



“*O*”

NE OF THE GREAT PICTURES
OF ALL TIME. THERE IS
DYNAMITE...AND LOVE...AND
HUMAN COURAGE IN IT. I
SALUTE EVERYBODY WHO
HAD A HAND IN THE
MAKING OF IT.” —Carl Sandburg

John Steinbeck's
**THE MOON
IS DOWN**



CONTINUOUS
PERFORMANCES

RIVOLI

BROADWAY AT 49th STREET

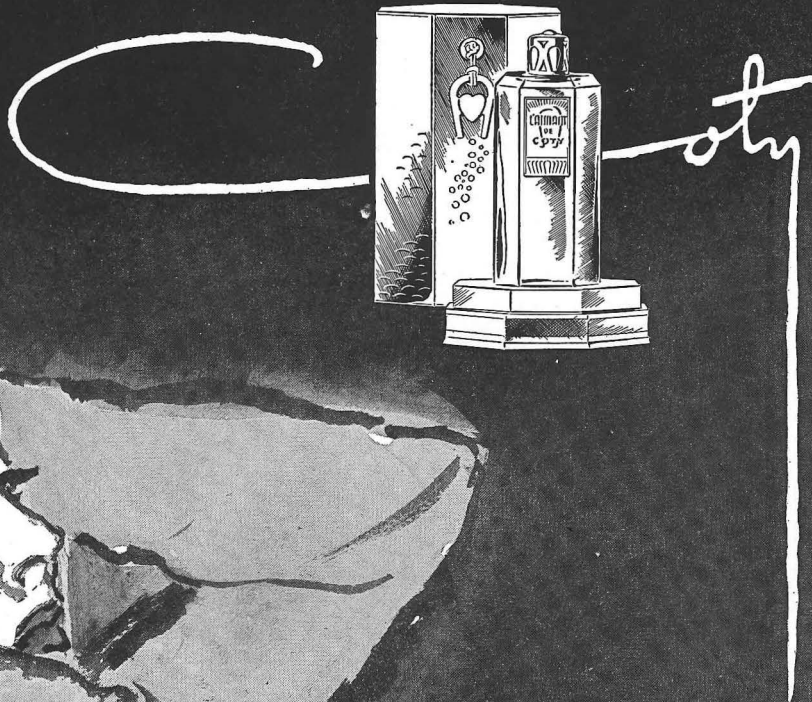
with
SIR CEDRIC HARDWICKE
DORRIS BOWDON • LEE J. COBB
HENRY TRAVERS • MARGARET
WYCHERLY • WILLIAM POST, Jr.
Directed by IRVING PICHEL
Produced and Written for the Screen
by NUNNALLY JOHNSON

20th
CENTURY-FOX
PICTURE

POPULAR PRICES
DOORS OPEN at 9:30 A.M.

L'AIMANT

"the magnet"



Eric

The American Friends Service Committee

AND THE

Hungry Children of the World

By RUFUS M. JONES

FOR TWENTY-FIVE YEARS the Service Committee of the Quakers has been dedicated to the work of ministering to the relief of underfed children in war-torn countries abroad and in depressed areas in America. Children, utterly innocent though they are, are among the first victims of a war. They find themselves at first in a world of mystery and terror and a little later in a world almost sterile of the essential foods for normal healthy child life. Somebody must go to their aid and go quickly if these children are to be nourished and saved to grow up into normal persons.

We talk cheerfully of building new world orders as soon as the war is over. But you cannot build world orders of the realist or of the idealist type while people are starving. There is no point in talking of ideal cities or of nation-planning to persons who have no home, no fire, and no breakfast. We talk about grass-roots politics, but there are regions I know about where the grass roots have been pulled up and eaten—not by the cattle, but by men, women, and children who have been staving off death by a resort to crazy Nebuchadnezzar's food, now that there are no animals left to eat the grass.

The reason we are complacent and go about our affairs in comparative comfort, undisturbed by the agonies and slow crucifixions of the children in the

occupied areas of the world, is that *we do not see the actual human face*. We talk at a distance about troubles in the abstract, while these people are suffering and dying in the concrete, as persons like ourselves. If my readers could see the human faces of children I have seen, they would come out of the cold abstract into the warm and heart-melting concrete. They would see with new eyes. They would have their imagination captured.

But it isn't merely this primary concern to remove the immediate suffering of the children and the youth that incites us to action. Joined with that primary aim is our profound concern for the new civilization that will emerge when the war comes to an end, as it will do some day. You will not have a Europe or a China to reconstruct with a New Order unless something is done to preserve the children and the youth who are to be the human material of the New Order. But our mission is never confined to feeding the hungry, clothing the naked, and building shelters for the homeless. We aim always to restore faith in the significance of life. Food is the first thing, of course, but with it there comes a warm touch of love and friendliness and something intangible begins to operate in these young minds. The unselfish ministry at once reawakens and restores faith. These children and

(Continued on page 18)



Drawing by PAVEL TCHELITCHEV ! |

EXECUTIVE COMMITTEE

THE COUNTESS MERCATI, *Chairman*

JOSIAH P. MARVEL, *Vice-Chairman*

L. HOLLINGSWORTH WOOD, *Treasurer*

MRS. HENRY MARTYN ALEXANDER

MR. JOHN D. BARRETT

MRS. ALEXANDER BIDDLE

JUDGE & MRS. CURTIS BOK

MR. HUGH J. CHISHOLM, JR.

