

translations by the American poet Rolfe Humphries.

THE SHADOW CATCHER. By Donald Sloan. 296 pages, 84,000 words. Illustrations. Doubleday, Doran, New York. \$2.75. An unusually interesting record of a South Sea paradise, the islands of Manu'a, by a young American who lived among the natives and was known, because of his camera, as "the Shadow Catcher."

MYSTERY WEEK

THE HANGMAN'S WHIP. By Mignon Eberhart. 275 pages. Doubleday, Doran, New York. \$2. Mignon Eberhart spins another deft tale of two murders and involved family complications in her usual Chicago setting. Also, as usual, she has written a good story with a multitude of suspects.

THE LADY WEPT ALONE. By Carolyn Byrd Dawson. 273 pages. Crime Club, New York. \$2. This is a first novel revolving about Matilda Brockett, spinster—and one of the most amusing ones recently encountered in detective fiction. It has plenty of murders, good suspense, and first-rate characterization.

ART

Art Down Mexico Way: 2,000 Years of Masterpieces Shown at Modern Museum

Between Jan. 25 and April 7, when the 28 masterpieces lent by the Italian Government successively to the Golden Gate Fair and the Art Institute of Chicago were on view at the Museum of Modern Art in New York, an old lady among the 290,888 visitors inspected the treasures, marched up to the desk, and sniffed: "The lighting and installation are fine," she said, "but I've seen all the originals in Italy."

It's unlikely that any old ladies will have seen many originals from the Modern Museum's new exhibition—"40 Centuries of Mexican Art"—the most comprehensive showing of Mexican masterpieces ever held anywhere, including Mexico. To assemble it, six members of the museum staff spent 42 weeks "on location" weeding out material offered by the Mexican Government for each of the four sections of the show: (1) pre-Spanish, (2) Colonial, covering the period 1521-1821, (3) folk art, and (4) modern painting selected by the satirist Miguel Covarrubias and featur-

ing the Big Three in contemporary art south of the border—Orozco, Siqueiros, and Diego Rivera.

Installed with taste and imagination by John McAndrew, curator of architecture, the show—which opened last week and runs through the summer as an added attraction for visitors to the New York World's Fair—fills three floors and the sculpture garden, where pottery, pinwheels, toys, and serapes are gaily displayed. Here also are massive pieces of bizarre sculpture in which the odd Mexican mixture of serenity and barbaric action, of careful attention to detail and bland disregard for representation in art are equally evident. Upstairs, paintings include a portrait of the Count de Galves (for whom Galveston, Texas, was named), in which the hands and face were done by one monk, the figure on horseback by another. The treasures are literally beyond price; the cost of assembling them exceeded \$40,000.

Only a year ago the museum opened its new \$2,000,000 home with a show of "Art in Our Time." In rapid succession followed the mammoth Picasso exhibition, now in Boston, then the Italian masterpieces. Now, with "40 Centuries of Mexican Art"—more varied and attractive than any art exhibit shown or scheduled for the World's Fair—the Museum of Modern Art has done it again.

Circus in Wire

Alexander (Sandy) Calder was living in Paris a decade ago. Whenever he needed money, he asked his friends—Paris-Americans and Frenchmen alike—to his studio for a "circus." Some guests paid the 10-franc door fee to see his ingenious mechanical animals and clowns; others thought the money well spent for the spectacle of a hulking, grizzled American seated on an improvised stage and manipulating his complicated contraptions with furious concentration.

But Sandy's days for fashioning gadgets and wire halos for a live mongrel pup named Jesus are over. Although he's made a doll's house complete to mechanized inhabitants for his 5-year-old daughter Sandra, Calder explains: "I really make toys for myself." Since 1932 he's made a career out of fashioning sculpture in wire and metal for other people; last week the latest assortment went on view at the Pierre Matisse Gallery in New York.

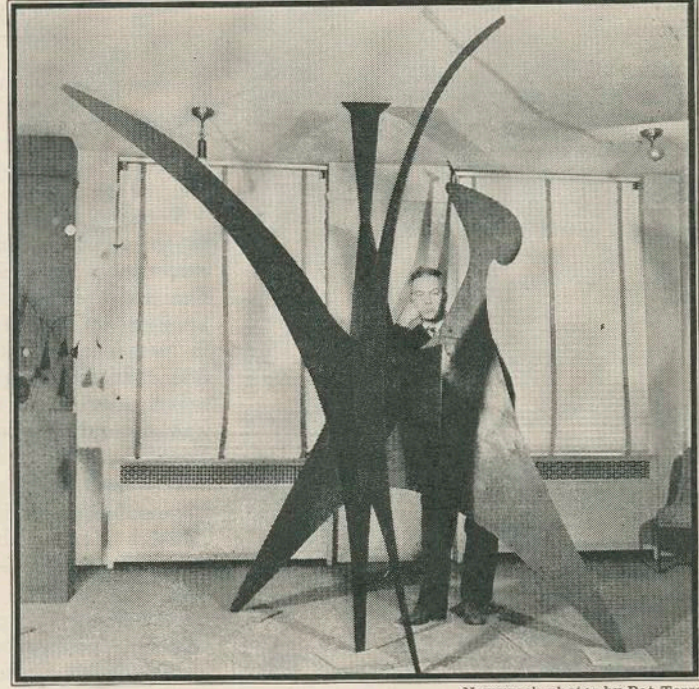
In the exhibit are "stables" (static bits of wire and metal arranged in abstract patterns) and "mobiles," which visitors to the gallery until June 1 may spin and juggle and bounce to their hearts' content. In kaleidoscopic movement, the mobiles form an endless and fascinating series of suggestive patterns: a giraffe set in motion looks successively like a railway trestle, a tropical fern, a burlesque of machine-age machinery. None of them have



