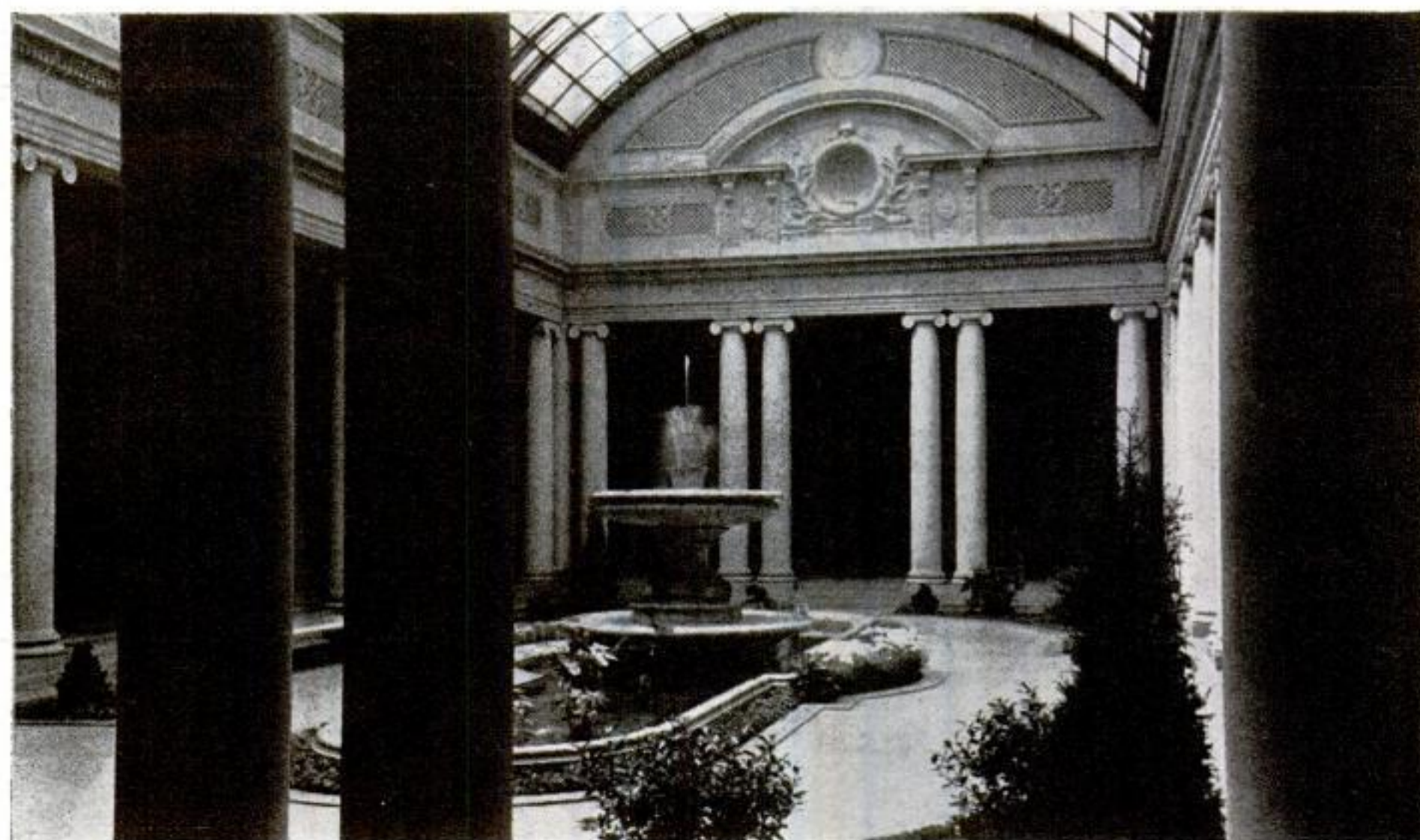
By the time he was 30, Henry Clay Frick had made his first million dollars. At 46, in 1895, he began buying the paintings which are the nucleus of the great Frick Collection.



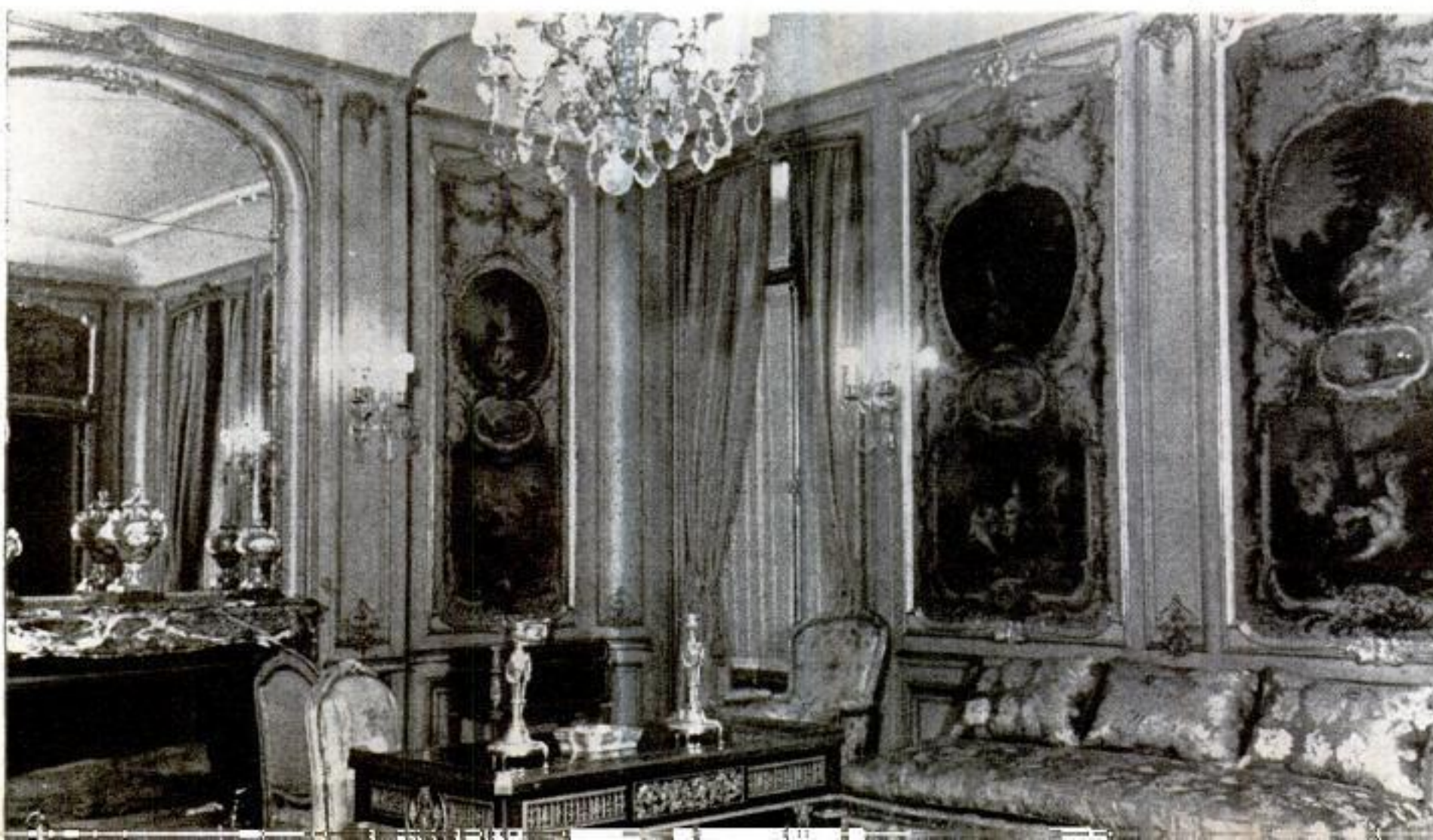
FRICK ALSO DONATED THIS FIFTH AVENUE MANSION TO HOUSE HIS ART GIFT



THIS LIBRARY IS PRESERVED ABOUT AS IT WAS DURING MR. FRICK'S LIFETIME



INDOOR COURT (ABOVE). POMPADOUR ROOM WITH BOUCHER PANELS (BELOW)





I

El Greco's *St. Jerome* as Cardinal is the only signed version of several in European museums and in Philip Lehman's U. S. collection. Painted about 1590, this picture of a gaunt friar long hung in the Spanish Cathedral of Valladolid.

LIFE'S PORTFOLIO OF THE FRICK COLLECTION

I ST. JEROME AS CARDINAL: EL GRECO (1541-1614)

II THE HON. FRANCES DUNCOMBE: GAINSBOROUGH: (1727-1788)

III ST. THOMAS MORE: HOLBEIN (1497-1543)

IV MISTRESS AND MAID: VERMEER (1632-1675)

V LADY HAMILTON AS "NATURE": ROMNEY (1734-1802)

VI PAOLA ADORNO: VAN DYCK (1599-1641)

VII A SAINT: PIERO DELLA FRANCESCA (1416?-1492)

VIII ST. FRANCIS IN ECSTASY: BELLINI: (1430?-1516)

IX COLOGNE: THE ARRIVAL OF A PACKET BOAT: EVENING: TURNER (1775-1851)

X THE POLISH RIDER: REMBRANDT (1606-1669)

XI THE FORGE: GOYA (1746-1828)

XII THE CHOICE OF HERCULES: VERONESE (1528-1588)



X

II

Gainsborough's *The Honorable Frances Duncombe* combines an extraordinary sense of texture with the subtle blue and silver coloration for which the artist is admired. This portrait of an 18th Century lady is considered by some to outrank this English painter's celebrated *Blue Boy*.



III

Holbein's *St. Thomas More* (above) is an authentic portrait of the author of *Utopia*. Beheaded by Henry VIII in 1535, More was beatified in 1886, canonized in 1935.

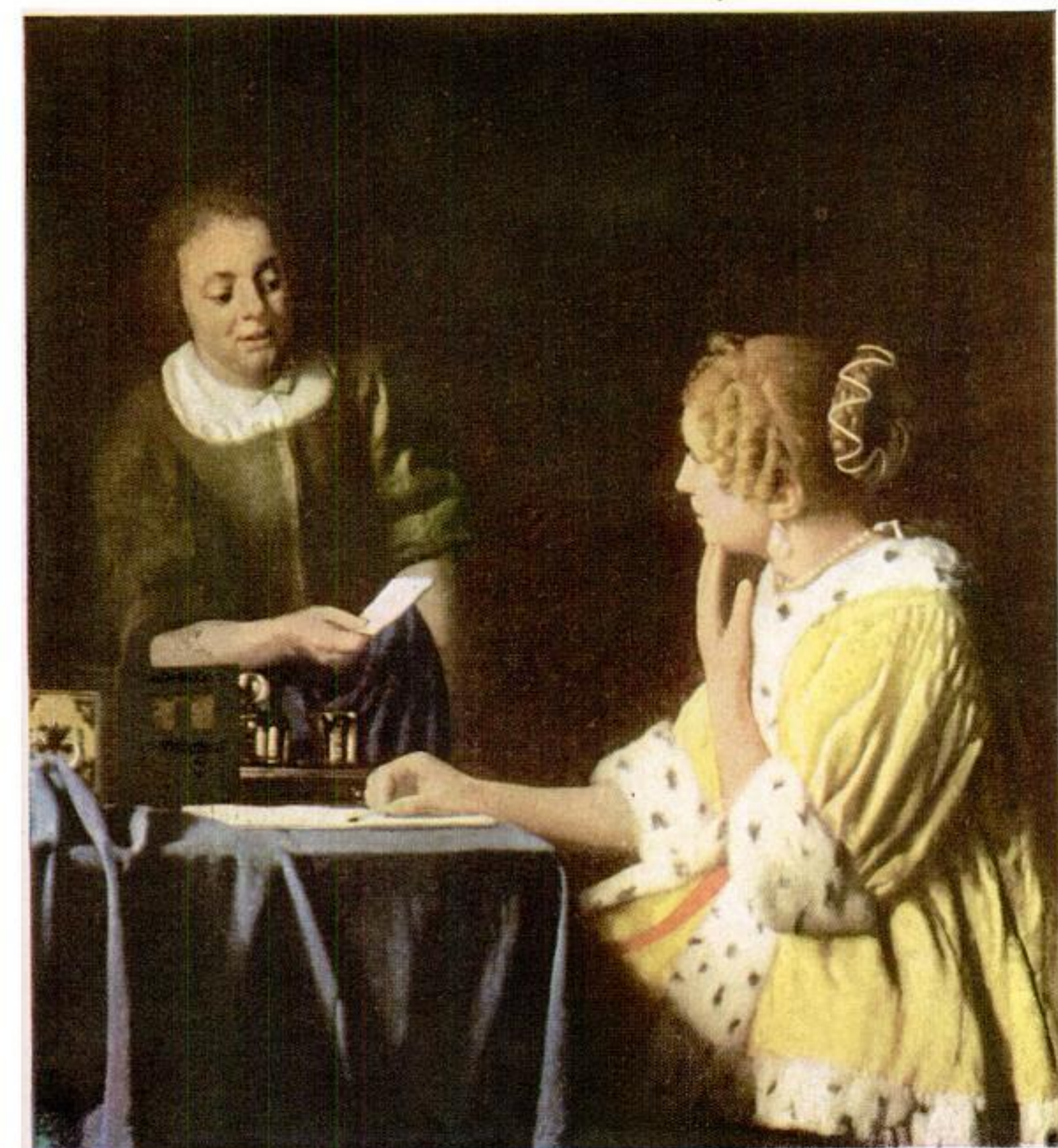


V

Reynolds's *Lady Hamilton as "Nature"* is the earliest of a long series he painted of Emma Hart, the London flower girl who became Admiral Nelson's mistress. Reynolds himself was in love with Lady Hamilton and here shows her in the first flush of her beautiful youth.