LADY GABRIEL

MR. WALTER HOVING

MR. JAMES WOOD JOHNSON

MISS IRENE LEWISOHN

MR. HENRY R. LUCE

MRS. CLARK MINOR

MRS. VICTOR MORAWETZ

MRS. LIONELLO PERERA

MRS. JOHN T. PRATT

MR. HOWARD STURGES

COUNTESS LÁSZLÓ SZÉCHÉNYI

MRS. LAWRENCE TIBBETT

MISS EDITH WETMORE

MRS. CORNELIUS VANDERBILT WHITNEY

MR. FORSYTH WICKES

COMMITTEE OF HONORARY SPONSORS

MRS. FRANKLIN D. ROOSEVELT, *Chairman*

THE AMBASSADOR OF BELGIUM

THE AMBASSADOR OF CHINA

THE AMBASSADOR OF GREAT BRITAIN

THE AMBASSADOR OF THE NETHERLANDS

THE MINISTER OF PORTUGAL

THE AMBASSADOR OF SPAIN

THE MINISTER OF SWITZERLAND

THE AMBASSADOR OF YUGOSLAVIA

DR. JOHN HAYNES HOLMES

REV. ELMORE M. MCKEE

DR. HARRY EMERSON FOSDICK

BISHOP HERBERT WELCH

DR. STEPHEN S. WISE

THE HON. FIORELLO H. LA GUARDIA

THE HON. HERBERT H. LEHMAN

DR. HENRY SMITH LEIPER

THE HON. HERBERT HOOVER

RUFUS M. JONES

CLARENCE E. PICKETT

HONORARY INTERNATIONAL SPONSORS

- THE AMBASSADOR OF ARGENTINA *and*
SEÑORA DE ESPIL
- THE MINISTER OF AUSTRALIA *and* LADY DIXON
- THE AMBASSADOR OF BOLIVIA *and*
SEÑORA DE GUACHALLA
- THE AMBASSADOR OF BRAZIL *and*
MADAME MARTINS
- THE MINISTER OF CANADA *and*
MRS. LEIGHTON MCCARTHY
- THE AMBASSADOR OF CHILE *and*
SEÑORA DE MICHELS
- THE CHARGÉ D'AFFAIRES OF COLOMBIA
and SEÑORA DE VARGAS
- THE AMBASSADOR OF COSTA RICA *and*
SEÑORA DE FERNÁNDEZ
- THE AMBASSADOR OF CUBA *and*
SEÑORA DE CONCHESO
- THE MINISTER OF CZECHOSLOVAKIA *and*
MADAME HURBAN
- THE MINISTER OF DENMARK *and*
MADAME DE KAUFFMANN
- THE AMBASSADOR OF THE DOMINICAN
REPUBLIC *and* SEÑORA DE TRONCOSO
- THE AMBASSADOR OF ECUADOR *and*
SEÑORA DE ALFARO
- THE MINISTER OF EGYPT *and* MADAME HASSAN
- THE AMBASSADOR OF EL SALVADOR *and*
SEÑORA DE CASTRO
- THE AMBASSADOR OF GREECE *and*
MADAME DIAMONTOPOULOS
- THE AMBASSADOR OF HAITI *and*
MADAME DENNIS
- THE AMBASSADOR OF HONDURAS *and*
SEÑORA DE CACERES
- THE MINISTER OF IRELAND *and*
MRS. ROBERT BRENNAN
- THE MINISTER OF LITHUANIA *and*
MADAME ZADEIKIS
- THE MINISTER OF LUXEMBOURG *and*
MADAME LEGALLAIS
- THE AMBASSADOR OF MEXICO *and* SEÑORA
DE CASTILLO NÁJERA
- THE AMBASSADOR OF NICARAGUA *and*
SEÑORA DE DEBAYLE
- THE AMBASSADOR OF NORWAY *and*
MADAME MORGENSTIERNE
- THE AMBASSADOR OF PANAMA *and*
SEÑORA DE JAÉN GUARDIA
- THE AMBASSADOR OF PARAGUAY *and*
SEÑORA DE SOLER
- THE AMBASSADOR OF PERU
- THE AMBASSADOR OF POLAND *and*
MADAME CIECHANOWSKI
- THE MINISTER OF SWEDEN *and*
MADAME BOSTRÖM
- THE MINISTER OF THAILAND *and*
MADAME SENI PRAMOJ
- THE AMBASSADOR OF TURKEY *and*
MADAME ERTEGÜN
- THE MINISTER OF THE UNION OF SOUTH
AFRICA *and* MRS. RALPH CLOSE
- THE AMBASSADOR OF THE UNION OF SOCIALIST
SOVIET REPUBLICS *and* MADAME LITVINOV
- THE MINISTER OF URUGUAY *and*
SEÑORA DE BLANCO
- THE AMBASSADOR OF VENEZUELA *and*
SEÑORA DE ESCALANTE
- THE BELGIAN AMBASSADOR AT LARGE
GENERAL EMILE BETHOUART, CHIEF OF THE
FRENCH MILITARY MISSION
CONGRESSMAN *and* MRS. JOSEPH
CLARK BALDWIN
MR. BELA BARTÓK

To Remember

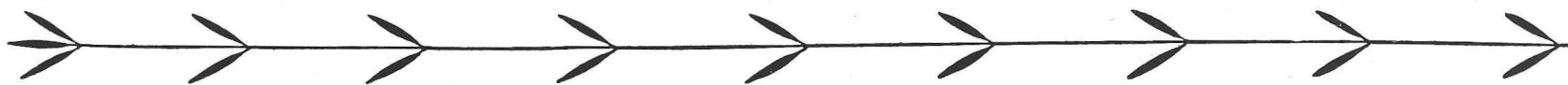
*Children of desolate places,
By shattered roads, in flame-blackened houses,
Children of frozen hearths and bitter bread;
Children who eat a crust of bread with tears,
And lie down shivering to sleep by the side of sorrow;
We knew your lands in loveliness and laughter,
Your lands gave treasure to us,
Their beauty softened by long blending of man's life within it,
Their learning gathered up and stored through ages.
Children of places we remember, or have dreamed of—
God, make our coming not be too late for you.*

—HELEN MACKAY



St. Bernard

MARYLA LEDNICKA



INTERNATIONAL COMMITTEE

Co-Chairmen:

MRS. HUGH J. CHISHOLM, JR.

MISS HARRIET MARPLE

MISS MILENA PAVLOVITCH BARILLI

MR. EUGENE BERMAN

COUNT & COUNTESS PECCI-BLUNT

MR. MAIN R. BOCHER

MR. & MRS. HUMPHREY O. CLARKE

MADAME HENRI CLAUDEL

MR. OSCAR CORREIA

MARQUES & MARQUESA DE CUEVAS

PROFESSOR FRANCIS DEÁK

MRS. DOUGLAS FAIRBANKS, SR.

