

Lend-Lease Mexican Aviators Ready for Front



Photo above shows a group of Mexican aviators, who have been trained with lend-lease funds and are getting ready to move to the front to do their part against the Axis. This will be the first aerial squadron from Mexico to enter combat as well as the first Mexican air unit to finish training in the United States under lend-lease. They are shown in the air as well as on the ground, where they studied mechanical operation.

War Vets Provided Variety of Recreation Centers



Shown above, the dining room of the Paris Grand Hotel, which has been turned over to the furloughed fighting men enjoying time out in Paris. Many convalescent sailors are being sent to Yosemite National park, California. The Ahwahnee Hotel, a tourist resort operated by the interior department, has been taken over by the navy and used as a convalescent hospital.

Marines Use Land Based Rockets



Members of a marine rocket platoon tote their equipment over rough Bougainville terrain to the front lines. During this campaign, the first in which land based rockets were used, both rockets and portable launchers were transported in much the same manner that machine guns are moved into position during landings. A feature of these rockets is that they do not require a solid base from which to be fired.

General Gets His Cookie Treat



In the Nambahelm area, France, Maj. Gen. Norman D. Cota, commanding general of the 28th Infantry Division, accepts homemade cookies which Sgt. Joseph E. Bunch, Paris, Texas, had just received from home. The 28th is under the 31st U. S. Corps, commanded by Maj. Gen. Frank W. Milburn, part of the 6th Army Group.

Seven League Boots



Seabee "Seven-League Boots," as shown in aerial view of the attenuated pontoon causeway, spun out by the navy's Seabees to aid in bringing additional supplies ashore during the invasion of the Philippine Islands. Seabees also built airfields.

Will Attend Meet



Dean Virginia C. Gildersleeve of Barnard College will be the only woman member of the U. S. delegation to attend the United Nations conference to be held at San Francisco.

Star Dust

STAGE-SCREEN-RADIO
Released by Western Newspaper Union.

By VIRGINIA VALE
CREDIT the fact that radio stations have been built solely to entertain the G.I.s to Major Andre Baruch, who set up the first one and went on to establish seven more. He'd been with CBS for eight years as announcer, director and producer, then operated on a free-lance basis on all four networks; producing radio shows from early morn till taps was easy for him. He also got stories from men at the front and dramatized them on the air; incidentally, he's seen plenty of combat service, and has the



MAJ. ANDRE BARUCH
Purple Heart. The men complained because they didn't hear commercials, so he invented some. In addition to military duties he directs "Weapons for Victory," heard on CBS Thursdays.

Producer Charles R. Rogers launched Jane Powell, the 15-year-old singer, in "Song of the Open Road," then cast her in another musical, "Delightfully Dangerous," with Ralph Bellamy. So now Metro, from whom he borrowed her, is prompting her career.

They hit on something new at Republic Studios when six dressing rooms, exactly alike, were set up alongside the sound stage where "Bells of Rosarita" is being filmed—the dressing rooms were for Roy Rogers, the star, and for the five Western stars doing guest appearances in the picture. The novel note was the six hitching posts provided for the stars' favorite horses.

In 1940 an ex-barker from the World's Fair applied to New York's Neighborhood Playhouse for a scholarship; after a test he received a \$500 scholarship and \$50 a month to live on; he added to that by guiding tourists through Radio City. Recently the Playhouse received a large check for their scholarship fund from Gregory Peck, the lad who was helped in 1940, now a Hollywood success as a leading man.

David O. Selznick's research department recently received an astonishing inquiry from the famous Haskins Information Service of Washington; Haskins wanted to know the title and name of the author of the poem read by Lionel Barrymore in "Since You Went Away." The researchers replied that in Hollywood the poem was known as "The Star Spangled Banner," written by Francis Scott Key.

Remember Ernie Pyle's beautiful written description of the soldiers' farewell to Capt. Henry T. Waskow of Belton, Texas, after his death? When directing that scene for "Story of G.I. Joe," William Wellman merely read the men that description. The scene was perfect in one take.

Lawrence Tibbett got two swell fan letters from Guadalcanal, one from his son, Larry Jr., one from Clark Burghard, his step-son; they'd tuned in "Your Hit Parade" and were amazed to hear him singing. They said his "Don't Fence Me In" really pleased the boys.

When the play in which Mary Astor appeared in New York closed, people lamented, for she looked so lovely that they hated to have her disappear from Broadway. So it's good news that she's at least going to do another picture soon—Metro's "Blonde Fever," a sophisticated comedy based on Molnar's play, "Delilah," in which Philip Dorn will appear with her.

Madelaine Lee, blonde, five feet two, does those baby's cries and gurgles you hear on "Mr. District Attorney" and a lot of other programs; she specializes in them. The different expressions of moods depend on how much handkerchief she has pressed to her mouth!

