

of transmission of the disease from mother to offspring.

4. Dr. Sidney O. Levinson has reported investigations showing that fatigue and chilling during the incubation period of the disease may increase the severity of paralysis.

5. Dr. Albert Sabin has made further observations concerning the rôle of exercise in the development of paralysis. "The history of heavy exercise (playing ball, swimming, hiking, etc.) is very frequently given by patients with paralytic poliomyelitis," he says, "and a limited personal inquiry has revealed that the interval between this exercise and the onset of paralysis is usually less than twenty-four hours. This short interval suggests

not only that those individuals were already harboring the virus in their nervous systems, but also that it might already have involved their . . . brain and spinal cord and that the exercise could be the factor which converts what might have remained a non-paralytic type of poliomyelitis into the frankly paralytic type of the disease."

The best advice, then, is this: At least in epidemic areas, those persons who have fever, headaches, intestinal upsets, pain in the back and neck, and otherwise unexplained symptoms of acute sickness, should not only see a physician immediately, but also, under no circumstances, should indulge in heavy exercise.

A BOY READS POETRY

BY FRANCES FROST

THIS boy, whose dark and ruffled head is bent
Above the glory of the singing page,
who rides with Arthur, valiant and intent,
into a tourney of another age;
this boy, whose dark and dreaming eyes stray out
beyond the warm room and the lamplight's gleam,
hearing the clash of lances and the shout,
where the great banners and the bright plumes stream —
this boy will never be a child again.
Gone is his past down an immortal wind.
He hears not now the quiet evening rain,
but storms the glamorous ramparts of the mind,
his childish games forgotten, who has seen
the deathless beauty of a sorrowing queen.

THE THEATRE

BY GEORGE JEAN NATHAN

Gunpowder and Greasepaint

War and Peace. — Although we have no exact means of knowing, it is a pretty safe wager that the war plays currently being shown in Germany, Italy and maybe even Japan are not materially different from most of those being shown in America, England and Russia, and that the majority of them are just as bad. It is reasonable to assume that basically they are much the same, differing only in their points of view. Whereas our plays and those of our allies attest to the invincible spirit of the United Nations and the contemptible aspect of our enemies, the plays of the Germans, Italians and Japs unquestionably attest to the invincible spirit of the Axis nations and the contemptible aspect of ourselves.

This is readily understandable. The drama in times of peace, wherever you find it, consists largely in a people's self-criticism; in times of war it consists almost entirely in the criticism of other peoples. The drama of peace derogates its characters, or at least fills them with

doubts and hesitations; the drama of war, with negligible exception, flatters them and rids them of all such doubts and hesitations. In short, when peace is upon a nation we say things about ourselves which in time of war would be subversive and actionable — and which hence become the privilege of the enemy. Peace often makes dramatic cowards of heroes; war more often makes dramatic heroes of cowards.

It is easy to think of the Axis equivalents of many of the war plays that have been shown locally. Change the names of Mrs. Parrilow, Cliff Parrilow and Sir Leo Alvers to Frau Pachner, Kurt Pachner and Herr Doktor Leo Alpers; instead of London lay the scene in Cologne; and it doesn't take much imagination to see how, with a few other minor alterations, *The Morning Star* might become *Der Morgenstern* and portray the firm resolution of a German family under a British bombing raid. So, too, in a better play turn the Neil West family into the Niccolo Vespuccis, the Feller heroine into