H. I. H. PRINCE FAHREDDIN OF TURKEY

LADY FITZHERBERT

DOÑA MARIA JOSÉ FRIAS

DOWAGER BARONESS GEVERS

MRS. CARY GRANT

MRS. GEORGES GREGORY

MRS. ROBERT HALLET

BARON GEORGE HOYNINGEN-HUENE

MRS. BRIDGET HUBRECHT

MRS. EDWARD KULIKOWSKI

BARONESS LAMBERT

MR. BERNARD LAMOTTE

MADAME ERNO LASZLO

BARONESS LOMONACO

MR. & MRS. ARTURO LOPEZ-WILLSHAW

MRS. RICHARD LOUNSBERY

MRS. H. S. MALIK

MRS. DIMITRI NEGROPONTE

MR. ISAMU NOGUCHI

MRS. VINCENT PARAVICINI

VICOMTESSE DU PARC

MADAME CRISTINA PATINO

BARON & BARONESS EUGÈNE DE ROTHSCHILD

BARON & BARONESS ROBERT DE ROTHSCHILD

MR. & MRS. RODOLPHE RUFENACHT

COUNTESS PETER SHUVALOFF

MRS. LEONARD B. SMITH

MRS. E. G. SPARROW

MADAME SPECIAL

MR. PAUL SUPER

MR. PAVEL TCHELITCHEW

MR. & MRS. YVES TANGUY

BARONESS VAN DER ELST

MR. MARCEL VERTÈS

MRS. HARRIET WELLINGTON

MRS. JOHN C. WILSON

MR. ROLAND YOUNG



vesti

Drawing by MARCEL VERTES

MIRACLE PLAY

Based on Bach's

Saint Matthew

Passion Music

By LEOPOLD STOKOWSKI

A NEW form of miracle play is possible today. Its chief elements are light—music—the plastic and expressive gestures of mimes. These gestures of the mimes are sometimes slow and flowing—at other times quick, direct, pointed. The action is non-realistic—mobile—like sculpture in motion. In our presentation the mimes wear a primitive form of costume which even today can be seen in remote parts of Asia Minor. Their faces are almost completely covered because facial expression is superseded by larger expressive movements of the arms and the whole body. Our presentation follows no tradition, but grows simply and naturally out of the rhythm and feeling and structure of the music of Bach.

The stage setting is a simple plastic design of varied levels and angles which give suitable playing areas for the episodes of the story. This new form of miracle play is made possible by modern stage lighting. As light fades out on one part of the stage at the end of an episode, another part of the stage is illumined and a new episode begins. These episodes follow each other without pause so that the whole drama unfolds with unity.

The story of the drama is told by an invisible narrator—a tenor voice accompanied by harpsichord.

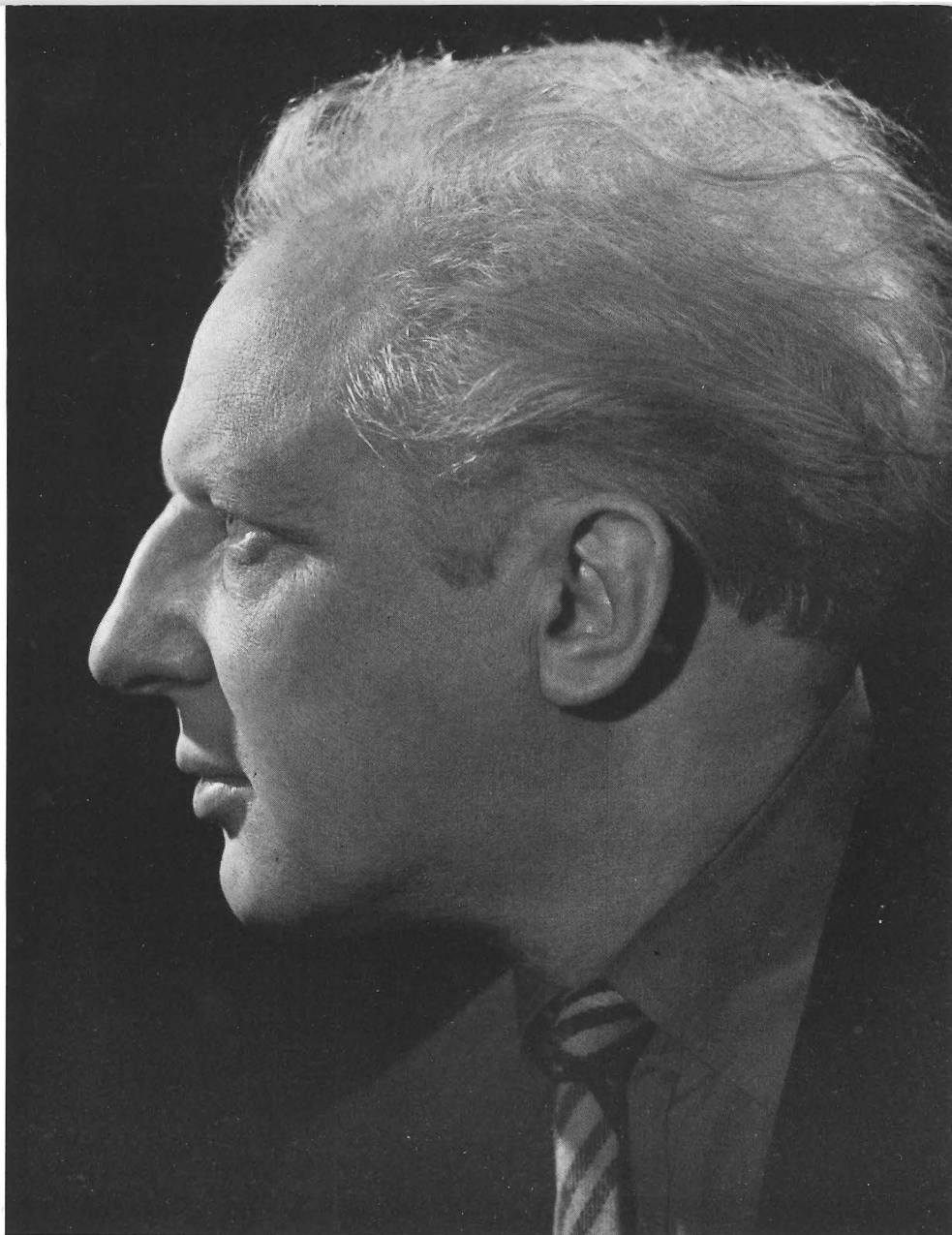


PHOTO BY HALSMAN, NEW YORK

Separate choruses are on each side of the stage, beginning in the orchestra pit and mounting on to the stage in a curved formation which frames the acting stage in the front center. The orchestra is on each side of the pit with the solo singers in the center.