ODDS AND ENDS—Amos 'n' Andy don't have guest stars on their program every week because unless a guest star is type cast for the show they won't invite one. . . . Jack Carson finished his chores in "Mildred Pierce" and went into "The Time, The Place and The Girl" the same day. . . . Humphrey Bogart's to play opposite somebody else than Lauren Bacall for a change; he and Barbara Stanwyck will share the top roles in "The Two Mrs. Carrrolls." . . . Lloyd Nolan, the sympathetic neighborhood cop of "A Tree Grows in Brooklyn," is walking the beat again for 20th Century-Fox, as a postman in "Circumstantial Evidence."

Kathleen Norris Says:

The Roving Husband

Bell Syndicate.—WNU Features.



"What you have to do, Rhoda, is to get it through your head once and for all that you hold all the cards. Don't throw down your hand; call his bluff."

By KATHLEEN NORRIS

EXACTLY how much hard, conscious effort are you making to keep your home atmosphere normal in this dreadful time? Exactly how clearly do you realize that extraordinary goodness and strength and unselfishness are being demanded of every one of us; that we are being given a test beyond anything our forbears ever knew?

We have to keep ourselves sane in a world gone insane, and preserve for those about us, and for the boys when they come home, something of the goodness and heroism and wisdom that has made America what she is.

Anyone who doesn't recognize the situation, and doesn't rise to it, is failing America just as much as if he were a sentry asleep at his post. But unfortunately there are a good many men and women who are drifting along in the old lazy way, making their concessions to the times only in complaints and protests against war inconveniences.

Here is the case of a husband and wife whose lives seem untouched by the world conflagration, but who are obviously suffering from the nervous strain that is over us all.

Rhoda is 37. She has been married 11 years, and has three daughters, 10, 9 and 3 years of age. The middle child is a polio case and will never be well. Rhoda's husband is a dentist, 40 years old, and formerly a devoted husband and father, especially close to Tanya, the handicapped child.

A Pretty Nurse.

But in the last year, Rhoda writes me, Lew has changed. He has grown irritable and silent at home, he is often away. The cause is a pretty grass widow of 26, who is a nurse in his office. There seems to be no question that Lew is infatuated, and while he doesn't talk of a divorce, Rhoda believes that that is what he would ask if he dared.

"But he'd better not get that far," says Rhoda's letter. "It would ruin his practice in this town, where my father and mother are much beloved, and he could hardly establish himself anywhere else, for he is almost entirely deaf."

"I do all the work of my house, with the older girl's help. I bathe, feed, amuse my darling little invalid, and manage that my baby has plenty of fresh air. Washing, cooking, dusting, planning are all up to me; certainly I show the fatigue and weariness that I feel at night; I am human, I get tired, discouraged, impatient, nervous—I know it. But most of the time I am the mother the girls adore, and the cook and housekeeper that other women copy and consult."

"Mrs. Norris, Lew spends most of his money on this woman. He takes her home—two miles out of his way, every night, and often takes her out to dinner. They have been seen dancing. They have spent nights together at the Mountain Inn. His present to her this year was a squirrel coat; I have never had a fur coat. He sent me soap and perfume, and the girls toys and dresses; she picked them out, I suppose. He was away then, for



Be absorbed in your children. . . .

A CHANCE TO LET DOWN

The emotional stress of war affects everyone. Many find new strength, unsuspected courage when crisis come. Others discover that the social upset gives them a chance to do what they've always secretly longed to do, but refrained from because of public disapproval.

The 40-year-old dentist discussed in this issue is a case in point. He has developed a passion for his office nurse, a pretty divorcee of 26. She is going along with him, taking his presents and entertainment. His wife, Rhoda, writes that she is "desperate." She has thought of suicide. His coldness and cruelty are "driving her crazy." They have three children, ranging in age from three to ten. Up to lately this dentist was apparently a devoted husband and father.

four days, and I think she was with him, though his story to me was that she was sick, at her married sister's house.

"He seems a different person; he hardly seems sane. We have always loved each other; I feel as if I couldn't stand his complacency, his silences, his coldness and cruelty any longer. But what life do I make for myself, tired, feeling 20 years older than I am, with three children to raise on alimony? I've thought of suicide, I've thought of everything, I'm desperate. Tell me what to do."

What you have to do, Rhoda, is to get it through your head once and for all that you hold all the cards. Don't throw down your hand; call his bluff. Take the attitude that Dolly is being something of a fool—a generous fool, of course, but nevertheless a fool, to take up with a married man, partially deaf, with three children. Wake her up in the night every week, asking if Lew is there; some patient wants him. Make yourself over with a new frock and a changed hair-do.

Appear Happy.