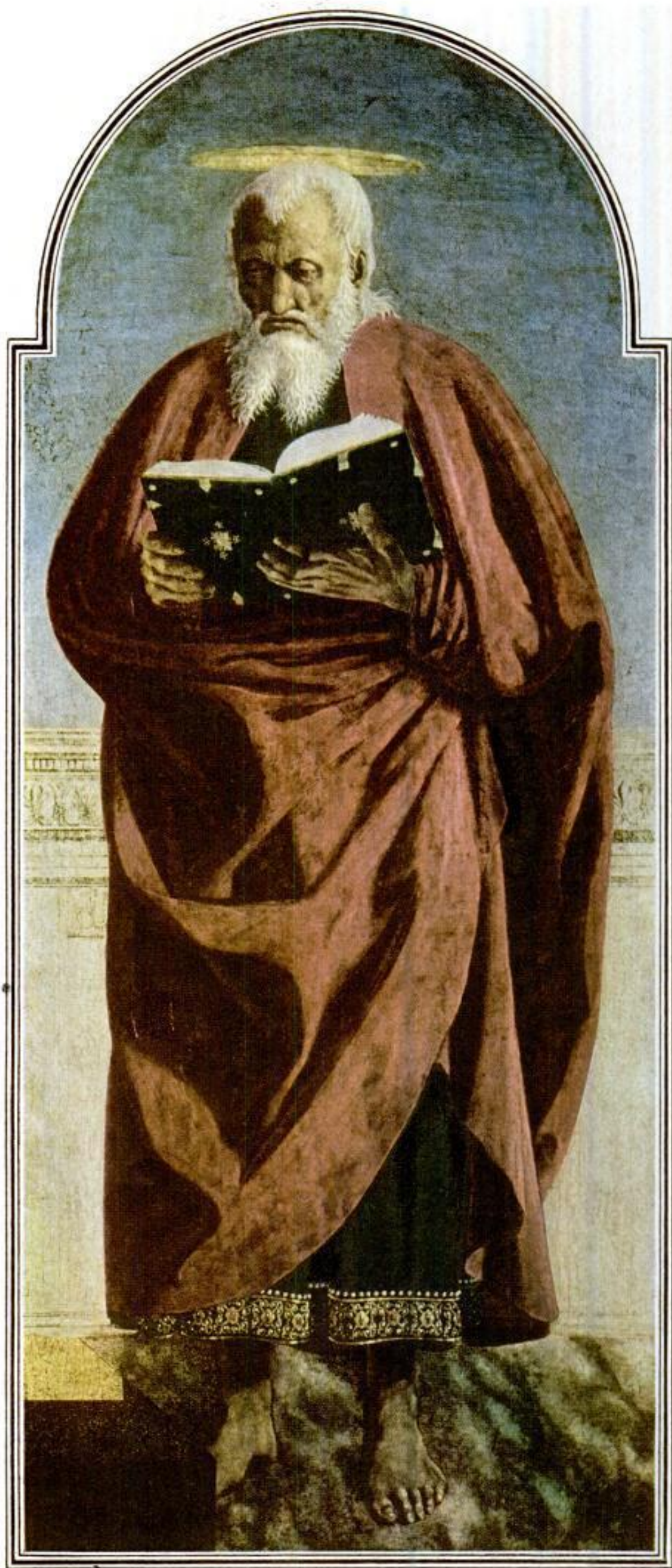
IV

Vermeer's *Mistress and Maid* (below) is one of 37 authentic paintings by this Dutch artist who died insolvent, leaving a widow, eight children, 26 unsold canvases.



VI

Van Dyck's *Paola Adorno* is an early portrait of a Genoese marchioness. An able assistant to Rubens before he was 21, Van Dyck went to Italy at 22, settled in England at 30, was knighted by Charles I at 33.

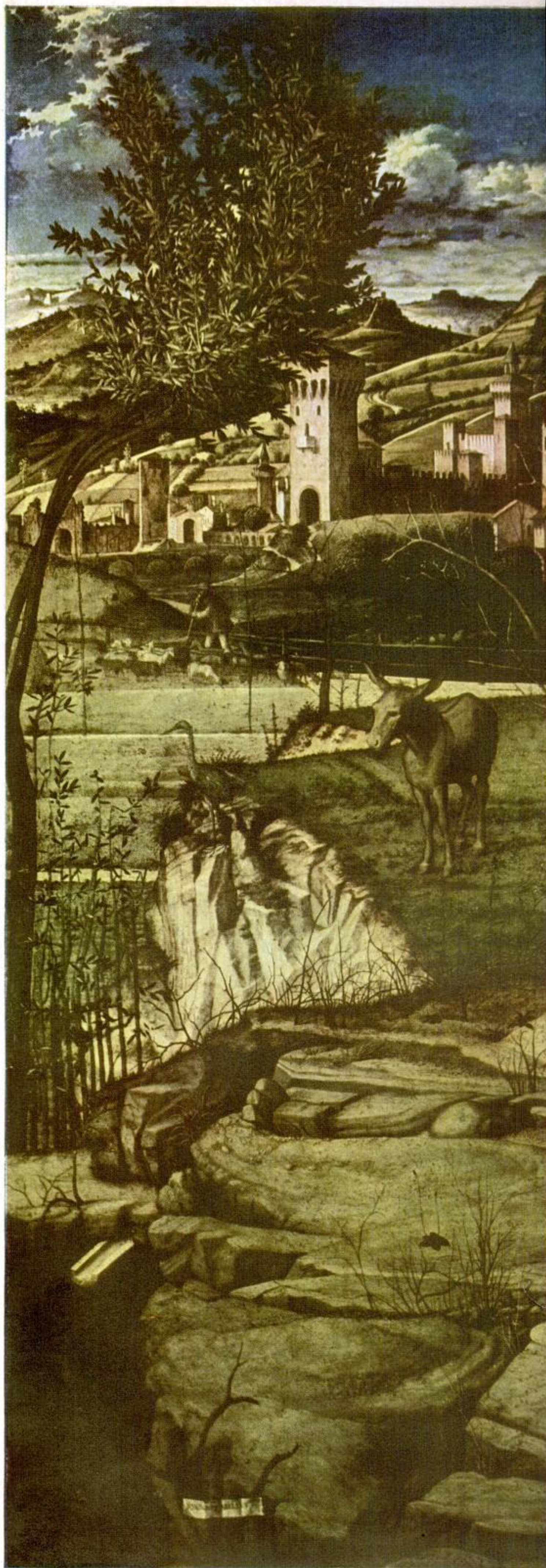


VII

Piero della Francesca's forceful *Saint*. Only three other paintings by this Umbrian artist are known in U. S. collections—namely, those of Philip Lehman, John D. Rockefeller Jr., and the Gardner Museum in Boston.

VIII

Giovanni Bellini's *St. Francis in Ecstasy* (right) is a masterpiece by the great 15th Century Venetian whose pupils included Giorgione. It illustrates the emergence of landscapes from the corners of backgrounds.





IX

Turner's *Cologne: The Arrival of a Packet Boat: Evening* is photographically accurate. This famous English painter whose father was a barber discovered a distilled gold light that never was on land or sea. Unlike most artists, he left a fortune of \$700,000.



X

Rembrandt's *The Polish Rider* is one of two equestrian portraits by this Dutch artist. Son of a prosperous Leyden miller, he was famous and well-to-do at 26, bankrupt at 51, experienced prolonged domestic difficulties, yet painted better than before.



XI

Goya painted *The Forge* when he was nearly 70. A picture of furious energy, it is the work of a Spaniard who astounded polite contemporaries by portraying bullfighters, street girls, and ragged victims of Napoleonic wars.



XII

Veronese's *The Choice of Hercules* depicts in 16th Century costumes the Greek legend of the hero's crossroads encounter with Vice & Virtue. Part of

the loot of Emperor Rudolf II's palace at Prague, Queen Christina of Sweden took it from Stockholm to Rome, where it remained until her death.

SOUND STAGES OF HOLLYWOOD HUM WITH WORK ON MOVIES FOR 1938



ROW ON ROW OF THESE HUGE SOUND STAGES COVER THE WARNER BROS. LOT AT BURBANK, CALIF. BEHIND THEM LOOMS MT. WARNER.

Photographs for LIFE by Margaret Bourke-White

Sound stages like the ones you see in the picture above cover all the Hollywood movie lots. Ever since the advent of sound drove the movies indoors, these huge, sound-proof buildings have been the factories of the cinema industry. Covering more than an acre of ground, each stage is so big that within its walls can be re-enacted the sinking of the *Titanic* or Napoleon's retreat from Moscow.

The sound stages are now humming with work on pictures which the studios will release early in the coming year. On the following pages LIFE shows you, through the photographs of Margaret Bourke-White, some of the sets at work.

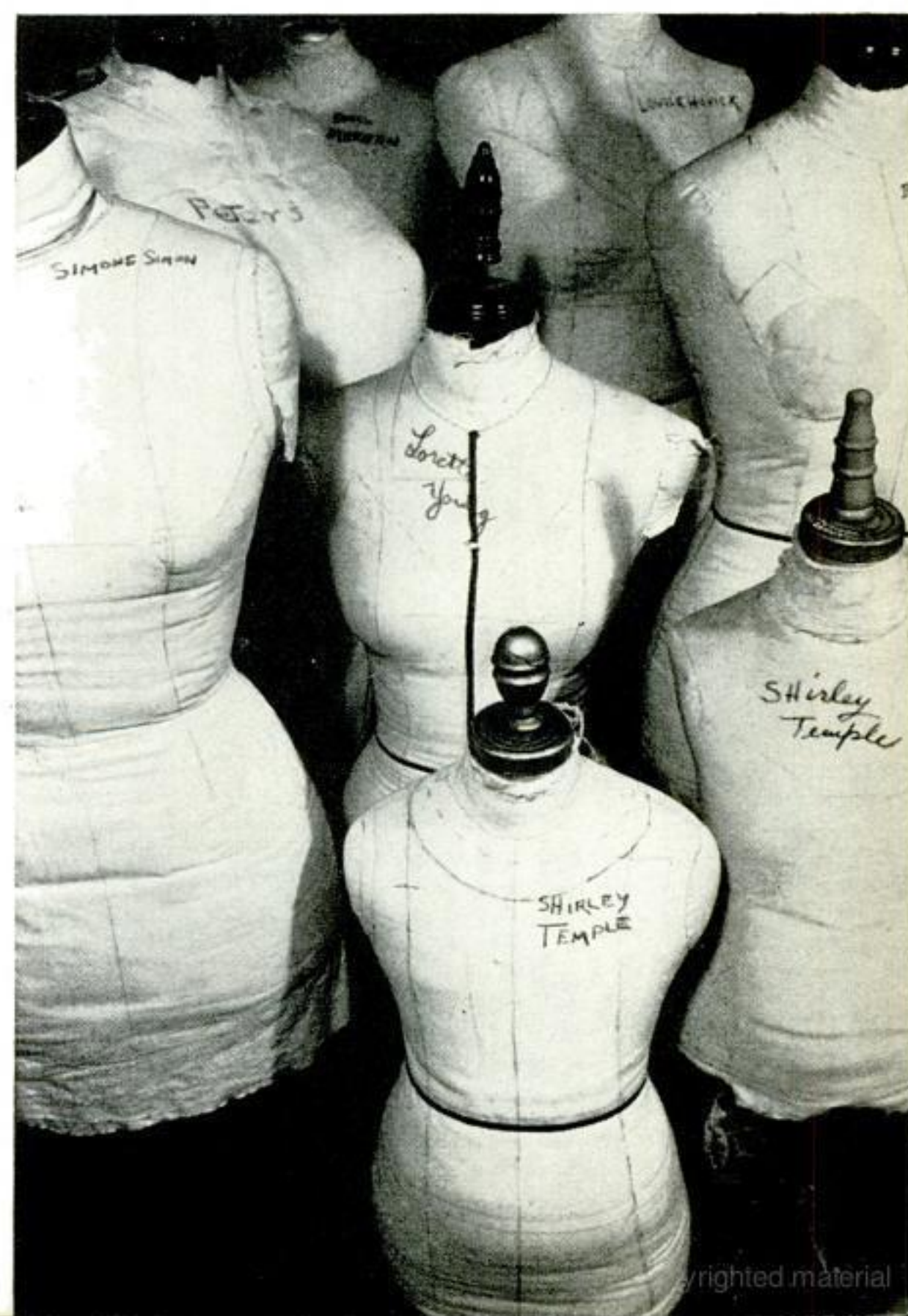
The movies now emerging from the studios have been called, as a class, the "million-dollar epics." Hollywood has had million-dollar pictures and even four-million-dollar pictures before, but never in such profusion. Most of them are not epics at all but ordinary movies which cost as much as real epics used to. Hollywood never really felt Depression. When Depression apparently ended, however, the movie moguls were as quick to expand as if they had previously retrenched and the year 1937 has been a spending spree. Now, with

grosses falling and a new depression threatening, the bankers are swarming into Hollywood, clumsily trying to cut budgets. Meanwhile the "million-dollar epics" continue to pour forth.

Hollywood's most successful studios are headed by producing "geniuses" with a fondness for sending expeditions to the South Seas for "atmosphere" and junking \$100,000 worth of film to shoot it over in color. Surrounding them are equally temperamental directors, writers and actors. The only reason the movies ever get made at all is that beneath the batteries of geniuses are amazingly smooth-working studios.

One tiny item in the vast mechanism of the Twentieth Century-Fox studio is the bevy of dressmaker's forms shown at right. While Mr. Zanuck dreams of tomorrow's epics, his dressmakers are busily at work, making gowns for his players to wear now. The picture shows a form apiece for Simone Simon, Ethel Merman, Loretta Young, Louise Hovick (Gypsy Rose Lee) and Barbara Stanwyck, a common one for the three colored Peters Sisters (who are all the same size) and two for Shirley Temple because she outgrows one every year.

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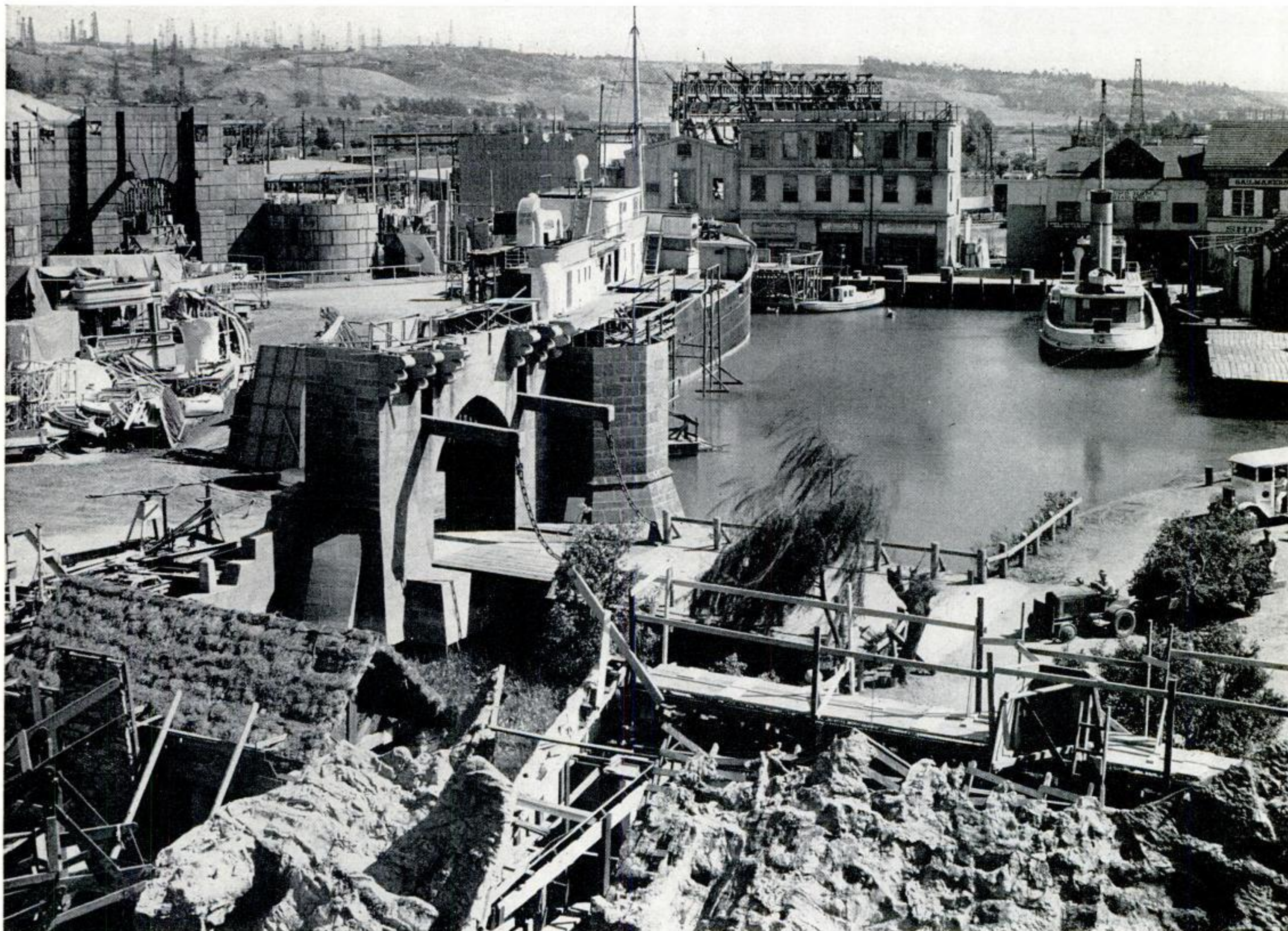
(continued)



Three Hundred Dollars a Minute

That is what it cost M-G-M to operate this set for its newest musical, *Rosalie*. The set itself cost \$200,000 and 94 electricians used up \$30,000 worth of current

to light it. Fifty-five dressmakers sewed for 41 days on costumes. As the camera crane followed Eleanor Powell down the drums, 1,000 extras held their breath.