The personality of Christ is suggested by a column of golden light streaming down from above. The personalities of Peter, Judas, the High Priest, Pilate and others, are portrayed on the stage by mimes. Their words are sung by soloists in the orchestra pit.

Although this is a modern form of miracle play, it has its roots in old forms. The early Greek drama was always closely connected with religion. The Greek chorus was probably like a sacred dance sung at religious festivals. The earliest form of Greek chorus was developed in the Doric states and was accompanied by hymns and chants supported by the phorminx, an ancient string instrument played as early as 1700 B.C. in Asia Minor. The phorminx had twenty strings so tuned that it could play the various Greek modes. The

strings were set in vibration by a plectrum, or by plucking with the fingers. Several instruments, including the lute, guitar, and harpsichord, are derived from the phorminx.

The Greek prolog was an explanatory first act. In Bach's SAINT MATTHEW PASSION the first chorus—followed by a brief *recitativo* outlining the story of the crucifixion of Christ, which in its turn is followed by a chorale to be sung by everyone—is by its nature similar to the Greek prolog. Bach's SAINT MATTHEW PASSION is one of the highest achievements of German religious art. Originally designed to be sung in church, it can be performed in the concert hall, and because its structure is in many ways similar to Greek drama, it is ideal as a musical setting for religious drama. It is the flowering of centuries of development of religious music and drama in Germany, where the religious drama emerged slowly from early church liturgy. At first this religious drama was spoken and sung in Latin, but gradually it began to be performed and sung in German, first inside the church, later in the church yard, and still later in the market place where greater pageantry was possible. The mystery play in Oberammergau began later in the seventeenth century when the village, on account of a plague, vowed to present periodically a play based on the crucifixion of Christ.

In the early Christian centuries the Roman drama had fallen into decay and the Church condemned it because of its immorality. But in France, England, Germany, Italy, Spain, strolling actors and mimes kept the art of drama in a state of perpetual evolution, playing both secular and religious dramas. In medieval times individual ecclesiastics wrote in the forms of ancient drama, possibly with an educational motive. Among these plays are the PASSION OF CHRIST, by St. Gregory Nazianzen—*QUEROLUS*, attributed to Plautus—and the comedies of the Benedictine nun, Hrosvitha. Most of the themes of these were taken from legends of Christian saints.

The Church liturgy was a natural source of this medieval drama. In early times it was usual on special holy days to increase the attraction of public worship by living pictures enacted by mimes illustrating the gospel narratives. These living pictures were accompanied by simple songs and instrumental music, and gradually grew into early forms of Christian drama. These liturgical mysteries reached a high state of development in the tenth century. Their themes were taken from the Bible, mostly from the New Testament, and chiefly concerned the mystery of the redemption

of the world through the birth of Christ, the supreme sacrifice of His crucifixion, and His resurrection. Such passion plays were popular in medieval Paris. In the Netherlands, Easter and Christmas mysteries were the favorite subjects. In Italy, religious plays developed from the processional elements in Church festivals. In the fourteenth century, miracle plays reached their highest state of development in Sweden. In the fifteenth century, passion plays were performed in the Coliseum in Rome. In the Middle Ages miracle plays were performed in the streets of England and survived until the sixteenth century, when they were absorbed into the rapid and intense growth of Elizabethan drama.

Our conception of the modern miracle play differs from the medieval conception in many ways. We have the advantage of modern stage lighting—the medieval dramas were usually played in daylight in the open air. Instead of the simple and sometimes primitive music of medieval drama, we have the uniquely beautiful and often intensely dramatic music of Bach's SAINT MATTHEW PASSION. In this are three types of chorus—those who sympathize with Christ—the choruses expressing the bloodthirsty hatred of a brutal mob—and the chorales, which are to be sung by everyone. Bach planned his chorus in two masses which often sing across to each other antiphonally. There are three types of *recitativo*. One is sung by the tenor voice which tells the story. In Bach's time this narrative was usually accompanied by harpsichord or clavichord. Another is *recitativo a battuta*. The words of these are highly poetic—the melodic line free, supple, and intensely expressive—in the orchestral accompaniment are beautiful forms of decorative phrases which sound softly in the background. The *recitativo* of Christ is always accompanied by an orchestra of string instruments which set the words spoken by Christ apart from all others.

It was natural for Bach to conceive of his PASSION music in the basic form of Greek drama, because he was greatly influenced by Luther, who in turn was an expression of the Reformation, which was an outcome of the Renaissance, which in its turn was influenced by Greek art of every kind.

Bach's music speaks of life and death, brutality and compassion. We are performing it for the starving children of the world who also face death and brutality, and to whom we all wish to give every form of help and compassion. Bach's music is a fitting vehicle for this giving on the part of everyone, including those artists who have so generously donated their services for this performance.



—THÉRÈSE BONNEY

*One meal
A day
Long lines
At school
No food
At home*

*On the brink
Of starvation
What we do
The little
Means
So much*

MIRACLE PLAY

BASED ON THE

ST. MATTHEW PASSION MUSIC

by BACH

METROPOLITAN OPERA HOUSE

NEW YORK

Friday, April 9, 1943, at 8:45 p. m.

TO CREATE A FUND FOR THE
STARVING CHILDREN OF THE WORLD

Food and Medical Aid to Be Distributed by

THE AMERICAN FRIENDS SERVICE COMMITTEE

(QUAKERS)

Performance Conceived by

LEOPOLD STOKOWSKI

ROBERT EDMOND JONES

GEORGE BALANCHINE

PROGRAM

(The audience is requested not to applaud during or after the Miracle Play)

1. NATIONAL ANTHEM

2. ADDRESS CLARENCE E. PICKETT
Executive Secretary, American Friends Service Committee

3. MIRACLE PLAY based on the ST. MATTHEW PASSION

<i>Christ</i> (Bass)	GLEN DARWIN	<i>Solo Oboe</i>	ROBERT BLOOM
<i>Narrator</i> (Tenor)	LUCIUS METZ	<i>Light Console</i>	ADOLPH WERBER
<i>High Priest, Pilate, Judas, Peter</i> (Bass)		<i>Light Rhythm Control</i>	KARL KRITZ
	GERHARDT PECHNER		
<i>Soprano</i>	ELEANOR STEBER	<i>Maria Magdalena</i>	LILLIAN GISH
<i>Contralto</i>	JENNIE TOUREL	<i>Peter, Pilate</i>	REXFORD HARROWER
<i>Harpsichord</i>	KURT ADLER	<i>High Priest</i>	CHARLES LASKEY
<i>Organ</i>	NATALIE BENDER	<i>Judas</i>	NICHOLAS MAGALLANEZ
<i>Solo Violin</i>	MISCHA MISCHAKOFF		