EL ECSMO SENOR CONDE DE GALVES.

Museum of Modern Art

Mexican art: Fray Pablo de Jesús' portrait of Conde de Galves



Newsweek photos by Pat Terry

Alexander (Sandy) Calder with his favorite 'mobile'—and with one of his numerous 'stabiles'

any name; they cost from \$50 to \$1,000 and are owned by private collectors such as Walter P. Chrysler Jr. and a few advanced museums like the Wadsworth Atheneum in Hartford, Conn., and the Museum of Modern Art in New York.

RADIO

FM Channels Widen Field of Commercial Broadcasting

After two months' deliberation on how to grant space in the crowded radio spectrum to Maj. Edwin H. Armstrong's new staticless method of broadcasting, the Federal Communications Commission this week solved the problem by giving it the green light—full commercial operation and 40 wide-band channels (200 kilocycles apiece) from 42,000 to 50,000 kilocycles. The new system accomplishes its amazing results in quiet operation and high-fidelity reception by frequency modulation (FM) as opposed to the standard system of amplitude modulation.

Significance

While not even FM Broadcasters Inc. (organized last December by 55 individuals and companies to push the Armstrong idea) claim that staticless radio will revolutionize broadcasting immediately, the group looks for great gradual changes within the next ten years: (1) since present sets are incapable of unscrambling FM signals, the manufacturing industry has a huge new market open to it, and (2) there will be a trend to high-priced

receivers, for while there is no electrical reason why FM sets themselves should be more expensive than others, to get the full benefits of the new-type broadcasting, costly amplifiers covering a sound range up to 15,000 cycles (as against the average 8,000) are necessary to the listener; (3) with 40 station channels open to it, FM's coverage can be far more intensive than that of the present broadcast band, because two powerful stations separated by less than 100 miles can operate on the same channel without interfering with each other; (4) the present network practice of piping programs from station to station by telephone wire is likely to be outmoded soon because the staticless qualities of FM are admirably adapted to low-power, low-cost radio relay use; (5) a boom in radio facsimile may be expected because the FM channel allotments provide sideband space for its use.

Meanwhile, the FCC dismissed without prejudice all pending applications for experimental high-frequency stations and terminated the licenses of all existing stations as of Jan. 1, 1941, pending issuance of widespread new regulations.

War by Short Wave

Total war raged in American living rooms last week, as well as in Europe, and left the nation jittery. Networks and individual stations increased their usual flood of news and interpretations to a torrent, and even the New York World's Fair started putting war bulletins on its speaker system. But no one thrilled more to the unfolding of history via the ether than the short wavers who nightly roam the 19, 25, 31, and 49-meter bands to pick up the

story from the belligerents themselves. Some of the developments of the week on the short-wave front:

HOLLAND: After PCJ and PCJ2 at Huizen, about 15 miles from Amsterdam on IJssel Lake (the Zuider Zee), had sputtered scrambled speech for some hours (indicating their use in private radiotelephony), they went dead the evening of May 12, two days before the Dutch surrender, ending a broadcasting career of thirteen years. The whereabouts of Eddie Startz, popular PCJ announcer and owner of one of the best-known voices in the world (he broadcast in seven languages), remained a mystery. On May 17, the Nazis muzzled the Hollanders' 750,000-odd receivers by decreeing death for anyone caught listening to a non-German station.

LUXEMBOURG: The superpowered (200,000-watt) long-wave station, which aired commercial programs and advertising to listeners in France and England bored with their government stations, also fell into Nazi hands. Up to last week end, the Conquest Alliance Co. Inc., American representatives of Radio Luxembourg, knew only that the transmitter was silenced.

BELGIUM: With the fall of Brussels, the only powerful stations in the country—two 15,000-watt government transmitters on the standard broadcast band—were taken, and Belgium broadcasters moved to secret studios. ORK, the country's only short-wave broadcast station, was never sufficiently powerful to penetrate to the United States consistently.

GERMANY: The long string of powerful government short-wave stations continued their usual barrage, with particular em-