A jungle of sets is the M-G-M back lot. The tank in the centre was built for an early Tarzan picture, later used in *China Seas* and *Captains Courageous*. The waterfront figured in *A Tale of Two Cities*, *China Seas* and *Riff Raff*;

the tug in *Tugboat Annie*. At the far left is the door of the Bastille from *A Tale of Two Cities*; in the left foreground the castle gate from *Maytime*. Even the little willow tree had its day of glory in *Firefly*. A tractor is hauling an oak

from the old *Night Must Fall* set to the newer *Bad Man of Brimstone* set, but the truck behind it is merely Borden's, making its studio milk deliveries. In the distance you can see the oil derricks which dot Southern California.

Hollywood, to the unpracticed eye, is a place of utter confusion. A visitor to M-G-M's back lot (above) might wonder why the studio keeps such a junk pile. On the *Rosalie* set (opposite page) he might wonder why Eleanor Powell must come dancing down the drums not once but 20 times and why it takes three nights to shoot a scene which will last six minutes on the screen. But each bit of back-lot make-believe has its use and repeated "takes" bring perfection.

The Zanucks and Zukors of the movie industry draw fabulous salaries because, though they spend money freely, they are presumed to know what to spend it on. By and large, the movie moguls think that what the public wants during the next six months is about what it has been getting in the last six months. Schedules are top-heavy with comedies; musicals hold their own; straight dramas are less plentiful. Most notable is a trend toward American history. Besides *Wells Fargo* (right), Hollywood is working on pictures about the Chicago Fire (*In Old Chicago*), the Revolutionary pirate Jean LaFitte (*The Buccaneer*) and the Gold Rush of '49 (*California*). But whether Paramount has spent its \$1,032,000 on *Wells Fargo* more wisely than M-G-M has spent its \$1,500,000 on *Rosalie*, only the box office can tell.



The City of San Francisco as it appeared in 1859 was recreated by Paramount for its epic of overland transportation, *Wells Fargo*. Built on the Paramount Ranch, 30 miles

from Hollywood, the set cost \$75,000. The buildings are simply wooden fronts, supported by staging, but when photographed from a slight angle they look like real buildings.

CONTINUED ON NEXT PAGE



Girl Hangs Out Wash

A company at the Samuel Goldwyn studio is here setting up to take a routine shot of a girl hanging out her wash. Beneath the girl are cameramen, electricians, "grips" who move scenery, and property men. Above her are more electricians training numbered stationary lights from a maze of catwalks.

This scene will appear in *The Goldwyn Follies*, a \$2,000,000 musical. The *Follies* will include elements of a revue (the Goldwyn Girls), ballet (American Ballet), opera (a company built around Helen Jepson), radio (Crooner Kenny Baker), and vaudeville (Charlie McCarthy and the Ritz Brothers).

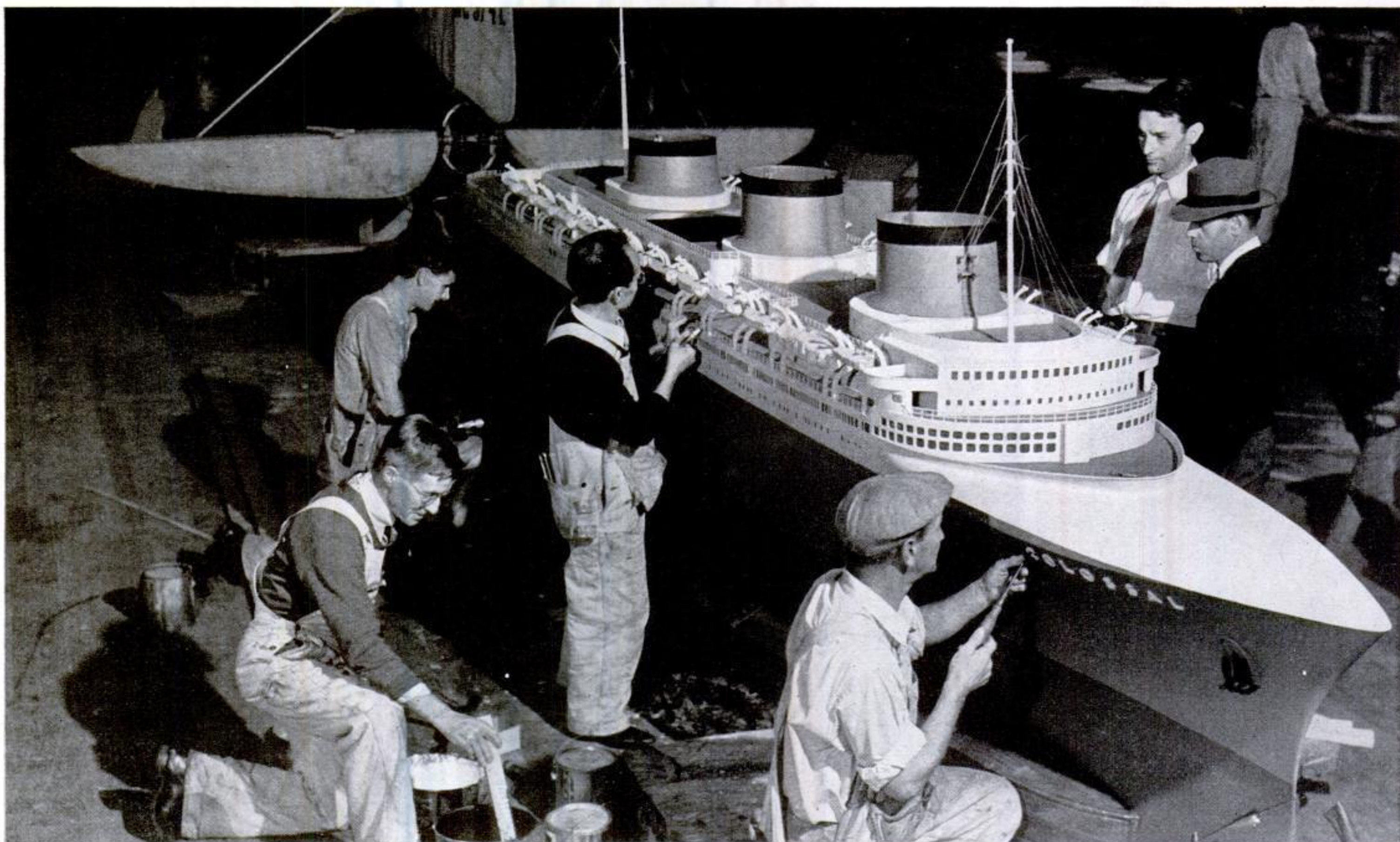


Spinner of Cobwebs

Spinning pretty cobwebs of fancy is the daily business of all Hollywood. Donald Harrison works not with fancy but with rubber cement and a fan machine. Harrison is the cob-web maker of Paramount. When a director feels the urge for mustiness, Harrison goes to work and in no time at all can

fill a corner with webs of the common garden spider, Black Widow or wily Theridion. He is proud of his work, impatient of inferiority. A story is told that he went to a smash-hit movie and came away bitterly critical. "Why," said Harrison, "they had Theridion webs when they should have had Lynythids."

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Fifteen men worked six weeks in the Paramount shop to build this model liner and another like it for *The Big*

Broadcast of 1938 (\$1,016,000). The *Colossal* and its sister ship, the *Gigantic*, both modeled on the *Normandie*, cost

\$10,500. In the movie they will appear to be real liners, racing across a tank which represents the Atlantic Ocean.



The snowy wastes of Tibet are here being re-created in the Samuel Goldwyn Studio for *The Adventures of Marco Polo*

(\$1,700,000). Property men are burying a stuffed horse in a mixture of asbestos and gypsum, while a live horse stands

by and a player huddles in the "snow." Gary Cooper (*Marco Polo*) is having his hood adjusted in the foreground.

Whatever it is, the Property Man has it

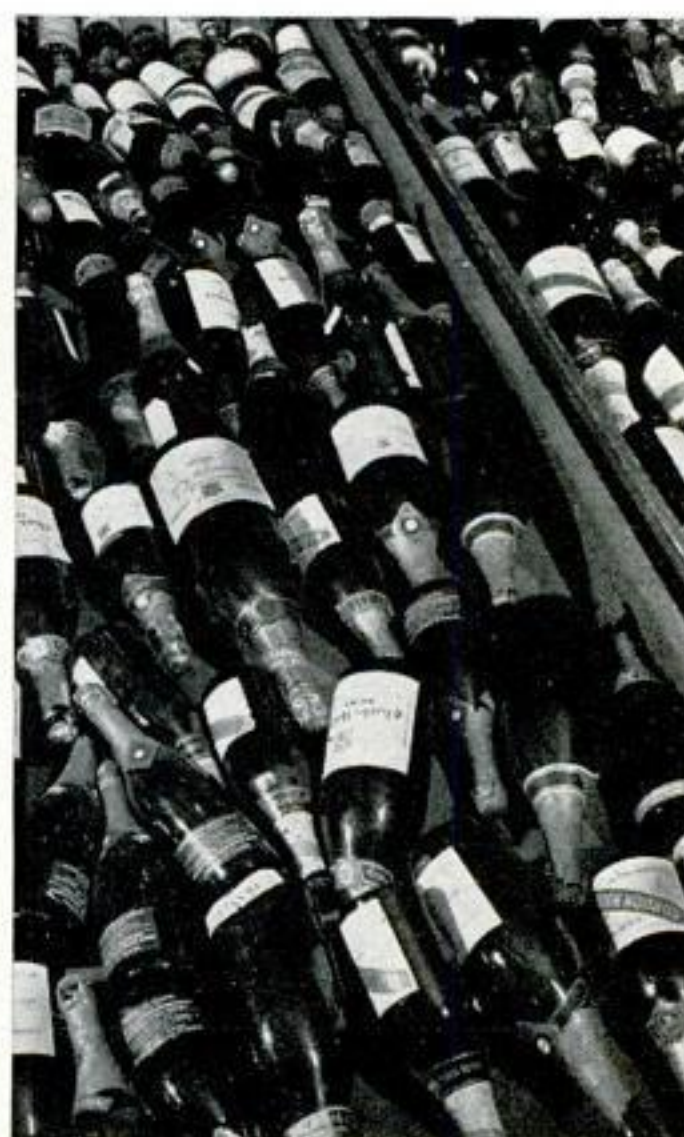
A movie studio needs funny things and it often needs them in a hurry. To supply them is the job of certain resourceful fellows known as "property men."

Each studio has a "prop department" crammed with hundreds of thousands of objects. Yet despite these stores, a property man's life is a succession of crises. Late one evening, for instance, a Paramount director had a whim that he would like an entire room lined with copies of the same book. Charles J. McCormick, Paramount's property man, got a printer out of bed to make the labels, marshaled his pasters and had the books at 8 a.m. the next morning. In the centre picture below, Mr. McCormick is toying with an artificial mosquito which landed on Ben Blue's nose in *Thrill of a Lifetime*.

Property men have anxious moments when companies go on location. Something is always missing. While the company stops work at tremendous cost, property men must rush the needed objects by motorcycle, airplane or speedboat.



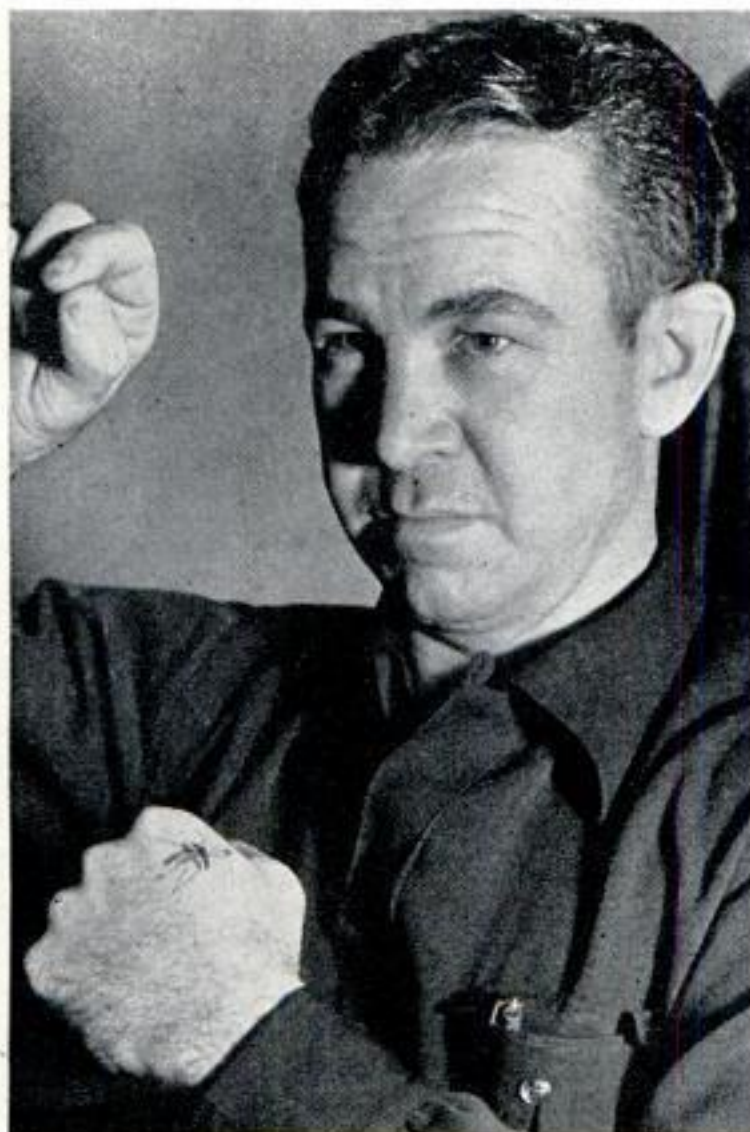
Guns of every kind, from revolvers to cannon, are kept on tap by R. B. Berschied at Warner Bros. He keeps the skeleton around to shoot clay pipes from its jaws.