Mimes

(From the School of American Ballet, Inc., George Balanchine, Director of the Faculty)

JOAN BENDOW	JOAN HANSEN	NANCY MILLER	MAX SHANKS
ALINE DU BOIS	JEANNE HUNTER	JUDY MIRSKY	SALLY SHAPIRO
CYNTHIA BOISSEVAIN	RITA KARLIN	FRANK MONCION	ENRICA SOMA
NORA BRISTOW	RUTH KOCH	NANCY NORMAN	RUTH SOMERS
ELIZABETH BROUSSARD	ROMANA KRYZANOWSKY	RUTH OSTRANDER	GERALDINE SPEEZ
YVONNE CHOUTEAU	ELLANOR LAUTERBUR	BESSIE PANAGOS	CYNTHIA TOBIN
MAXWELL COKER	TANAQUIL LE CLERCQ	MIRIAM PANDER	ETHEL VAN IDERSTINE
JOAN DJORUP	BETH MACMULLIN	BETTY ANNE PURVIS	DIANE WEISS
SAGE FULLER	JACQUELYN MADDOX	CARLYE RAMEY	JOY WILLIAMS
MYRNA GOTTLIEB	MARJORIE MAGEE	HELEN ROSENBLUM	PEARL WINNER
MAIA GREGORY	ESTHER MAGRUDER	RUTH SALOMON	STANLEY ZOMPAKOS

Collegiate Chorale

Conductor: ROBERT SHAW

Orchestra composed of selected players from

COLUMBIA UNIVERSITY STUDENT ORCHESTRA

Conductor: HERBERT DITTLER

JUILLIARD SCHOOL OF MUSIC STUDENT ORCHESTRA

Conductor: ALBERT STOESSEL

HIGH SCHOOL OF MUSIC AND ART ORCHESTRA

Conductor: ALEXANDER RICHTER

Conducted by

LEOPOLD STOKOWSKI

PROGRAM

THE SCENES

PROLOGUE

- SCENE 1. Maria Magdalena anoints the head of Jesus
- SCENE 2. Judas receives the thirty pieces of silver
- SCENE 3. The Last Supper
- SCENE 4. Peter tells Jesus he will never deny Him
- SCENE 5. Jesus prays in the Garden of Gethsemane
- SCENE 6. Judas comes with the mob to take Jesus by force
- SCENE 7. The High Priest questions Jesus. The crowd beats Jesus and spits on Him
- SCENE 8. Peter denies Jesus three times
- SCENE 9. Judas repents and throws down the silver pieces in the temple
- SCENE 10. Pilate releases Barabbas and washes his hands of Jesus
- SCENE 11. Golgotha . . . the death of Jesus
- SCENE 12. The veil of the temple is torn

EPILOGUE

Compliments of S. HUROK

TICKET COMMITTEE

MRS. WILLIAM ASTOR CHANLER, *Chairman*

PRINCESS GASTON DE BÉARN	MRS. CHARLES McCABE
MRS. FISHER AMES BUELL	MR. GERALD MURPHY
MISS MARY CASS CANFIELD	MISS GERTRUDE NEWELL
MISS LYNNE CRIDER	MISS MILDRED O'QUINN
MRS. O. EATON CROMWELL	LT. PHELPS PHELPS
MR. FRANCIS W. K. CROWNINSHIELD	MRS. EDWIN P. ROGERS
MRS. MORRE DELAFIELD	MISS ANN REINICKE
BARONESS DE VILLIERS TERRAGE	MISS ALINE RHONIE
MRS. FREDERICK HUDSON ECKER	MR. HOWARD STURGES
MISS DOROTHY FELLOWES-GORDON	MR. GEORGE C. SUMNER
MADAME ANDRÉ GERAUD	MRS. SOPHOCLES VENIZELOS
MISS MARION HODGES	MISS JEANNE-MARIE DE VILLIER
MISS BARBARA HOGUÉ	MRS. A. STEWART WALKER
MR. MANUEL KULUKUNDIS	MR. GLENWAY WESTCOTT
MRS. WILLIAM A. MACDONALD, III	MR. MONROE WHEELER
MRS. ARCHIBALD MACKAY	MR. HENRY J. WHIGHAM
MISS ELSA MAXWELL	MRS. EGERTON L. WINTHROP

PROGRAM COMMITTEE

MRS. WALTER HOVING, *Chairman*

MISS THÉRÈSE BONNEY	MR. DEWITT S. DAVIDSON
MADAME ELSA SCHIAPARELLI	

JUNIOR COMMITTEE

MISS ROSEMARY WARBURTON, *Chairman*

MISS HARRIET ALDRICH	MRS. CHARLES HILL
MRS. JOHN JACOB ASTOR	MISS HELEN JUDGE
MRS. GEORGE F. BAKER, JR.	MRS. FRANCIS L. KELLOGG
MRS. ROBERT BERENSON	MISS MARY MUNN
MRS. WHITNEY BOURNE	MRS. GEORGE EUSTIS PAINE, JR.
MRS. WILLIAM L. BURTON, II	MISS LYNÁ RODRIGUEZ
MISS AGLAIA COUMANTAROS	MISS CÉCILE DE ROTHSCHILD
MARQUISE DE MONTFERRIER	MRS. MARC SEVASTOPOULO
BARONESS ELAINE DE ROTHSCHILD	MISS DAPHNE SKOURAS
MRS. VINCENT DOMINGUEZ	MISS SYLVIA SZÉCHÉNYI
MRS. SHIRLEY EWING	MISS JOYCE WARD

P O E M

Whose dream are we dreaming here at the rim of the storm?

Who came before us with furious intimations

Of streets heaped high with the carcasses of girls

And the vicious smell of their tender, raven hair?

Who claims imagination to create

Crowds of young boys crawling along on their bellies

From garbage can to garbage can and retching

The rotten rinds of nothing into the gutters?

The blame is the dream, and the dream the glory, the hope

Of hybrid horrors that ring us round like gnomes

To dance and shriek their awkward blasphemies.

