

New Yorkers Wait In Line to See Flower Show

NEW YORK (UP)—Several hundred New Yorkers stood in line on a rainy street to catch a glimpse of spring.

It was all there but the Robins when the doors opened at the 30th annual international flower show yesterday. Umbrellas dripped unheeded on the electrical lighted daffodils, and the damp wool smell of a rainy city was lost in the heavy blend of lilac and hyacinth, sweep pea and rose.

Grand Central Palace, which served a spell as the army's major New York City induction center, was host to the New York horticultural society's second post-war comeback.

On the main floor of the exhibition hall, 17 garden landscapes were framed with dogwood and flowering apple trees, white birch and hemlock. Beneath them tulips, azaleas, and daffodils bloomed beside lawns bordered with pansies and forget-me-nots.

Hundreds of rare orchids lined an upper balcony, but the keynote of the show was spring—home garden variety.

One of the gardens presented an impressive array of southern spring bloom. A series of pools lined with flagstones were flanked with pink and white azaleas, yellow daffodils, pink, white and yellow tulips and budding red camellias. Flowering crabapple and pink-edge magnolia edged the brick-walled garden.

Across the aisle a formal garden in green and white offered a cool diversion. White azaleas and dogwood lined the lawn set with

a circular pool surrounded by curved beds of majestic tulips.

A New England dooryard bloomed with laurel and dogwood and tall lilacs over forget-me-nots, primulas and apricot wallflowers.

Against the back wall, Roses, Inc., spread more than 10,000 flowers beside a rose garden wedding tableau.

The bright flowers that bloomed in most of the show's exhibits were hot-house grown. But on an inconspicuous table on the third floor stood vase after vase of spring bloom cut last week from an outdoor garden in Virginia.

Miss Evelyn Collins Hill, of Sea Breeze Farm, Lynnhaven, Va., was the exhibitor on behalf of the five maiden Hill sisters who have tended a huge "tame-wild" garden together for more than 20 years.

P-80 Refueling Tests Made on Flights

BURBANK, Cal. (UP)—Those pilots who buzzed P-80 Shooting Stars across country in four hours and a few minutes weren't just flying for the fun of frightening chickens, the Army reports.

While one P-80, piloted by Col. William H. Council, made the trip nonstop, two others were testing a new system of rapid refueling of jet planes.

And they proved, to the satisfaction of the Army Air Force at least, that jet-fighter squadrons could be kept in the air almost constantly during danger periods to protect vital spots.

Capt. John S. Babel's P-80 landed at Topeka, Kan., and was completely refueled, inspected and serviced in 1 minute and 54 seconds later. Capt. Martin L. Smith's plane was refueled in 2 minutes and 59 seconds.

A picked crew of 17 servicemen-

Says Feathers and Fur for Coolness

LOS ANGELES (UP)—Dr. Raymond B. Cowles asserts that the zoology textbooks have it all wrong—fur and feathers didn't keep animals and birds alive because they kept them warm. They kept them cool.

The University of California at Los Angeles biology professor said that one of the obscure reasons why some species of birds and animals survived is because the fur and feathers of their prehistoric ancestors protected them from the rays of the sun.

Most biologists today, he said, believe that mutations such as fur and feathers didn't develop to protect an animal from some specific external influence, but just happened at the right or wrong times.

Dr. Cowles argues that a mutation which developed fur and feathers on certain species prevented the hot glare of the sun from reaching an animal's skin when the world was a lot hotter than it is now.

It didn't keep the cold out—at least that's not why they survived, Cowles claims.

technicians with four Army fuel trucks and eight high-pressure fillers were drawn up in a line at the end of the runway.

With the jet engines idling at 4,000 revolutions per minute, 600 gallons of kerosene were pumped into each ship while inspectors checked tires, oxygen equipment, brakes, hydraulic lines, electrical systems and engine components and the pilots gulped sandwiches and coffee in the cockpits.

Fancy Names for New Spring Color

NEW YORK (UP)—Forsythia midas, mimosa, pale brass, butter-scotch and butterfly yellow—it all adds up to a yellow spring as gay as the jonquils on the vendors' stands.

The ladies and gentlemen who dream up fashions have dreamed up as well a lot of fancy names for their colors.

They run from the palest cream to gold and they take a detour down the green lane, but whatever their shade, the yellows are together in their gaiety and their happy contrast with both blue and the more newly smart spring browns.

"Pale brass" is Fira Benenson's name for the lovely yellow wool suit she has designed for bonwit-teller's customers. Its wrist length jacket tops a fullish skirt. The back is seamed in a lyre pattern the front closed with great wood buttons.

Mainbocher, whose fondness for the sunshine color has given it tremendous importance throughout his collection, says he likes his yellows because they're "fresh hopeful, cool and young."

His most outstanding use of the color is in tiny black on yellow print silks. One daytime dress was simple and covered up, trimmed only with softly draped petals of its own material at shoulder and hip. An evening dress was shown with a draped square neck a skirt which flared with an inverted V inset at side back.

Sally Milgrim picked another black and yellow silk print for a two piece suit with jacket collar and ingenious pockets, trimmed in matching yellow faille.

Henri Bendel picked midas as its term for yellow and ranged it from chartruse through bright gold. Mustard yellow was favored in a number of dresses, notably an evening gown in jersey with a draped skirt which split to above the knee as the wearer walked. Chartruse and grey were combined in another jersey evening dress for telling effect.

The house preferred daytime yellows with blue—showing bright royal blue hat and gloves with a mustard suit and a yellow blouse with a navy skirt and coat.

Hattie Carnegie made no particular fuss about yellow—but one of her loveliest evening gowns for spring was a slightly off-shade, chiffon, slim fitting and diamond-tucked for a long torso line.

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