Champagne bottles (empty) at Warners. These were last used in *Hollywood Hotel*.



Martha Raye's puppet, an old publicity gag, hangs in the Paramount property building.



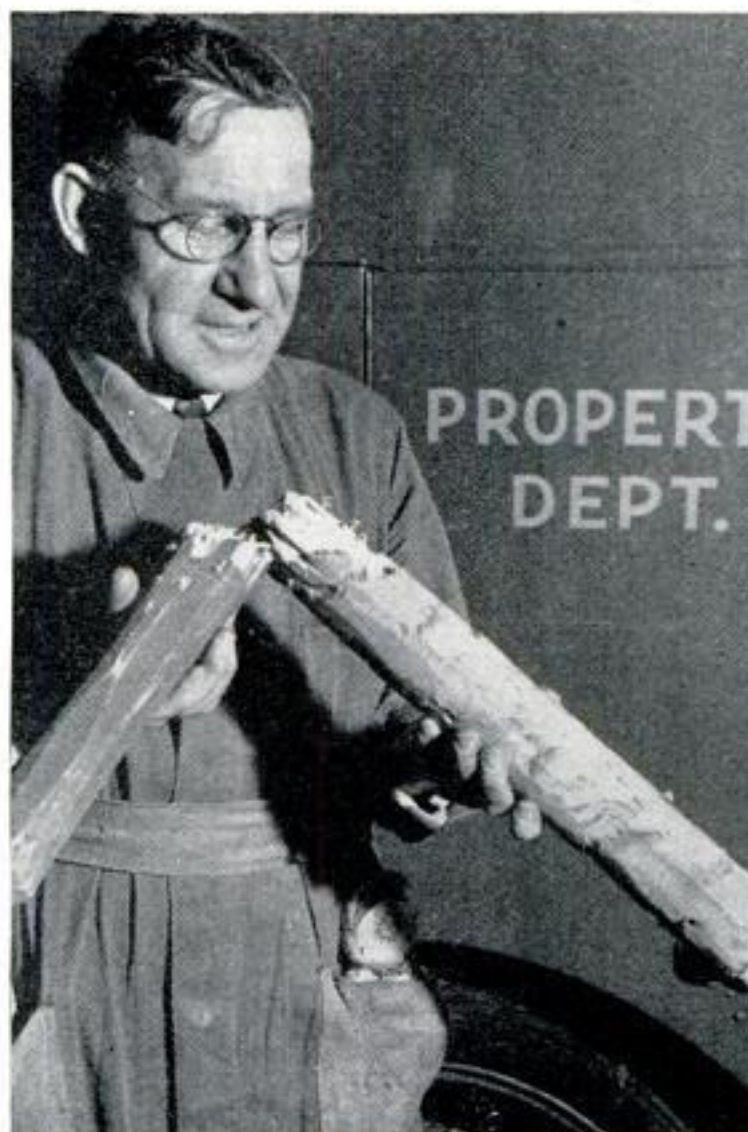
An artificial mosquito made by Charles McCormick is suspended on his hand by a hair.



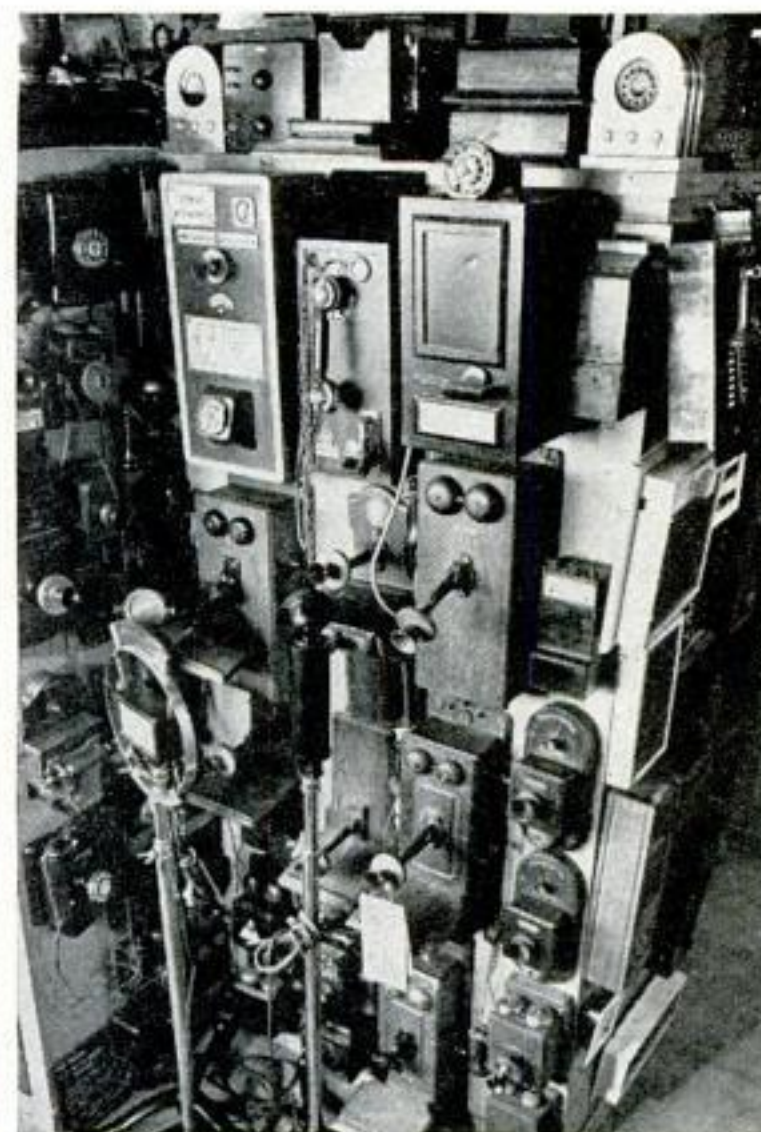
Women's shoes by the thousands must be constantly kept in exactly the right state of disrepair at Twentieth Century-Fox. The old-fashioned high boots are most valuable.



Statues fill the Paramount plaster shop. The Grecian figures were for *The Big Broadcast*, the John Held-ish dancers for *College Holiday*, Cleopatra (right) for *Sign of the Cross*.



A break-away stick, held together by toothpicks, will crack when you hit a man with it.



Telephones of every variety used in any country at any time hang in the Fox property shop.

CONTINUED ON NEXT PAGE



Nothing is ever ready

This shows why it costs \$1,000,000 to shoot a simple-formula musical. When the picture was taken on the *Love and Hises* set at Twentieth Century-Fox, only the camera crew was working. Director Sidney Lanfield, in white shirt, is slumped in a camp chair in the centre. Walter Winchell is on the stage.

In right foreground is the sound man at his "mixer." Dress extras loaf on the edges of the set and in the balconies. Many minutes later Director Lanfield shouted: "Sound! Lights! Action!" and the camera "dollied up" to Simone Simon (known in the movie as Yvette Yvette) warbling *Sweet Someone*.

“Give and take,”
say I



One thing which makes Old Santa so popular is that he gives so much and asks so little. Ditto for ice-cold Coca-Cola. It gives you America's Favorite Moment . . . *the pause that refreshes* . . . for only 5¢.

You're invited to "The Song Shop" . . . at your radio. Listen! You'll be glad you did. Columbia network—10 P. M., E. S. T., Fridays.



SO . . . ENJOY A FROSTY BOTTLE OF ICE-COLD COCA-COLA FROM YOUR OWN REFRIGERATOR.



76 SENATORS AGO...

When the population of Washington was only 486,869, and Republicans in the Mayfair Hotel were as thick as flies . . .

FORTUNE first saw that Business was the focus of America's national energies and undertook to report Business as it had never been reported before.

For five years, official Washington has put American Business through the greatest transition in its history, and the story of Business-in-transition has been the biggest, most engrossing news-story of our times!

Today, a frightened Congress jitters at economy in an election year while Franklin Roosevelt seeks peace with the utilities and labors to throw his New Deal into reverse in time to ward off a new depression.

Business is Big News—today more than ever before! And today, more than ever before, intelligent people are reading FORTUNE because—

Fortune means Business!

\$10 A YEAR • BY SUBSCRIPTION ONLY • 330 E. 22ND ST., CHICAGO, ILL.

DETROIT'S WXYZ WINS SHOWMANSHIP AWARD

On Dec. 1 the annual radio showmanship awards of *Variety*, top-notch weekly of the amusement world, brought kudos to Station WXYZ, an independent, intensely ambitious Detroit outfit. To its studios went the plaque for program origination, denoting that in the field of planning and marketing entertainment, WXYZ had excelled all other North American stations during 1937. On this and the following page you see some of the reasons why WXYZ won this prize. Unlike major units which obtain revenue from sale of time, WXYZ makes money by selling its programs to other stations. It abjures urban splendor, has no dazzling reception room, hires no high-priced talent. Its success derives from the joint efforts of shrewd managers and a hard-working staff.

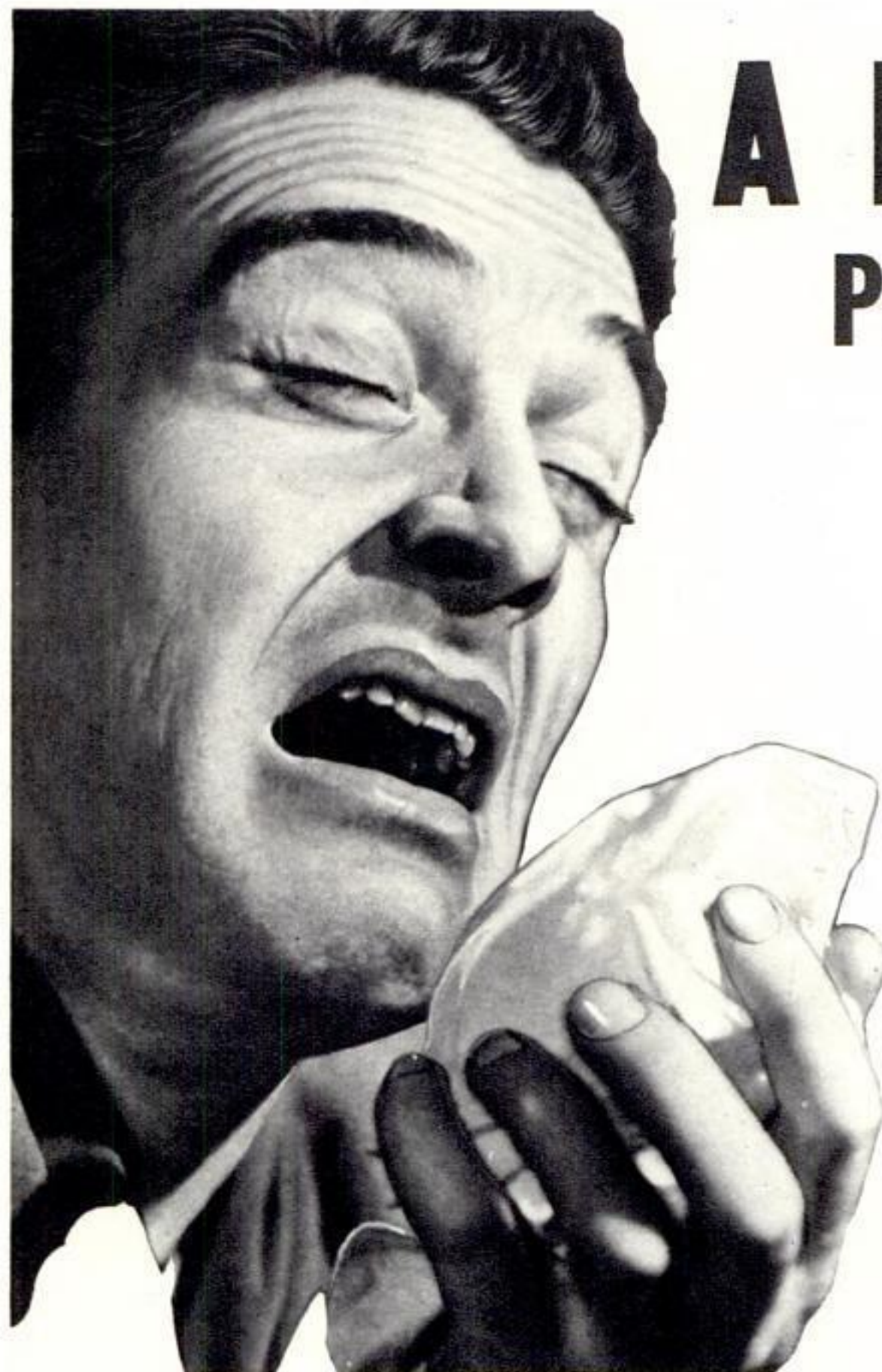


Silver, the Lone Ranger's trusty horse gallops by as four young men clap together toilet plungers swathed in cheesecloth. WXYZ's sound effects have been much admired.



The Lone Ranger, played by Actor Earl Grasser, is WXYZ's most popular character. The enthusiastic idolatry of Detroit children forces him to wear a black mask to work.

CONTINUED ON NEXT PAGE



A HEALTH WARNING!

Printed in the interest of public well-being!

A COLD is nothing to trifle with! It may easily lead to more serious troubles. The moment your nose starts to run, and you begin sniffing and sneezing, *be on your guard!*

Doctors have laid down a few simple rules to help you in your fight against colds. Here they are:

Stay out of crowds. Get plenty of rest. Eat simple, nourishing foods. Drink lots of water. Keep your body warm. Keep your feet dry. And *keep regular!*

Doctors are in general agreement that a regular "movement" will help to shorten the duration of a cold. Moreover, intestinal regularity will do much to make you *less susceptible* to colds.

So watch your habits of elimination! And when Nature needs help—use Ex-Lax!

Because of its thorough and effective action, Ex-Lax helps keep the body free of accumulated intestinal wastes. And because it is so mild and gentle, Ex-Lax will *not shock* your eliminative system.

Ex-Lax is as good for children as it is for grown-ups. All druggists sell Ex-Lax in handy 10c and 25c boxes.

EX-LAX NOW SCIENTIFICALLY IMPROVED

- 1—TASTES BETTER THAN EVER!
- 2—ACTS BETTER THAN EVER!
- 3—MORE GENTLE THAN EVER!

When Nature forgets—remember

EX-LAX

THE ORIGINAL CHOCOLATED LAXATIVE

A PERILOUS MOMENT

Two old-fashioned old ladies are caught jay-walking.