And we are the dream and the blame, the hope and the glory.

HUGH CHISHOLM



Drawing by EUGENE BERMAN



—THÉRÈSE BONNEY

Before
They led
Such happy
Normal lives
At home
At school
All over
Europe

Now
They are so helpless
They face it all
So gallantly
To feed them
Is the problem
Before it is
Too late

I HEARD THE VOICE...

I heard the voice of millions of children
Crying in the darkness, calling through the night—
“We are the lost and famished generations:
When we are perished for whom do you fight?
You will bring back the fire to the hearthstone,
You will see Freedom sitting on her throne,
But nowhere again will there sound young laughter,
We cried for bread and you gave us a stone.”

I arose and said, remembering the children,
And One who sat on a mountain high,
“If these are of the Kingdom of Heaven, O Master,
Shall we gain the whole world if we let them die?”
A voice from the mountain, above the low thunder,
Reviving as rain to the sun-scorched flower,
Answered—“Succour them, the storm will pass over,
Of these are the Kingdom and the Glory and the Power.”

CECIL ROBERTS

THE AMERICAN FRIENDS SERVICE COMMITTEE

(Continued from page 4)

their families immediately have a new love and loyalty for America, the country from which the help has come to them, but more than that, they discover through the loving interest the reality of those eternal values which underlie any good and permanent civilization. It is almost as important certainly to rebuild the intangible structure that can house the souls of these children as it is to feed their bodies. It is essential to do both these things.

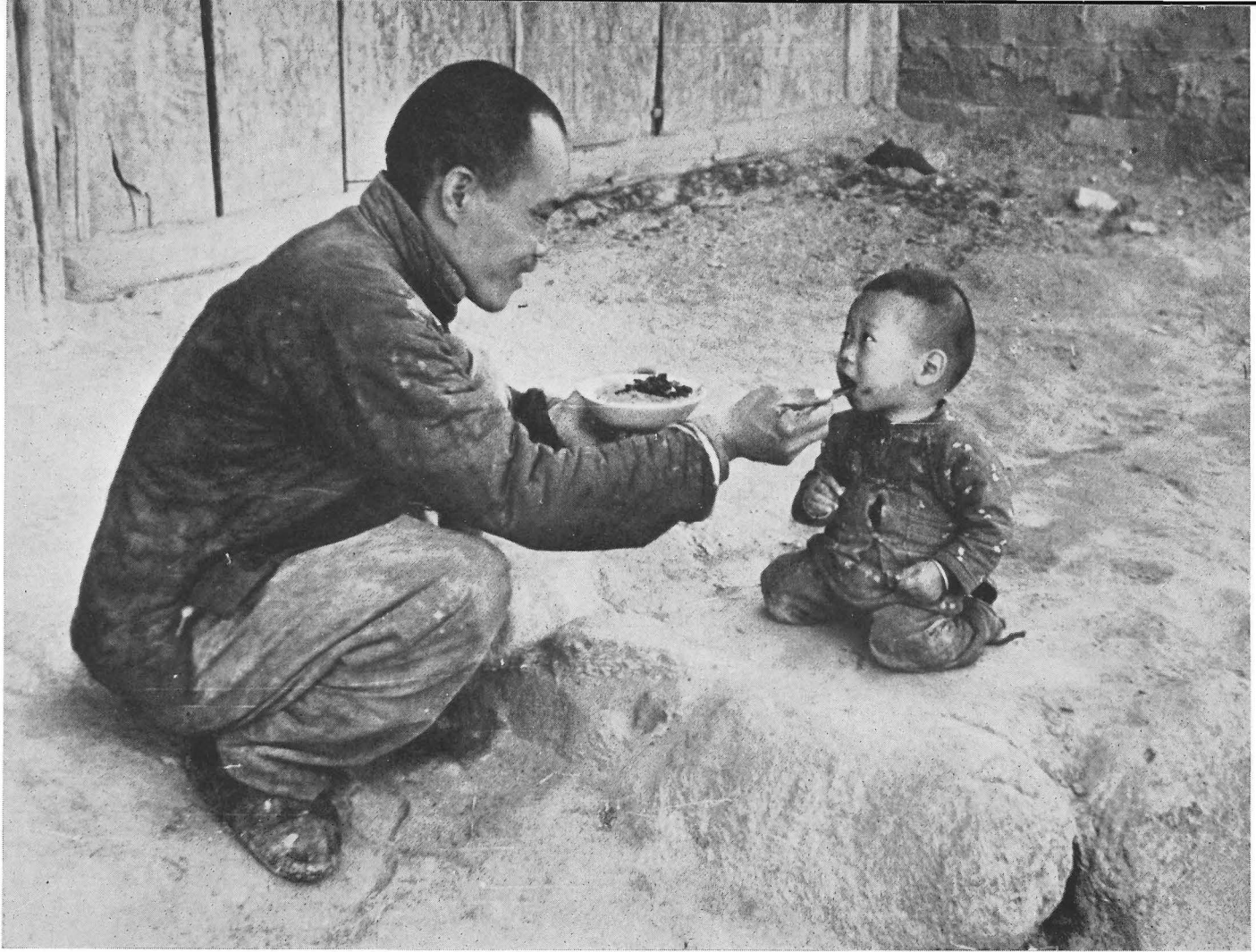
We have received hosts of letters from the children we have fed, all of them deeply touching and marked by loving appreciation. They are often naïve and spontaneously natural. One little French girl wrote recently to thank us for making her pretty. “When I had too little to eat,” she wrote, “I had no beauty at all. Then the Quakers came and fed me and made me pretty again. Thank you so much for making me pretty.”

The Atlantic Charter says that when the war is over we are going to create a world that will be *free of want and fear*. Well, a story that is to have a happy ending must *begin* so that it can have a happy ending. You cannot tack a happy ending on to a story that is wholly melancholy. If we are ever to create a world free of want and fear we must start now with methods that will reduce want and fear. Food, unselfishly transmitted, will do this more effectively than anything else will do it. Hunger distorts all of the emotions and brings powerful primitive instincts into action.

What we need most now is to shake America wide awake so that we can deal with this absolute *priority* for any permanent peace or any New Order for our broken world—that is saving the children in the conquered parts of the world.



Drawing by BERNARD LAMOTTE



COURTESY UNITED CHINA RELIEF, INC.

