

sciences in our own country and abroad." In establishing this principle, Brandeis made a contribution equalled by none of his colleagues. At a time when the constitution had become for reactionary judges an embalming fluid of status quo, it was for Brandeis a fiery sword of freedom. At a time when Justice Holmes was speaking of our fundamental law as embodying no particular economic theory, Brandeis had stated that the crucial issue was reconciling our political democracy with industrial absolutism. Holmes' liberalism was the product of a rare open-mindedness at a time when most industrial and political leaders remained singularly obtuse. He discerned the stubborn negativism which

was born of privilege, no less than the blinding zeal of "upward and onward fellows" — surely no small achievement.

Brandeis' statesmanship, on the other hand, must be measured in terms of stands taken and things done. Even as a Supreme Court Justice, he remained the crusader, the "moral teacher," demonstrating a belief that man does have a considerable measure of control over his own destiny, maintaining to the very end that, given knowledge, leadership, participation, and persistence, man can lay the foundations for a closer approach than was ever thought possible to the ideal of an enlarging liberty through a living law.

MY LOVE

BY LEONA AMES HILL

My love was never a roof above your head,
Nor ever a coat to keep you from the rain,
Nor food to still your hunger, nor a bed
To rest your weariness, nor balm for pain:
My love is petal frail and mountain strong;
Kisses not kissed and words not said; the stone
Sharp ache of dreams the heart knows when the long
Black shadow of the night lies dark and lone
Across the far hills on the feather grasses;
My love is still wind in the evening trees;
Brief songs and bitter music, frail as glass is,
Frail as the dew: yet more and less than these —
In essence hard as an athlete waiting trial,
Being nourished on the stern bread of denial.

The right foods  can

mean better health! But remember, appetite and taste are not always the best guides to a good diet. Neither is cost,



for some families that spend a

lot on food are not as well nourished as those who spend less—but choose more wisely.




Today, medical science



is

using food to help in fighting certain physical conditions, such as diabetes,

overweight  and high blood pressure. Eating the *right amount* of the *right foods* every day can mean *better health and a happier life for you!*

Choose foods to meet the body's needs!

Daily needs in nearly every normal diet include milk or cheese, meat, fish or poultry, vegetables, fruits, cereals or breads, fats, and sweets. You should also drink 4 to 8 glasses of water a day.


How much of each food you should eat for a well-balanced diet depends on your age, your physical condition, and the kind of work you do. Ask your doctor about your own health requirements, and be sure your diet includes all of the essential food elements in the proper amounts.

When and how you eat are nearly as important as what you eat. Have your meals at regular times. Eat them slowly and enjoy them—for a happy, peaceful atmosphere is helpful to good digestion

and good health.

To help guide your choice of foods for a healthy diet, and to help you get the most good from the food you buy, send for your free copy of Metropolitan's helpful booklet, 47-L, entitled, "Three Meals A Day."

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TO VETERANS—IF YOU HAVE NATIONAL SERVICE LIFE INSURANCE—KEEP IT!

THE THEATRE

by GEORGE JEAN NATHAN



SOME PLAYS AND SOME PLAYWRIGHTS

Servicemen Plays. — Our returned servicemen seem determined, and very understandably, to write plays about themselves and their fellows. The plays are usually found to be of two sorts: (1) those in which the protagonist upon his return home in the flesh seeks to orient and re-establish himself and discovers to his disgust that conditions, despite the war, have not only not improved but deteriorated and that the forces of evil are still operating in the land; and (2) those in which he returns as a uniformed ghost and finds much the same thing or, if the playwright thinks he can ultimately persuade a producer to hire a little off-stage music, learns wistfully that life is for the living and that, though his old friends remember him with affection, he must be content to remain a spook.

Good vs. Evil Plays. — The Good versus Evil play, which has again been with us, on the other hand usually as-

sumes one of three forms. In the first, the Morality variations, the forces of Good and Evil are symbolized respectively as a blonde in a white dress named Virtue and as a brunet male in a black ensemble named either Vice or Wickedness. In the second, those of a poetic flavor, Good and Evil are cast in the respective persons of a medium-size, bandy-legged, milk-fed actor in a fair, curly wig whose persistently pure love for the heroine would, if she were normal and not merely the routine cardboard figure, bore her to death before the second act was half over, and a tall, tubercular basso profundo with painted red ears and a couple of cowlicks who, if the management is not too economical, at several points in the evening is elaborately projected up onto the stage through a trapdoor illuminated by a crimson gelatine slide. In the third, or later day version, Good is represented by a character with some such ordinary modern name as Jones, or perhaps vaguely The Stranger, and who with needful box-office caution is implied to be the Lord Almighty Himself,