N. Y. Times Studio



LAND SAKES, MARTHY, CEREAL HAIN'T CEREAL 'LESS IT HAS FLAVOR

HAIN'T NO USE YER TALKIN', LIZZIE, NO CEREAL MEANS NOTHIN' TO ME 'THOUT FOOD VALUE



WHOA, THERE, GIRLS... THIS BREAKFAST FOOD HAS BOTH!

Gosh darn, we mean Wheatena! Don't care if you're city slicker or country gent, don't care if you're man or woman—a breakfast of hot brown Wheatena will carry you zippingly through 'til noon.

For Wheatena has the wheat power in it that nourishes, strengthens and sustains. And delicious? Say, that good rich brown wheat has been roasted and toasted to a flavor you won't forget. Make it a Wheatena breakfast, and you'll have one meal that does right by you.

Wheatena

The hot brown wheat cereal

FREE SAMPLE . . . Pretty cocky about Wheatena, aren't we? So much so that we're ready to put a free sample on your breakfast table, let you be judge and jury. Fill in and mail this coupon, and your free sample (4 servings) will be promptly sent.

The Wheatena Corporation,
Dept. L-7, Rahway, New Jersey

You may send me a free sample of Wheatena.

Name _____ Address _____



Detroit's WXYZ (continued)



The Green Hornet is hero of WXYZ's exciting gang thriller. His name is Al Hodge. Born in Ohio 25 years ago, he attended Miami University, played several years in stock. Like the Lone Ranger he is trailed constantly by young admirers.

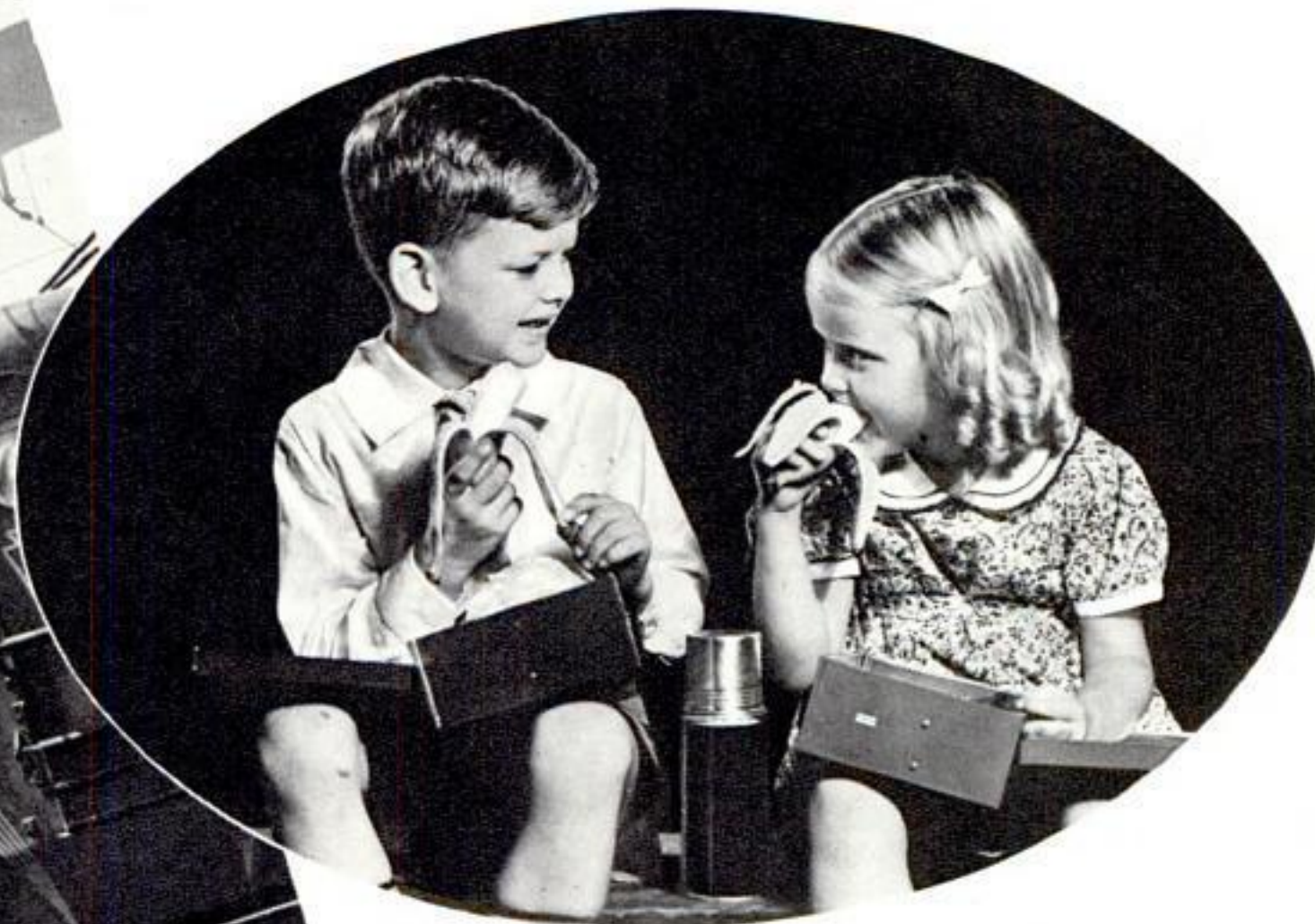


The WXYZ Mountaineers are heard from coast to coast. No hillbillies, they are city-bred musicians. Director Pete Angel (left) is a former concert violinist, was born in France. His mates hail from Canada, Indiana, Pennsylvania, Russia.



Most fertile brains in WXYZ are those of Script Writer Fran Striker (left) and Felix Holt, editorial, news and publicity director. Writer Striker turns out three half-hour dramas, including the "Lone Ranger" and the "Green Hornet," every week.

BUSINESS DEPENDS ON MONROE FOR FIGURES



BANANAS . . The business of importing, shipping, and distributing billions of bananas calls for endless figures. Melo-Ripe Fruit Co. buys more Monroes.

EVERYWHERE Monroes are doing the bulk of America's business figuring, because they turn out the greatest number of correct answers in the least time. Speed, simplicity, economy, and unequalled ease of operation have made Monroe the leader. Use the convenient coupon for Monroe literature.

TRAVEL . . Figures are as much a part of railroading as engines, and Monroes are indispensable. The Pennsylvania R. R.—Monroe user for years—has recently added to its Monroe equipment.



PICTURES . . Kodaks and films mean payrolls, inventories, costs, and countless other figures, day in and day out. For years, Eastman Kodak Co. have been users of Monroes—both adding-calculators and adding-listing models.



VELVET TOUCH . . Every Monroe has the famous "Velvet Touch" keyboard, an exclusive feature that has taken the strain off of figure workers. Illustration shows newest Monroe Adding-Calculator, Model MA-7, "The Fastest Producer of Business Figures."

**A MONROE FOR
EVERY FIGURE JOB**
ADDING-CALCULATORS
LISTING MACHINES
BOOKKEEPING MACHINES
CHECK WRITERS
CHECK SIGNERS

MONROE

CALCULATING MACHINE COMPANY, INC.

GENERAL OFFICES • ORANGE, N.J.

Please send me free booklet on Monroe machines.

Name.....

Address.....



MONEY . . Typical of how banks depend on Monroes is the First Huntington National Bank (West Virginia). It uses adding-calculators, simplex and grand total listing machines.

MORE THAN 150 MONROE-OWNED BRANCHES SERVE AMERICAN BUSINESS

A LABOR UNION GOES INTO THE SHOW BUSINESS WITH A SPARKLING MUSICAL REVUE



"One big union for two," Labor's love song. Best line: "I'm on a campaign to make you mine, I'll picket you until you sign."



"Nobody makes a pass at me," wails this worker torch singer who uses everything the ads suggest but "still men-stay away."

One of the biggest and certainly one of the most progressive U. S. labor unions is the International Ladies Garment Workers. Two years ago it bought New York's decrepit old Princess Theatre, streamlined it for \$50,000, renamed it Labor Stage. Then, to an already advanced cultural program, it added drama for its more ambitious members. In 1936, it went modestly into the show business with John Wexley's propaganda play *Steel*, timed to coincide with the C.I.O.'s steel-mill campaign.

Meanwhile it was collecting sketches and lyrics for a Labor revue. For a year it experimented with studio performances, now and then with more elaborate shows at Unity House, the union's Pennsylvania summer home. All last winter a Broadway director coached a cast of 44 youngsters who nightly left sewing and cutting machines and rushed to Labor Stage to practice new songs, new steps. A lyric writer with a Yale degree and training in the "borscht circuit" of Adirondack camps turned out tunes and crisp leftist lyrics. Twice the actors, displeased with their material, staged sit-down strikes during rehearsals.

Finally *Pins and Needles* opened for week-end performances. A few stray critics viewed it, were enamored with its gay disarming propaganda, its racy wit, its novel capacity to laugh at Labor as well as Capital. News of its fresh charm spread through New York, converted its tuneful songs into hits. Now sold out till February, the Garment Union finds its Labor Stage's 455 seats too few, has gone on a nightly schedule, expects quickly to recover the \$12,000 spent on Labor's first big theatrical venture.



"Public enemy No. 1" is denounced by Il Duce in one of Labor Stage's anti-fascist sketches because she has had

only one offspring. Proud winner of Mussolini's maternity sweepstakes stands on right with a 1932-36 record

of "a single, a double, a triple and a home run—4 hits, 4 runs, no errors, and she just can't wait till next year."



"Four little angels of peace are we" is the refrain of Anthony Eden, Mussolini, an unnamed Japanese general and Adolf Hitler, all of whom, according to *Pins and Needles*, "slaughter the weak but confer every week." Hitler thinks it would be "hotsy-totsy to make the world Nazi," but meanwhile "with shot and shell" these four "give each other hell."



"Sing us a song of social significance" warbles the chorus of union boys and girls in a garment factory washroom at the end of the day's work. They are heartily tired of "moon songs, of star and June songs . . . and ditties romantic drive us nearly frantic." Instead, they plead for songs that "ring true with social view or we won't, won't, won't love you."



"Chain-store daisy" is the lament of a Vassar girl who used to be on the daisy chain, now has a job at Macy's. The dummy from behind which she manipulates her head and arms (right) is in Macy's corset department where she sings: "I sell smart but thrifty corsets at \$3.50 . . . I sell bras and girdles to Mauds and Myrtles . . . Once I had a yearning for all higher learning and studied to make the grade. For subjects pedantic I shunned the romantic—and look at the kind of grade I made."



Sewing-machine girl is what the "chain-store daisy" is off stage. Her name is Ruth Rubinstein, she is 20 years old, and she lives with her family in Brooklyn. At a New York brassiere factory she earns \$23 a week, of which she pays 40¢ in dues to her union local, No. 32. For starring in *Pins and Needles*, Ruth gets 50¢ for supper money on the night of each performance. She expects no other salary for the exceptional comedy talent she contributes to the cause of trade unionism.



TOSCANINI COMES BACK TO AMERICA TO CONDUCT A RADIO SYMPHONY ORCHESTRA

When Arturo Toscanini, one of the greatest conductors of all time, arrived in New York on Dec. 13 to lead the N.B.C. symphony, cameramen greeted him with his pet abomination—photoflash bulbs. These dazzled his weak eyes and sent him into a high-tension rage. He yelled "Assassins!" a term he usually reserves for erring musicians. It

took the ministrations of his 4-year-old granddaughter to soothe him.

Incidents like this have made Toscanini very distrustful of photographers. Yet one he usually does trust is Dr. Erich Salomon who early this year secretly stalked Mr. and Mrs. Toscanini through the streets of The Hague to get the series of photographs shown below.

Toscanini goes window-shopping with his wife in The Hague



1 MR. AND MRS. TOSCANINI, OUT FOR A WALK...



2 ...STOP TO LOOK IN A CLOTHES-SHOP WINDOW



3 WINDOW-SHOPPING MAKES MAESTRO IMPATIENT...



4 ...SO HE STROLLS ON AHEAD OF HIS WIFE



5 AT A STREET CORNER, TOSCANINI WAITS BUT...



6 ...STALKS OFF BEFORE HIS WIFE CATCHES UP



7 THROUGH THE SLUSH SHE TRAILS HER HUSBAND...



8 ...WHO STOPS AND THIS TIME REALLY WAITS FOR HER



9 THEY WALK ON. BUT THE ABSORBED MAESTRO...



10 ...STEPS OUT AHEAD ONCE AGAIN...



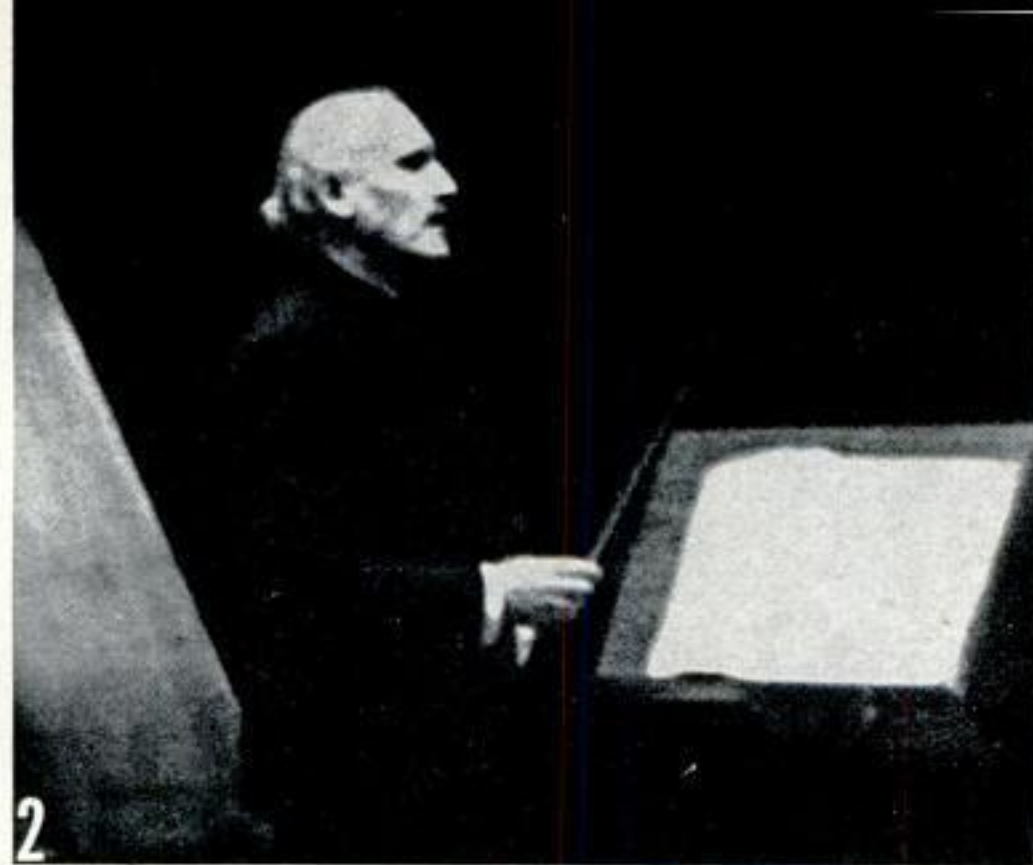
11 ...AND ENTERS THE OLD DOELEN HOTEL ALONE...