Young China Is Hungry

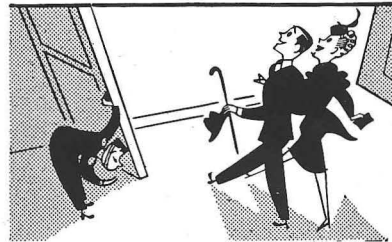
Compliments of

HENRI BENDEL, INC.



10 WEST 57TH STREET

NEW YORK



AH... but the service still remains!

We want you to know that despite all the changes on the homefront (yes, they've hit the hotel business, too) the fine St. Regis service still carries on. It's a brand of unostentatious, but attentive service that's particularly pleasant these days. Come in soon, won't you, and give yourself the pleasure of sampling it personally.

THE St. Regis
 FIFTH AVENUE AT 55th STREET, NEW YORK
 Booklet on Request



Courage

A new Bourjois perfume reflecting the gallant spirit of today!

B O U R J O I S *New York - Distributor*

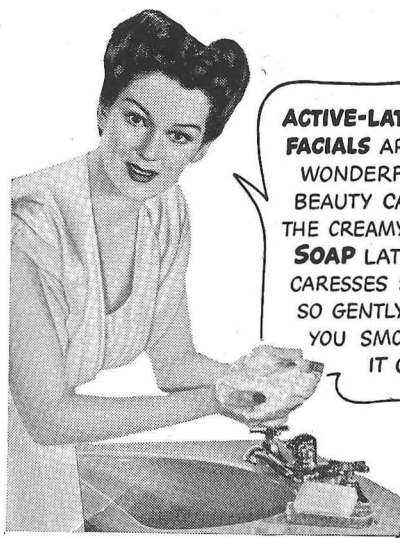
Here's **ROSALIND RUSSELL**... *lovely as Springtime itself*



Here's the **BEAUTY** soap she uses every day!



CHARMING ROSALIND RUSSELL, STAR OF RKO-RADIO'S "FLIGHT FOR FREEDOM"



ACTIVE-LATHER FACIALS ARE A WONDERFUL BEAUTY CARE! THE CREAMY **LUX SOAP** LATHER CARESSES SKIN SO GENTLY AS YOU SMOOTH IT ON—



RINSE WITH WARM WATER, THEN SPLASH WITH COLD.

PAT THE FACE GENTLY DRY WITH A SOFT TOWEL. THIS DAILY **BEAUTY CARE** LEAVES SKIN LOVELY TO LOOK AT, SOFT TO TOUCH!



9 out of 10 Screen Stars use Lux Toilet Soap *because it's a real BEAUTY Soap*

LIST OF PATRONS

(LIST INCOMPLETE)

MRS. MARSHALL FIELD, *Chairman*

Mr. and Mrs. Ralph Seward Allen

Mrs. Richard W. Bainbridge
Colonel and Madame Jacques Balsan
Mr. and Mrs. E. Magawly Banon
Mrs. James Barber
Mr. and Mrs. Courtlandt D. Barnes
Mr. Howard K. Beale
Miss Margaret Benedict
Mr. and Mrs. Louis Garner Bissell
Mr. and Mrs. Dexter Blagden
Mr. and Mrs. Robert Woods Bliss
Mrs. Walter Phelps Bliss
Mrs. Edward Bok
Mrs. Carroll Boissevain
Mr. and Mrs. Lucius Boomer
Miss Lucrezia Bori
Mr. and Mrs. William C. Breed
Mr. and Mrs. William B. Bristow
Mr. and Mrs. John Nicholas Brown
Mr. and Mrs. Calvin Bullock
Mr. and Mrs. Chester G. Burden

Mr. and Mrs. L. J. Calvocoressi
Miss Mary Cass Canfield
Mr. and Mrs. Carroll Carstairs
Mr. and Mrs. Pierre Cartier
Mrs. Thomas L. Chadbourne
Mr. and Mrs. E. Gerry Chadwick
Miss Cornelia Van A. Chapin
Mr. and Mrs. S. B. Chapin
Mrs. Clarence C. Chapman
Mr. and Mrs. Hugh J. Chisholm
Mr. and Mrs. Lewis Latham Clarke
Madame Alma Clayburgh
Mr. and Mrs. John Corbin
Mrs. George Eustis Corcoran
Mrs. W. Murray Crane
Mrs. Paul D. Cravath
Mr. and Mrs. William Penn Cresson
Mrs. Seymour Cromwell, Jr.
Mr. and Mrs. Gordon Crothers
Mr. Frank Crowninshield
Mrs. William Bayard Cutting

Mrs. Frank Damrosch
Mr. and Mrs. Walter Damrosch
Miss Colette D'Arville
Mrs. J. Clarence Davies
Mr. and Mrs. Joseph P. Day
Princess Miguel de Bragança
Prince and Princess Alexandre
de Caraman-Chimay
The Count and Countess de Kotzebue
Madame de Lednicka
Mr. and Mrs. G. de Ortiz-Linares
Baron and Baroness Edouard de Rothschild
Mrs. Alvin Devereux
Mrs. Charles D. Dickey
Mr. and Mrs. Cleveland E. Dodge
Mrs. John Douglas
Miss Ruth Draper
Madame Dupuy
Mr. and Mrs. Samuel Dushkin
Mr. and Mrs. Jackson Dykman

Miss Harriet Eells
Mrs. Walter Ehrich
Mr. and Mrs. William A. Eldridge
Miss Mary Hopkins Emerson
Princess Diane R. Eristavi
Mrs. Henry Evans

Mr. and Mrs. H. Bartow Farr
Mr. and Mrs. Leonard Clark Feathers
Mrs. J. Fuller Feder
Mrs. Julius Forstmann

Mrs. Leopold Fredrick
Mrs. John C. Fremont
Mrs. Angelika W. Frink
Mrs. Felix Fuld

Mr. and Mrs. Howard S. Gans
Mrs. John Work Garrett
Mrs. T. T. Gaunt
Mrs. Bernard Gimbel
Mrs. Henry Goldman
Mrs. Elsie B. Goldsmith
Mrs. William V. Griffin
Mrs. Solomon R. Guggenheim