Be happily busy and absorbed with your girls, almost rueful when Lew decides to come home for dinner. A pretty happy wife, in pretty lounging pajamas, laughing over a supper of milk-toast and cookies, with her children around her, is a mighty attractive thing on a cold night. Resolutely refuse a divorce.

Following these tactics you'll find yourself happy again, and happiness is the one thing that draws a man back. As he tires of Dolly's charms—they always do—yours will begin to gain on him. Then treat the whole thing as a sickness—a weakness, which it is, and go into a new relationship of confidence and affection with a changed man. To men these adventures on the side are not nearly as important as to their wives; he can have no respect for the complaisant Dolly, and what he does feel for her is not a lasting thing, as everyone knows.

Concede him this period of irresponsibility in a crazy world, and your lasting happiness and security.

Care of Wool Garments

Because the shock of freezing shrinks and hardens wool, it is usually best to dry woolen washables indoors in cold weather.

If wool clothes get wet or muddy, dry them slowly at room warmth, never close to a stove or radiator, and brush clean when dry.

When a wool garment gets a rest after a day or two of wear, the wool springs back and some wrinkles drop out, so less pressing is needed.

Hedda Hopper: Looking at HOLLYWOOD

RED-BLOODED girls with plenty of vim, vigor, intrigue, and mischief in their makeup are about to supplant the long cycle of admirable women who have held the foreground in motion pictures for the last two years.

And to Ernst Lubitsch, who has created many vagues in the 30 years he has been in our business, goes credit for the initial venture in 1945.

Shortly you will see Tallulah Bankhead in the red-blooded role of Catherine in Ernst Lubitsch's "A Royal Scandal." Catherine was a character both in history books and the Lubitsch film. She always got



Tallulah Bankhead

her man. Her technique was direct as the archer's arrow. Her methods fell short of murder—at least so far as her screen credit in this one goes—although the boys who wrote the textbooks gave her wider latitude.

"Catherine might be said to represent the wish dreams of all women, especially the very repressed and quiet ones," said Lubitsch with that merry, naughty twinkle which is as much a part of his trademark as his big black cigar or his trick of making box office hits.

That Bankhead Touch

"Of course, Hedda, Bankhead makes Catherine a little more attractive than any other actress could possibly make her. Because the Bankhead influence is a highly contagious thing, either on the stage or in films, every woman comes out of the theater colored by the Bankhead influence."

Since this is a day of action for women, with more females active outside the home than at any time in American history, I can see where the Catherine type is singularly timely, and I'll agree with that. We've had a spate of saints and scintists, from Jennifer Jones in "The Song of Bernadette" to Greer Garson in "Madame Curie." We've had cozy Mrs. Miniver and noble, strong-hearted wives like Claudette Colbert in "Since You Went Away." We've had Maria Veronice in "The Keys of the Kingdom" and Irene Dunne's two characterizations of admirable women in "The White Cliffs of Dover" and "A Guy Named Joe." And as the motion picture industry seldom stands still sufficiently long to allow moss to grow on the pavement before the box office window, I can see where a radical change will be good all the way around.

Since Twentieth Century-Fox is snapping up all the best sellers—they now own a list of 20 or more—and since the trend of current literature is toward meatier heroes and heroines, Darryl Zanuck will be the first to inaugurate the new vogue on the screen.

Little, but O, My!

Gene Tierney will draw one of the outstanding examples of this new type in the role of Ellen in "Leave Her to Heaven." Ellen is a girl with a will of reinforced concrete. She has no scruples whatsoever, even when it comes to shoving a little lad out of a boat when he interferes with her share of her husband's time and attention. Make no mistake, there are such women.

If "Forever Amber" can be scripted in a way to skirt possible Hays office objections this will be a role to end all roles of the type. Practically any star you want to name in Hollywood would give her eye teeth to get a crack at it. Hung in the bawdy setting of the court of Charles II—an utterly amoral era—Amber flaunts her beauty, conspires for power, matches her wits with some of England's best brains. Saving grace for the film's chance is the fact that the book at finish points a clear moral—you don't get to enjoy what you want when you go about getting it in the wrong way.

It looks as if Greer Garson, too, will get her chance at a bad girl role. It's the star part in "Drivin' Woman"—a character that, morally irreproachable, gives the effect of a ruthless beauty without shred of scruple.

Come to think of it, most great acting roles center around red-blooded women. And bad girls certainly have something.

Alluring Lobbyist

I don't know any other Hollywood lobbyist in Washington who's had the Vice President play his or her accompaniment. Lauren Bacall did. As she walked to the piano, one higher up was heard to whisper to another, "Why, that gal's hips wink at you!" . . . The latest independent quartet, going right ahead making plans, is Paulette Goddard, Burgess Meredith, Dudley Nichols, and Jean Renoir. Paulette has one outside picture a year from Paramount. This will no doubt be done at RKO.