12 ...WITH MRS. TOSCANINI BRINGING UP THE REAR



1 AS THE PIANIST PLAYS THE UNACCOMPANIED CADENZA...



2 ...TOSCANINI LISTENS IN QUIET MEDITATION



3 THE CADENZA ENDING, TOSCANINI'S BATON GOES UP



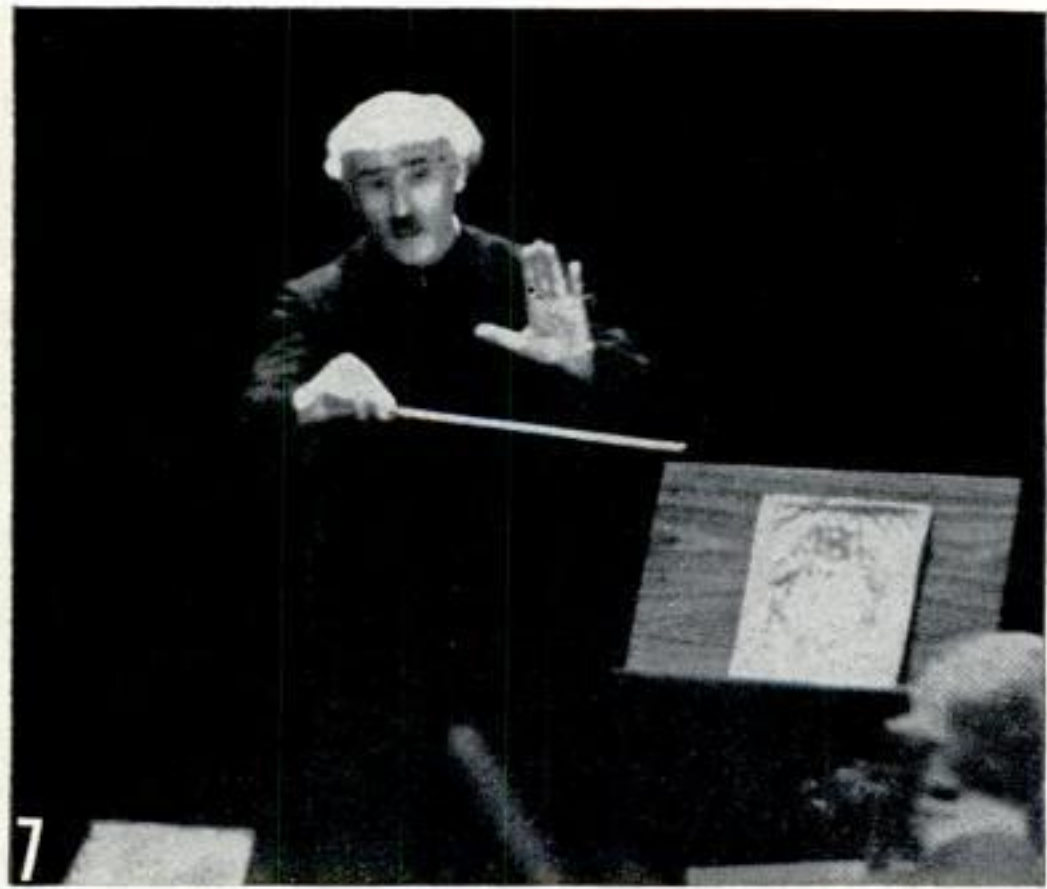
4 "ANDIAMO, SIGNORI," HE WHISPERS. "LET'S GO"



5 BUT "RITMO; RITMO, SIGNORI"—MORE RHYTHM



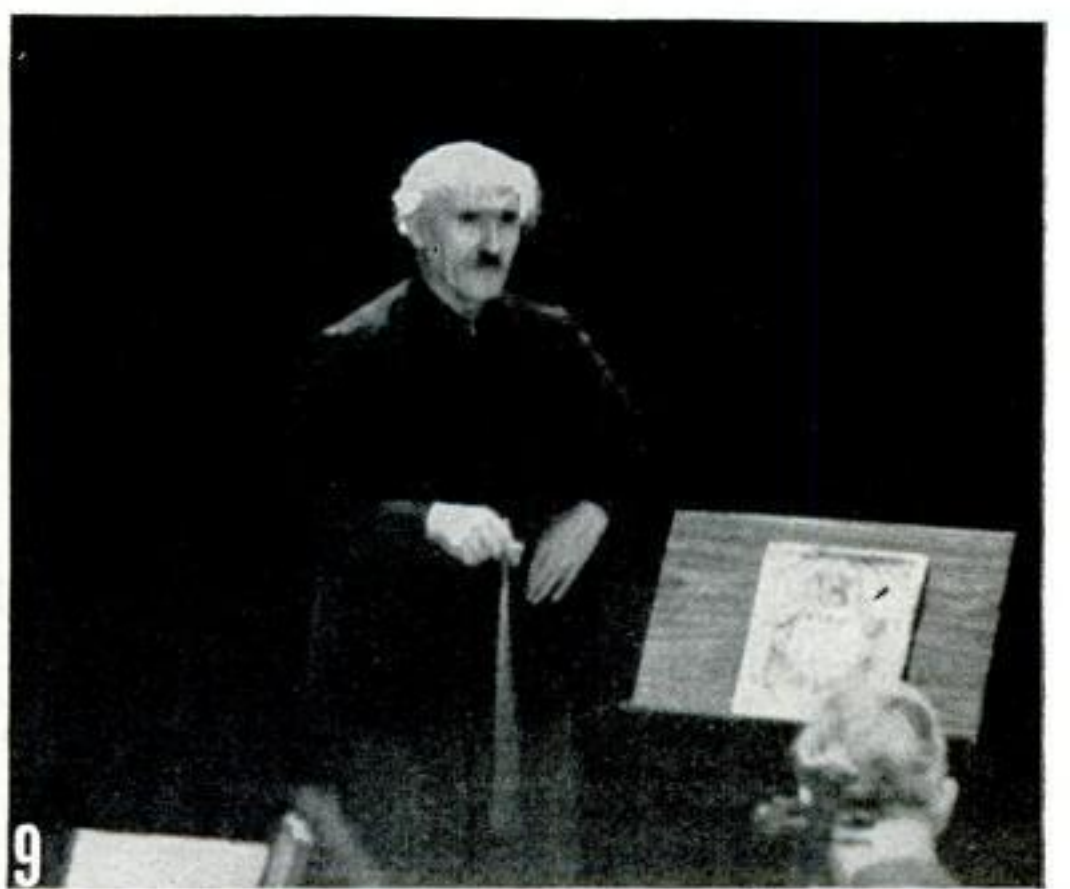
6 IN A CROAKY VOICE HE SINGS THE MELODY



7 NOW THE LEFT HAND CAUTIONS STRINGS TO PLAY SOFTLY



8 VERY, VERY SOFT NOW—"PIANISSIMO, SIGNORI"



9 THIS MEANS DISPLEASURE. "YOU THINK YOU CAN PLAY?"



10 THIS MEANS WRATH. "VERGOGNA," HE SCREAMS, "SHAME!"



11 HIS NEARSIGHTED EYES PEER AT THE SCORE...



12 ...TO MAKE SURE HE IS FAITHFUL TO THE LAST DETAIL

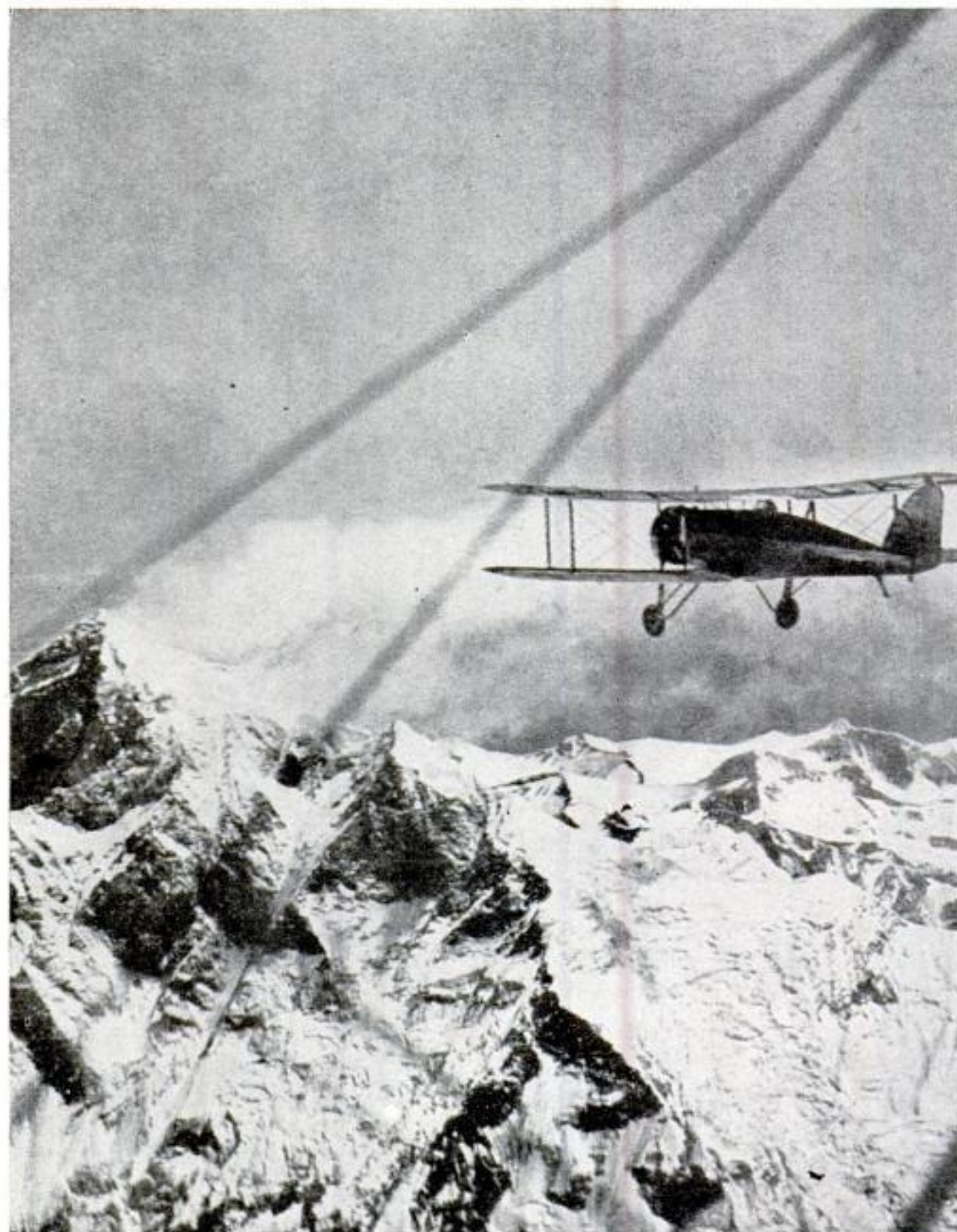
Toscanini gets mad at his musicians at rehearsal

"The face of a conductor conducting," says Toscanini, "looks like a monkey's face." He does not like to be photographed while leading his orchestra. At his last rehearsals with the New York Philharmonic Symphony Orchestra, however, he permitted Saul Goodman, the orchestra's tympanist, to take the photographs above (see p. 7).

Men who play under Toscanini never forget him—his expressive

face, eloquent hands, croaky voice, terrifying rage and unbelievable memory which, without referring to the score, knows every note. No conductor in the world demands as much of his musicians as Toscanini. Because no other conductor gets as much, National Broadcasting Company, gathered a superb orchestra for Toscanini, is paying him \$40,000 to lead it for ten radio concerts which begin on Christmas night.

THE CAMERA OVERSEAS: THE BORDER FEUD OF THE DOUGLAS (SCOTLAND) AND THE PERCY (ENGLAND)



Groom's great feat was to fly over Mt. Everest in 1933, photograph plume of snow on world's highest mountain. He is wing-commander in the Auxiliary Air Force.



Percy bride is Lady Elizabeth, elder daughter of Duchess of Northumberland who is Mistress of the Queen's Wardrobe. In ciré brocade, she leaves church with groom under swords of his ex-squadron.

The Douglas Piper Pipes for a Percy



A feud as pitiless as any in history was that between the Douglasses of Scotland and the Percys of England on the border between these two countries. On Dec. 2 the No. 1 Douglas bachelor and the No. 1 Percy maid were joined in fashionable wedlock in Edinburgh's St. Giles Cathedral whose walls are engraved with the names of Douglasses who made their fame killing Percys. The groom was Douglas Douglas-Hamilton, 34, Marquess of Douglas and Clydesdale; the bride Elizabeth Ivy Percy, 21, daughter and sister of Dukes of Northumberland, Earls of Percy.

The first Percy reached England with William the Conqueror and was assigned the job of keeping down the border Scots. He was called William al Gernons (The Whiskers). For a while Percys ruled the border but in the 13th Century the Scots

surged back and in their van was The Douglas. These men, mostly black-haired, had taken their name from the Gaelic for dark water—*dubh glas*—and were the archetype of the feudal Scot, suspicious, canny, romantic and great fighters when in the mood.

The Douglas who threw in with Robert Bruce won the dread name of "Black Douglas" for the brutality of his border raids on the Percys, their tenants and friends. Douglas wives included royal Scottish princesses and noble English girls kidnaped across the border. The Percys married royal English princesses. But so powerful and arrogant were the two rival houses that they were constantly rebelling against their respective kings and the titles passed several times to the female line. When Scotland and England became one, on Scottish James I's accession, the ancient Percy-Douglas feud went into history.



Signatures show that George VI and his Queen gave "Betty" diamond and topaz clips (her hair is "like topaz"). Queen Mary gave diamond pendant (left); the Duke of Kent vanity case (right).



Too much sweet stuff was put before the pages, son and cousin of the Duke of Richmond and Gordon, and flower girls, named Mackintosh, Drummond-Hay, Douglas-Hamilton, Gordon, Thomas.

ENDS IN A SOCIALITE WEDDING



The official photographer fussed with bride's two trains, while LIFE's photographer, posing as a chair mover, focused from behind a palm, took series at right.



Bride cuts cake with *skean dhu* (dirk) of husband. The young Marquess, a member of Parliament, is the eldest son of Premier Scots Peer, the Duke of Hamilton.



PHOTOGRAPHER MOVES GROOM'S FOOT



"ONLY FIVE MINUTES MORE OF THIS"



PHOTOGRAPHER GENTLES ARISTOCRATIC BRIDESMAIDS INTO POSITION WHILE GROOM FIDGETS



PHOTOGRAPHER WEDGES IN LAST CHILDREN (ABOVE); TAKES FINAL FORMAL PICTURE (BELOW)





THE CAMERA OVERSEAS: MEXICO'S FIRST EXECUTION OF A MURDERER IN A DECADE

For the murder of his aunt "in a blind rage," because she had nagged him for his idleness, a humble Mexican named Carlos Garcia Martinez was executed Dec. 11 in Puebla. It was the first *criminal* execution in Puebla in 20 years, first in Mexico in ten years. (Mexico, of course, has had plenty of *political* executions during that time.) The last moments of the young killer were therefore of sensational interest to a country where 20 years' imprisonment is usually the maximum penalty for his crime.