Mr. and Mrs. Morris Hadley
Mr. and Mrs. Girard van B. Hale
Mrs. L. Gordon Hamersley
Lt. Col. and Mrs. Pierpont M. Hamilton
Mr. and Mrs. Ogden Hammond
Mr. and Mrs. Harold Hatch
Mrs. Theodore A. Havemeyer
Mrs. Morris Hawkes
Mrs. Parmely W. Herrick
Mrs. Charles Hirshon
Mr. and Mrs. William Wickham Hoffman
Miss Sylvia Holt
Mrs. Walter Ewing Hope
Mr. and Mrs. Bang How
Mrs. Henry R. Hoyt
Miss Elizabeth Hudson
Mr. and Mrs. Lytle Hull
Miss Mary Churchill Humphrey
Mrs. James Ramsay Hunt
Mr. Ernest Hutcheson
Mrs. George H. Hutzler

Mr. and Mrs. Hermann Irion

Mrs. Philip James
Mrs. O. B. Jennings
Mrs. Walter Belknap James
Mrs. Bradish Johnson

Mrs. Otto H. Kahn
Mr. and Mrs. Frederick L. Kane
Mr. Hugo Kastor
Mr. and Mrs. Thomas A. Kelly
Miss Marion M. Kemp
Mr. and Mrs. Hermann Kinnicutt
Mr. and Mrs. André Kostelanetz
Mr. and Mrs. Fritz Kreisler

Mrs. Adrian H. Larkin
Mr. and Mrs. Chester J. La Roche
Mrs. Ledyard
Mrs. Arthur Lehman
Mr. and Mrs. Samuel A. Lewisohn
Miss Angelica Livingston
Mr. William Goadby Loew
Mrs. William Longstreth
Mr. and Mrs. C. T. Loo
Mr. and Mrs. Clarence H. Low
Mrs. Graham Lusk

Mr. and Mrs. David Randall Mac-Iver
Miss Ethel Lyman Mackey
Mr. Abraham Mandelstam
Mr. and Mrs. David Mannes
Mrs. Josiah P. Marvel
Mr. and Mrs. David H. McAlpin
Mrs. Manton B. Metcalf
Mrs. Frances Miller
Mr. and Mrs. Jean-Pierre Millon
Mrs. Charles E. Mitchell
Mr. Donald G. Mixsell
Mrs. R. Wallach Morgenthau
Mrs. Caroline Morton

Mr. and Mrs. Henry L. Moses
Mr. and Mrs. Ector O. Munn

Mr. and Mrs. Walter W. Naumburg

Mrs. Charles Jay Oppenheim
Mr. and Mrs. Henry Fairfield Osborn

Miss B. Pagenstecher
Mrs. Edgerton Parsons
Mrs. Pavenstedt
Mr. and Mrs. John De Witt Peltz
Lt. Col. and Mrs. George W. Perkins
Mrs. Gustave Porges
Mrs. Cole Porter
Mr. and Mrs. H. Hobart Porter
Mrs. Seton Porter
Mrs. George B. Post
Lt. Dallas Pratt
Mrs. Harold Irving Pratt
Mr. and Mrs. H. Irving Pratt, Jr.
Mr. and Mrs. Ottavio Prochet
Mrs. Percy R. Pyne

Mrs. Arthur M. Reis
Lady Ribblesdale
Mr. George N. Richard
Mrs. Stanley L. Richter
Mr. and Mrs. James H. Ripley
Miss Pauline Robinson
Mr. and Mrs. Francis Rogers
Mr. Felix T. Rosen
Mrs. Walter T. Rosen
Mr. Alfred Rossin
Mr. and Mrs. Theodore Rousseau
Mrs. Harriman Russell
Miss Mary M. Ryan

Countess Sala
Mr. Charles E. Sampson
Mrs. Nellie Sands
Mr. and Mrs. George Schlee
Mrs. Alfred H. Schoellkopf
Mr. and Mrs. David A. Schulte
Mrs. Herbert Scoville
Judge and Mrs. Clarence Shearn
Mrs. James R. Sheffield
Mrs. C. Sides
Mr. and Mrs. Albert Sidney
Mrs. Kenneth F. Simpson
Mr. and Mrs. Spyros P. Skouras
Mr. and Mrs. Albert Spalding
Mr. and Mrs. H. B. Steffanson
Mrs. Alexis W. Stein
Mrs. Frederick Steinway
Mrs. Albert Stieglitz
Mr. Samuel Strauss

Mr. J. Alden Talbot
Mr. and Mrs. Myron C. Taylor
Mr. Charles Triller
Mrs. Richard Trimble, Jr.

Mrs. Cornelius Vanderbilt
Baron and Baroness van der Elst
Mr. and Mrs. William vom Rath

Mr. and Mrs. Gerald F. Warburg
Mr. and Mrs. George Henry Warren, Jr.
Mr. Edward Waterman
Mrs. Fisher Whitney
Miss Mary Hoyt Wiborg
Mr. and Mrs. Forsyth Wickes
Mrs. Orme Wilson
Mr. and Mrs. R. Thornton Wilson
Sir William Wiseman
Mr. and Mrs. Harry Woodruff

Mrs. A. Murray Young



The world's implicit trust in the Quakers is a description of the goodness of the Quakers and of the wickedness in the world today. Wherever on the globe that the Quakers elect to go, they arrive as merciful men of good will.

To whom can the famished parents on the earth now turn and confide their starving children except to the Friends? To whom else, but the Quakers, are worldly affairs of no concern, except when they become a matter of conscience?

Now, in all conscience, the Friends have made their concern the feeding and saving of the starving children in all lands. What we give into the Quakers' hands will go into the mouths of those who will die young, unless we nourish them. Here is a charity without bias, except to favor the helpless; here is a mission of mercy that is devoid of ambition, except to aid. To aid, we must give.

JANET FLANNER

APPRECIATION

During the past few weeks so many of our friends, known and unknown, have given most generously of their time and talent, that it is not possible to thank them all by name.

A heavy burden of responsibility has been carried by the Countess Mercati, Mrs. William Astor Chanler, Leopold Stokowski, Josiah P. Marvel, and Mr. Maurice J. Speiser, and to them we are especially indebted. In addition I should like to express on behalf of the American Friends Service Committee its gratitude to all those who have made this production possible.

JOHN JUDKYN

AMERICAN FRIENDS SERVICE COMMITTEE

20 SOUTH 12TH STREET, PHILADELPHIA, PA.



New York Office:

345 LEXINGTON AVENUE, NEW YORK, N. Y.