

President anyway. There is indeed little doubt at the present writing that if the war were to end, a lot of Americans would feel that Mr. Dewey was good enough.

Much depends, of course, on how the Democrats handle their campaign. If they hide the complexities of "The Peace" from the public eye, the public may well go along on the fallacy that Mr. Dewey and his party are just as well equipped as anybody else to run America in the postwar era. If, on the other hand, the complexities are revealed in their full, and sometimes ghastly, light, voters will hesitate to entrust peace to a young man who didn't understand the danger of war, dominated by a party in which the lines of force all converge on the idea of America-alone.

In any case, those of us who have fought the international fight within the Republican party for the last many years are not going to be fooled. We have too often seen those isolationist lines of force destroy the pro-

gressive and forward-looking policies that the liberal wing of the party developed.

Most of us would probably agree that if we had to have Thomas Dewey for President, the time to have him is right now during the war: for the established military leadership of our country, geared to the military leadership of our Allies, is quite capable of carrying on, and would be very difficult to deflect.

But the one time we don't want Mr. Dewey is after the war is over. Then, amid the turbulent domestic and foreign problems that are certain to arise we want someone with a good head for *policy* — whether that head be the result of wisdom or merely of experience.

We don't want a brilliant prosecutor who — for all we know to the contrary — would proceed to prosecute out of existence everything that we have fought to achieve.

For us — perhaps for the nation as a whole — that would not be peace.



## CIRCUMFERENCE

SHE lives  
in a world so small  
that the wind of its whirling  
swirls around her like  
a wall.

— MARY POOLE

# LEOPOLD STOKOWSKI

BY ARTHUR BRONSON

At sixty-two, Leopold Anton Stanislaw Stokowski is still essentially a headstrong youth. His public life for the past thirty-five years has been a series of storms and stresses, largely self-induced. Yet he is one of the greatest living orchestral conductors, and has written a distinguished chapter in American musical history. One salient characteristic, however, has marked Stokowski's career. On and off the podium, the accent has always been on youth.

The last decade alone reveals the restless energy of the man and the artist — his startling break with the Philadelphia Orchestra after twenty-nine years, during which he built it from a second-rank ensemble into one of the world's great musical organizations; the remarkable creation of two superb All-American Youth Orchestras, and their tours of North and South America; his participation in the provocative music-film *Fantasia*, and his co-conductorship with Arturo Toscanini of the NBC Symphony Orchestra. And on the more personal side, his sensational, sentimental journey through Europe with Greta

Garbo, and his own début as an actor in the movies. Stokowski is still bustling about with almost boyish energy. His present concern, undertaken in a burst of philanthropy, is the building (without compensation) of a precedent-making civic orchestra for New York City.

When Stokowski originated youth concerts with the Philadelphia Orchestra eleven years ago, he entrusted their full administration to young people, even to planning the programs, writing the program notes, arranging the seating, and handling the publicity. He has always favored young men in his orchestra, too. Some of the Philadelphia Orchestra's first desk men today were hired by Stokowski when still in their teens. He encouraged some of his young players to become conductors — such as trumpeter Saul Caston, now the Philadelphia Orchestra's associate conductor; violinist Jacques Singer, who stepped from the second violins to the podium of the Dallas Symphony; and pianist Sylvan Levin, conductor of the Philadelphia Opera Company. This doesn't mean, however, that Stokow-

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