On the opposite page Carlos, with a cigaret still between his fingers, gets a last embrace from his work-worn mother, Maria, in his death cell.

Emotional murder seems human enough to Mexicans but the cold, legalistic annihilation of a criminal is, to them, incomprehensible and horrible. Hence up to the last minute, even the prison warden expected Puebla State Governor Maximino Avila Camacho to pardon Carlos. When the pardon did not come, wardens and jailers wept uncontrollably. The reason it did not come is that Governor Camacho is trying to lower the murder rate.

Scene of pictures on this page is prison in Puebla near Mexico City on the beautiful, healthy plateau where the Government has lately been expropriating American-owned sugar plantations.



1 Carlos explains that his aunt, who supported him, insulted him, nagging him to get work.



2 The prisoner, with fresh cigaret, marches between double file of soldiers to the execution.



3 Stood up against a sandbag that is to be his last background, Carlos Garcia Martinez asks his executioners to put a bandage over his eyes. They comply.



4 The firing squad at parade rest (except for one with hand in pocket). In background are some 300 poor prisoners—all Indians or half-breeds, brought in to impress them with the wages of sin.



5 Tensely Carlos waits for the fatal fusillade to come. The photographer's hand trembled, blurred this picture.

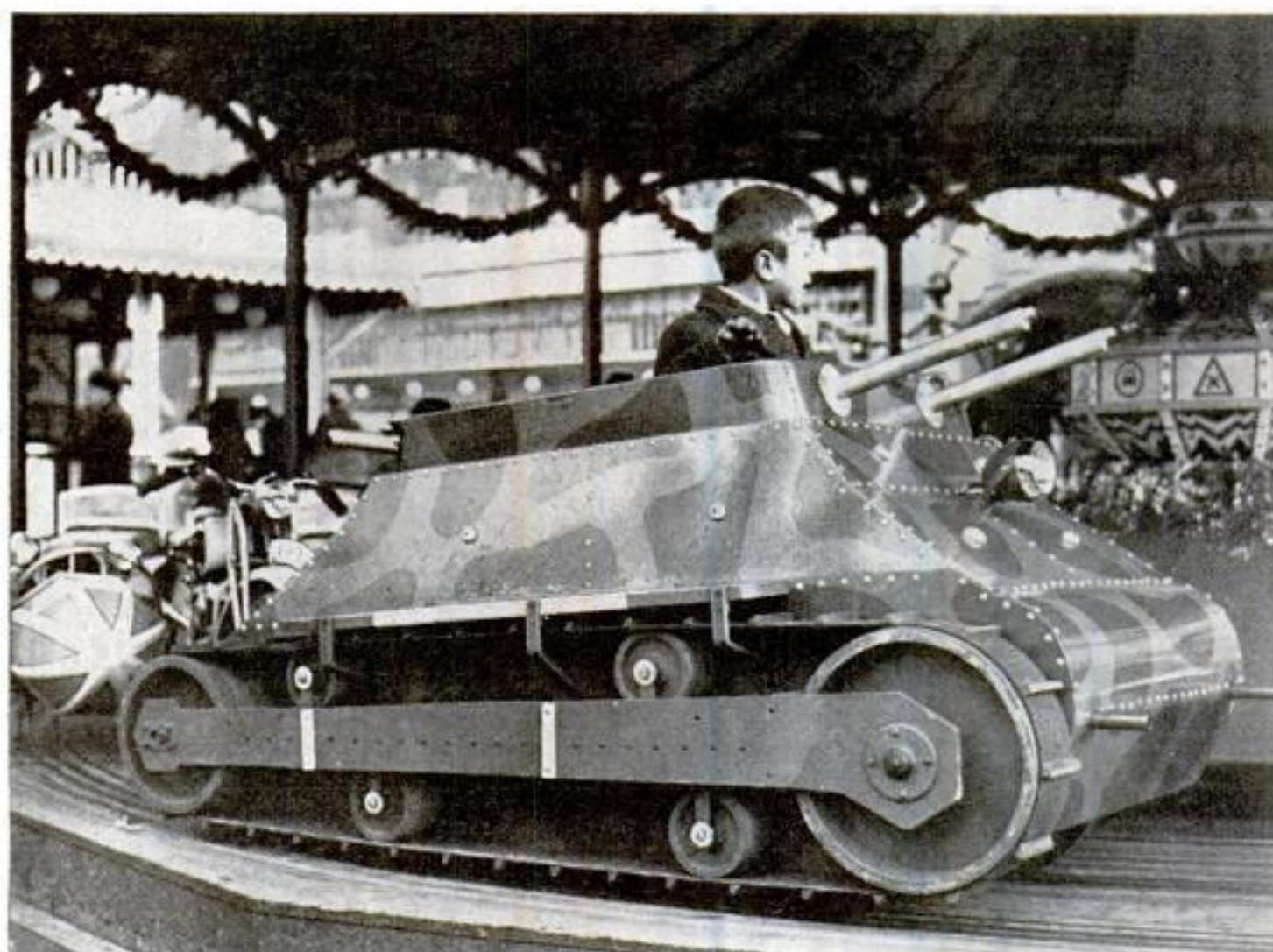


6 Carlos is dead. The photographer snapped shutter an instant after the body spun forward and hit the ground.

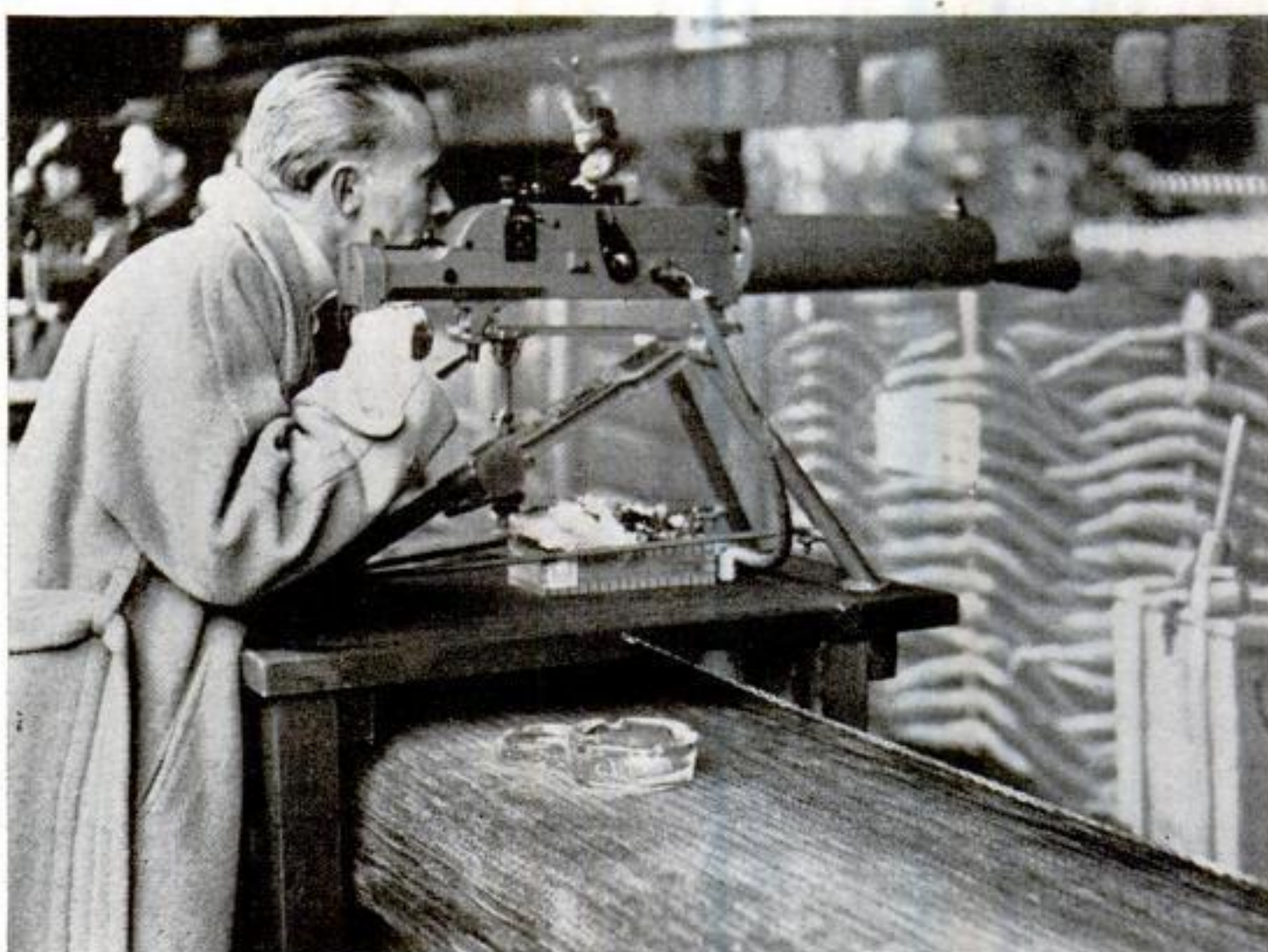


7 An officer administers the *coup de grâce*—a final bullet in the head to guarantee death beyond any doubt.

CHRISTMAS IN NAZILAND



Toy tank attracts children in the merry-go-round at Berlin's Christmas market at the eastern end of Unter den Linden. Caterpillar treads do not work but effect is realistic.



Machine-gun practice is offered adults at the Berlin Christmas market, 15 shots for 8¢. These Christmas markets with side shows cover Berlin, sell cheap Christmas goods.



Old legends and fairy tales, immortalized by Germany's Brothers Grimm, supply the models for these wooden figures, sold for winter relief funds. In Germany, such objects along with candy and fruit are brought by St. Nicholas Dec. 6, bigger presents on Christmas Eve. St. Nicholas is sometimes accompanied by children dressed as the "Three Wise Men."

Germans gave the world Christmas as it is celebrated today in the U. S.—Santa Claus, Christmas tree, candles, presents. For obscure reasons the people of the North took a fancy to St. Nicholas, protector of children and travelers who is said to have saved three daughters of a poor man from being sold by giving them dowries. From this comes the practice of giving presents on Christmas. From the forests of the North comes the Christmas fir tree. From the Dutch spelling of St. Nicholas comes "Santa Claus."

The Nazis, however, have added several new notes to the German Christmas, as shown on this page. War machines, on which the Nazis have concentrated the German mechanical bent, add to 1937 Germany's Christmas fun. And anti-Semitism inspired an Austrian Tyrol wood carver to produce the Christmas tree ornament shown below. This hair-raising conceit was so popular last year that it has gone into mass production this year. It is sold by Austria's Anti-Semitic Bund to provide Christmas relief for poverty-stricken Austrian Jew-haters.



Jew, gallows and vultures is the Austrian Nazi idea of a merry ornament for the 1937 Christmas tree. These are sold for \$1.80 this year, the proceeds going to poor, anti-Semitic Austrians. Actually the Austrian Government bars Nazi organizations but has thus far tolerated anti-Semitic ones. In Germany, these savage trinkets do not appear to have caught on as yet.

CHRISTMAS IN QUINTUPLETLAND



World Copyright, 1937, NEA Service, Inc.

Weeks ago in Callander, Ontario, Dr. Allan Dafoe dressed up as Santa Claus and wished Emilie Dionne a Merry Christmas (*above*). Christmas was celebrated early in Quintupletland not to give the Quins a special treat but to give the official Quin photographer a chance to take Christmas pictures in time for the holiday issues of 700 newspapers.

This fourth Christmas should be a very merry one for Annette, Cecile, Emilie, Marie and Yvonne

Dionne. During 1937, they have grown healthier, wealthier and wiser. Their only ailments have been colds and sore throats. Their vocabularies have increased to over 300 words. And their joint fortune is now \$500,000. They have earned this by endorsing goods, selling picture rights, charging admission to visitors. Contributions to their wealth include Palmolive soap, Karo syrup, Alexander dolls, Rosen lollipops, Brown & Bigelow calendars, NEA Service,

Inc., Pathé News and Twentieth Century-Fox Films.

But the Quins have heavy living expenses: \$20,000 a year. They regularly employ two nurses, two maids, a teacher, a housekeeper, and three watchmen. They give \$100 a month to their parents, pay Dr. Dafoe \$200 a month. Dr. Dafoe makes a sage remark about their growing wealth. "They will need all their money in time," he explains, "because the only privacy they will ever have is what they buy."

Life Goes to a Party

At which the old days when a big fire was a social event are recalled



TINTYPE EQUESTRIANS: PRESS AGENT DICK MANEY. PHOTOGRAPHER FLORENCE VANDAMM



FIRE CHIEF MRS. S. STANWOOD MENKEN. HER ESCORT IS COMMERCIAL ARTIST ROY RIQUA

Evocative of a bygone day when firemen came from the very best families was the Fireman's Ball held in New York, Dec. 9. That night some 500 roisterers paid \$5 each to see a "musical melodrama" called *The Fireman's Flame*. This nostalgic play belongs to the same school as *The Drunkard* which, now in Los Angeles, has played to more than 500,000 people since 1933. It was the major feature of an evening whose receipts went to the Stage Relief Fund, a depression-founded organization which in the past five years has distributed some \$200,000 among actors and stagehands in financial distress.

The party was held in the American Music Hall (right), a converted church which for the last four years has been the scene of vintage melodramas attended by audiences who sit at tables and drink as they watch. Guests came in 19th Century costumes because the affair was nominally a revival of the old Fireman's Balls which were given in New York from 1828 to 1873 in the days when gentlemen firemen bore names like Suydam and Delmonico and Pyne and Turnure and Goelet. 1937 names ran more to Cecil Beaton and Lucius Beebe and Mrs. Harrison Williams and Countess de Forceville and costumes ranged from Condé Nast's white tie and tails to Lillian Gish's old-fashioned bicycle outfit.

Old peg-legged Peter Stuyvesant who founded New York's Fire Department by appointing four fire wardens in 1648 might well have turned in his grave at the spectacle of Mrs. S. Stanwood Menken as Fire Chief, but \$1,500 was raised for the Stage Relief Fund and 500 people had the time of their lives in an atmosphere vividly recalling the days when a fire was a social occasion.



This old church, built in 1850, now houses the American Music Hall where the Fireman's Ball was held.



LUCIUS BEEBE AND CYNTHIA SMITH (LEFT) POSE WITH OILMAN LLOYD SMITH AND WIFE

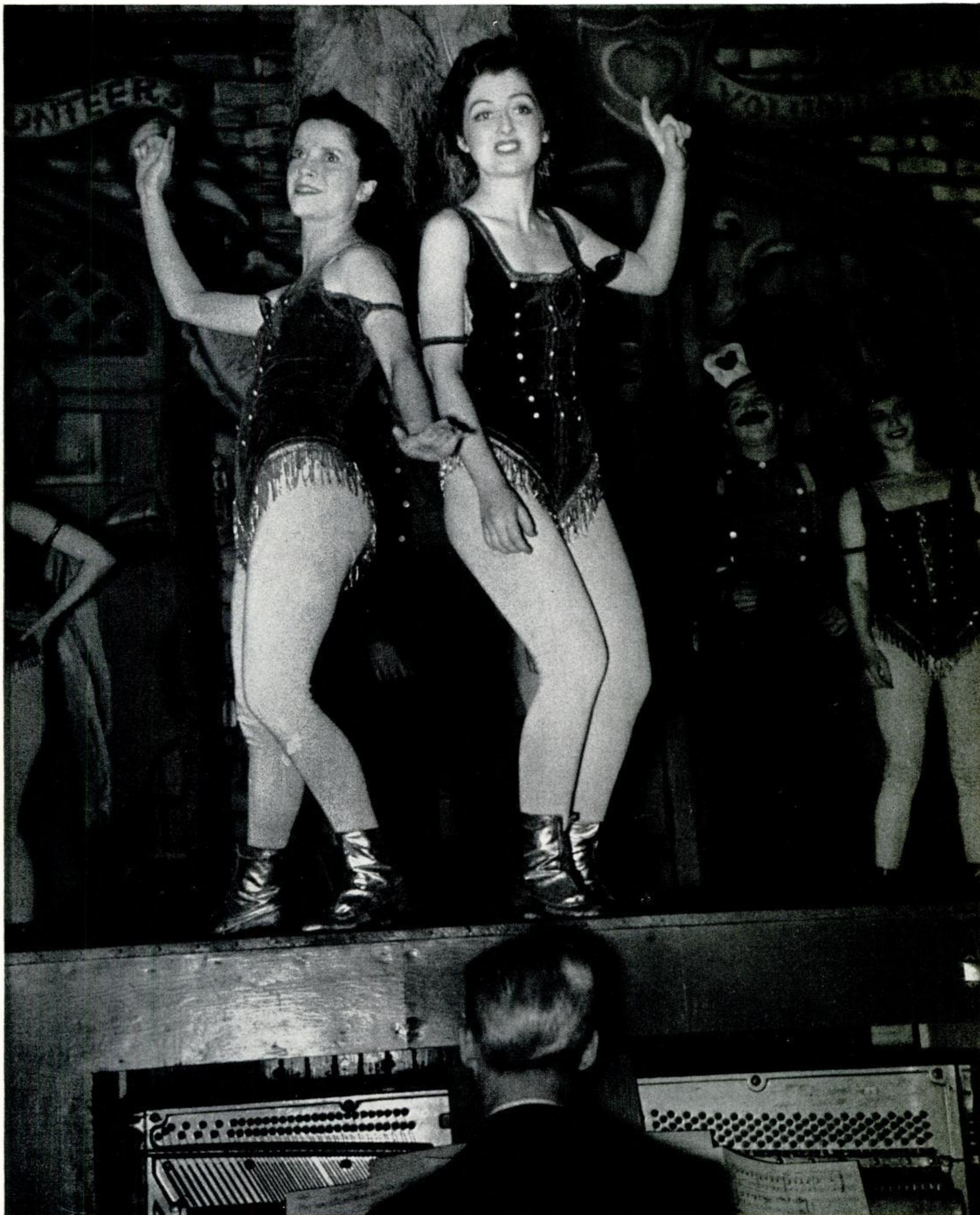


JAPANESE SCULPTOR NOGUCHI IS SNAPPED WITH MRS. CO-VARRUBIAS, ARTIST'S WIFE



Watching "The Fireman's Flame" are (left to right) Lillian Gish, Mrs. Kurt Weill whose husband is a famous composer, and Burgess Meredith

who plays the lead in *Star Wagon* in which Miss Gish wears the bicycling outfit. Party judges gave Miss Gish a prize for "the wittiest costume."



Fireman's Flame in action

A stirring melodrama in the tradition of the 1880's, *The Fireman's Flame*, by Jerrold Krinsky, contains its full quota of provocative chorus girls, firemen heroes and villains, shady financiers, long-lost heirs and sentimental

songs. The party guests were part of 15,000 people who have seen it since it opened Oct. 9. The wicked chorus girls above are Christine Gillespie (*left*), daughter of Actress Christie MacDonald, and Linda Mason.

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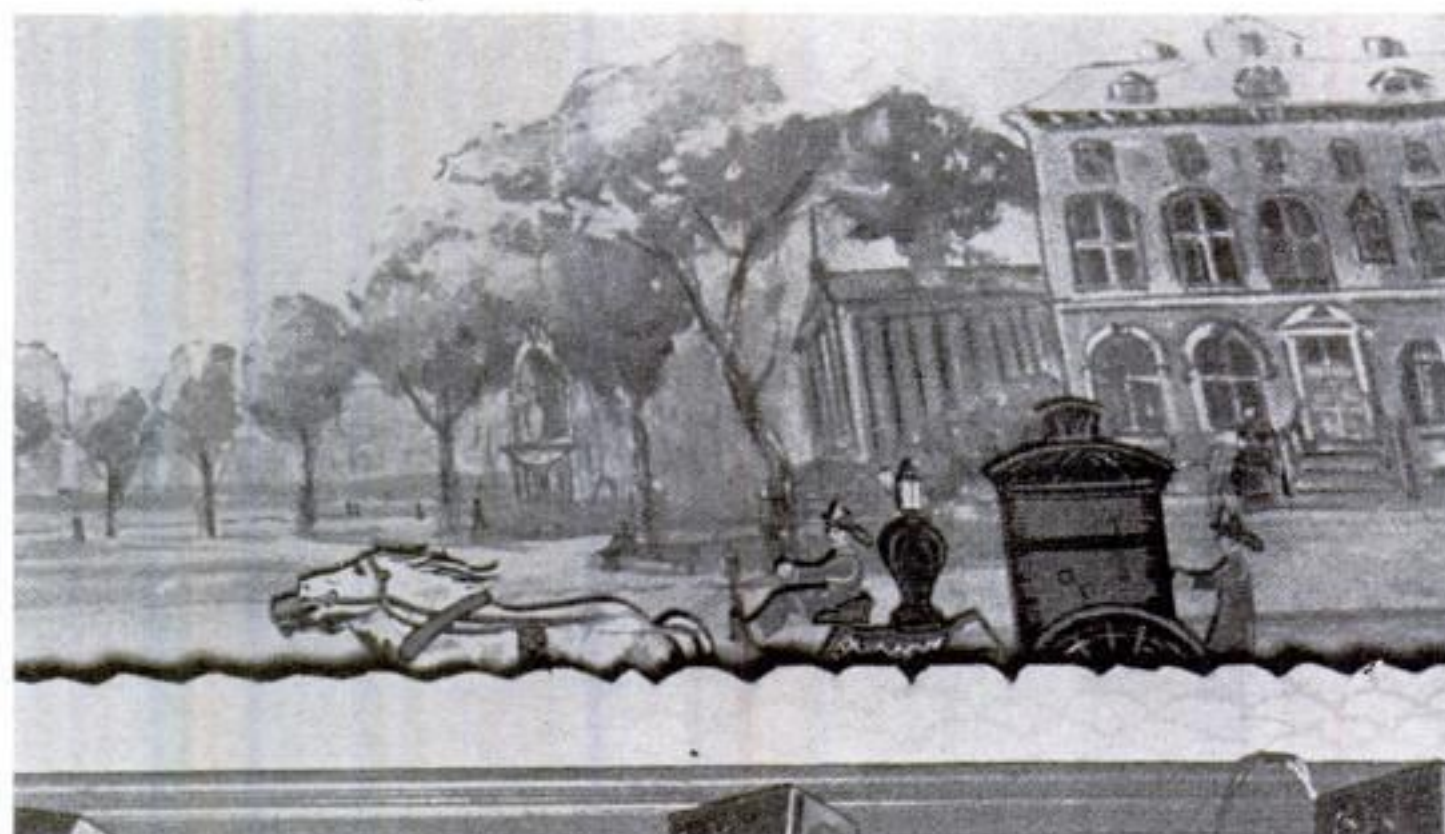
This virtuous scene in *The Fireman's Flame* shows the Bluebirds, an exemplary volunteer fire brigade, making merry

with the girls of the Temperance Union in Acker, Merrall & Condit's Soda Parlor. The Bluebirds always drink soda

after a serious fire, while their rivals, the Red Hearts, guzzle champagne and think nothing of dancing with girls in tights.



Master of Ceremonies Leslie Litomy ably leads the audience in booing, hissing and community singing.



To the rescue of Daphne Vanderpool, the play's aristocratic heroine who gets trapped in a burning mansion, goes this toy

fire engine (which races around the balcony). At right Assistant Stage Manager Don Campbell operates the contraption.



Yelling for help is Adolphus Vanderpool, the Fox of Wall Street, whose house has been set on fire. At right you see Adolphus as he looks in this scene behind stage.



Piano Player is Bill Gahagan whose repertoire of community songs is boundless.



From Mississippi to Fireman's Ball came revelers Poet Charles Henri Ford and his sister Ruth, a model who has just been given her first stage job in an Orson Welles production.



A talented trio were Mexican Artist Miguel Covarrubias, Japanese Sculptor Isamu Noguchi, and Mrs. Covarrubias. Formerly a dancer, the latter is now an expert photographer.



A sad guest was Designer Norman Bel Geddes who wore reviews of his play *Siege* which flopped. Left, *Vogue's* Editor Chase; right, Bergdorf Goodman's Countess de Forceville.



Guiding spirits of the Stage Relief Fund for which the Fireman's Ball was given were Mrs. Brock Pemberton (left), wife of the producer, and Rachel Crothers, veteran playwright.



Guests' wrists were stamped in order to prevent crashing. Here Milliner Lily Daché is inked by Ashley Miller Jr.



Tablemates are Mrs. Christine Fisher, Roy Riqua as Mickey Mouse, and Fire Chief Gretchen von Briesen Menken.



A party singer was Actress Ilka Chase whose Toulouse-Lautrec costume rated a prize. Her mother was a judge.

PICTURES TO THE EDITORS

GREEK ORTHODOX BAPTISM

Sirs:

These shots are of my 15-month-old daughter being baptized in a traditional Greek Orthodox rite last week. Two hundred devout Greeks lined the walls of the baptismal hall (rented from the American Legion) and listened to the monotone of prayer by the Rev. Fr. Gerondeas Koutizous, imported from Los Angeles for the ceremony. Child attendants, upon hearing pronouncement of the baby's name, Calliope, after one of the nine Muses, rushed to be the first to inform Mrs. Sellas, waiting in an anteroom, and receive a gift as decreed by 2,000-year-old custom.

PRECY SELLAS

San Bernardino Sun
San Bernardino, Calif.



1 PRIEST BLESSES WATER AS CHILD SLEEPS IN GODFATHER'S ARMS



2 STRIPPED FOR ACTION, CHILD IS ANOINTED WITH OIL



UPSIDE-DOWN LAUNCHING

Sirs:

Morris Shain builds the hulls of his Trimmer ships upside down. Yesterday this 65-ft. yacht being built for Clarence Clark was ready to be turned over. The boat is slid into the water in a submerged dry dock. The boat is turned right side up and the dry dock is raised, holding the hull. The water is then pumped out of the ship and the upper deck is put on.

In keeping with the upside-down idea, a movie cameraman had these people (left) hang by their knees for a preliminary christening when the hull was launched. Left to right: Shain, his daughter Gladys, Mrs. Clark, Mr. Clark.

Seattle Star
Seattle, Wash.

D. G. SHANAHAN



OGILVIE—FORE AND AFT

Sirs:

Your presentation of the pictures, in a past issue, of the circus hippopotamus "Lotus—Fore and Aft" was unusual. But I have discovered that the same technique was used in 1891 by a Clay Center, Kan., photographer when he photographed "Ogilvie—Fore and Aft" (above). The year-old youngster portrayed in the enclosed pictures is now a Tulsa oil man, Ogilvie H. Sheldon, and my father.

RUTH SHELDON
Tulsa, Okla.

FOX FIGHT

Sirs:

I am sending you pictures portraying the actions of foxes as I see them when caught in a trap. I think you may be interested in seeing the animals from a trapper's standpoint, which I think is seldom photographed. The series (at right) shows a fight between a scrappy gray female and a young red fox that were trapped near each other.

MEL LEITCH

West Orange, N. J.



1 GRAY FOX, IN TRAP, STARTS ATTACK ON RED FOX, ALSO IN TRAP



2 IN FREE-FOR-ALL, GRAY FOX BITES RED FOX ON THE NOSE



3 PRIEST PLUNGES CALLIOPE SELLAS INTO FONT



4 CALLIOPE COMES OUT FOR THIRD TIME



5 CALLIOPE WITH PROUD PARENTS



PEGGY STEVENSON PRACTICES WITH INSTRUCTOR



"BIG APPLE" LESSONS

Sirs:

"Big Apple" dancing may be finished by the first of the year (LIFE, Dec. 20) but it has been great fun. At the St. Regis, Prince Serge Obolensky organized for his friends a series of private lessons taught by members Miss Agnes Roy and Mr. Biggerstaff of the Albertina Rasch School. It was all great fun and considerable nonsense. Cecil Beaton (above, right) and Lesley Bogert were the most apt, the Duchess of Westminster (above, left) and Hugh Backhouse the most shy.

New York, N. Y.

JEROME ZERBE



MRS. ORSON MUNN DOES HER STUFF



3 TRAPPERS PULL FIGHTING FOXES APART, KILL THEM



4 DOWN THE TRAIL WITH THE CATCH



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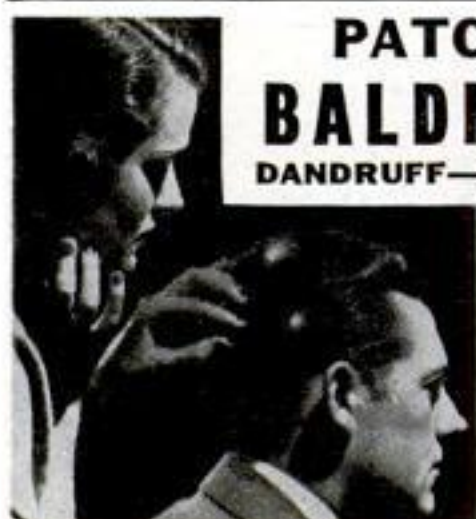
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PICTURES TO THE EDITORS (continued)



FROM GUADALAJARA, SHE IS LATIN, CELTIC AND INDIAN



HERS IS THE FACE OF MODERN YOUNG MEXICO



SHE IS HALF MEXICAN, HALF CREOLE FROM CUBA



HER FATHER: SPANISH; HER MOTHER: INDIAN

MEXICAN BEAUTIES

Sirs:

I have followed your excellent magazine from its very inception and have only one serious complaint to make. It seems to me that you make a special feature of showing beautiful American women in various seductive poses but, with the exception of upper-class Haitian types, you completely ignore the charmers of other nations. I enclose a sheaf of typical Mexican ladies in the hope that you will find room for them.

ENRIQUE GUTMAN

México, D.F.



SPANISH FATHER AND FRENCH MOTHER EQUALS "REAL MEXICAN"

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