

# Mobilizing the Nation for Relief and Welfare

**D**ESPITE the millions of pounds of beef, pork and butter to be distributed among destitute families by the Federal Government, there is still room and need for private charity. President Roose-

sely assumed that nowhere between these two cities will the appeal of the cradle and the cot go unheard.

Thirty-four national agencies, whose work depends upon voluntary contributions

is necessity for relief pressing from every side, we may at times hear arguments as to what particular cause should be looked after first, but there is never argument as to the cause of children. Every one agrees that whatever happens they must not be allowed to suffer."



Acme

The Mortimer L. Schiff Boy Scout Reservation

velt has notified "buck-passers" again that the Government can not undertake the whole job of feeding the hungry, and keeping the hospital and welfare agencies going.

In his appeal opening the Four Weeks, 1933, Mobilization for Human Needs, directed by Newton D. Baker, of other mobilization fame, the President stressed, as his millions of hearers will recall, that "it is first the duty of the individual, and the local community to do all that they can to maintain relief and welfare; that it is then the obligation of the State Government to support local efforts, and that, finally, if all of this put together is not sufficient, the Federal Government stands ready to help." The challenge was accepted, and the country is now in the midst of the great drive to fill the Community Chests, those coffers of charity upon which the poor and unfortunate have so long depended.

As this is written signs of a ready and sympathetic response are at hand. In Seattle, of 5,000 volunteer workers for the Community Fund, 500—all that could sit or stand in the room at the time—pledged themselves to forswear idle pleasures and to put the money thus saved into the city's generous pot for the unfortunates. It was expected that all of the 5,000 would make a similar pledge. In New York City, on the other side of the continent, \$400,000 is being raised in a "Crusade for Children." Nancy Day, seventeen months old, and Dwight Morrow, three months old, have made their father, Richard B. Scandrett, Jr., lawyer and nephew of the late Senator Dwight W. Morrow, "especially interested" in children who have little more—or even less—than merest subsistence, and he accepted chairmanship of the special men's committee aiding the crusade. It may be

from the American public, are sponsoring the 1933 Mobilization for Human Needs. The drive is being carried on in 350 cities. In addition, State Health Commissioners and officers of medical and welfare groups in more than forty States undertook at a national conference in Washington the responsibility of making the health and well-being of little children a first charge upon the resources and activities of relief, social, educational and welfare workers throughout the country. Beef and butter furnished by the Federal Government will stay the grip of hunger, but in the lexicon of want are many needs that must be the responsibility of individual charity.

In a recent bulletin issued by the Children's Bureau of the United States Department of Labor appears the appalling statement that one-fifth of all the children of pre-school age in America are showing evidences of poor nutrition, poor housing and lack of proper medical care. Harry L. Hopkins, Federal Emergency Relief Director, has estimated that there are 6,000,000 children in homes where the whole family is living on fifty cents a day. The whole number of people, children and adults, on the relief rosters of the country is put by Mr. Hopkins at more than 15,000,000. The major cost of feeding, housing and clothing them comes from the public purse, through Federal, State and local taxation. But all the incidentals of welfare work, medical aid, hospital care, recreation, moral guidance and character building, to give a partial list, must be paid for by a tax on public charity. And of all to be cared for it is beyond question that the children come first.

"In times like these," said Thomas W. Lamont, general chairman of New York City's "Crusade for Children," "when there

## Boy Scouts Training Center

Nearly 500 acres of wooded hills, field, lake and stream at Mendham, New Jersey, have become the property of the Boy Scouts of America, the gift of the late Mrs. Jacob H. Schiff in memory of her son, Mortimer L. Schiff. The beautiful tract, brilliant then in all its autumnal colors, was recently dedicated as the Mortimer L. Schiff Boy Scout Reservation. The tract will become a national training center for the instruction of volunteer and professional Boy Scout leaders and a national laboratory of Scouting to make it even more directly useful to the organization to which Mr. Schiff devoted so much of his time and money. His services were remembered in a letter from President Roosevelt read at the dedicatory exercises by John Sherman Hoyt, vice-president of the Boy Scouts of America.

"This memorial," wrote the President, who has for twelve years been president of the Boy Scout Foundation of Greater New York, "ever will be a reminder of the generosity of his mother as well as of Mr. Schiff's own contributions, not only financially but in unusually intelligent and devoted volunteer service to the Boy Scouts of America over a period of twenty-three years." It will mean, said the President, "a greater advance in the cause of scouting in the years to come, notwithstanding its marvelous record of the past."

The project was welcomed to New Jersey by Gov. A. Harry Moore, and the dedicatory address was delivered by Dr. John H. Finley, editor, writer, educator and Boy Scout enthusiast, who described the reservation as a "memorial of age to youth" and as a "miniature of the entire field of Scouting in America."

The key to the reservation was presented to Mr. Hoyt by John M. Schiff, grandson of the donor, who was afterwards elected to the national executive board, of which his father had been a charter member.

## A Code for Skull-Crackers

Three ruffians arrested in Philadelphia for threatened assault and battery told the police that the underworld had adopted a sort of blanket code. Under this code, \$25 is fixed as the standard price for swinging a sand-bag against a head marked for assault, \$15 for wielding a blackjack, and \$5 for a slap on the jaw. Payment must be made in cash, and must be handed over as soon as the client's victim lands in the hospital.

# Plays: Some New and Some Refurbished

*Scotland Yard Detectives, Moliere's Sganarelle, and a German Hessian Deserter of Colonial Days, Tread the Boards in the Newest Offerings of Broadway Theaters*

READERS of detective stories will perhaps pick "Ten Minute Alibi" as their first choice among the newest plays.

It comes over from London under the sponsorship of Crosby Gaige and Lee Shubert, and there it is said to be furnishing delicious thrills to crowded houses. Here it is providing just a shade less of excitement, perhaps because we are accustomed to a faster pace.

However, it makes an appeal to the mind that other noisier and rapid-firing melodramas fail in doing.

A murder is committed by a young man who at once enlists your sympathies because he acts to prevent the abduction of a young girl destined for a South American brothel. Her designing lover is a most unconscionable villain, who offers to abandon his purpose for a large sum, and when the devoted friend fails to raise the money he shoots the villain with a silent pistol. His alibi is elaborately prepared. The crime is enacted twice, first as a dream and then in reality. The audience is alert to check the actual killing with the dream rehearsal. The third act brings Scotland Yard officials on the scene to run down the facts, and attention grows painful with the hope that no slip will involve the doom of the avenger. Sidney Bolton (*Morning Telegraph*) gives the crux of the play sufficiently without giving away the secret which intending visitors will like to fathom for themselves:

## The Passport

"Here it is: the inspector of police arrives at a conclusion concerning a passport. If the suspected boy saw that passport on the desk he is not guilty. If he didn't see it, he is guilty. The bewildering train of thought leading up to that conclusion is the point that will throw you and drive you nuts."

Beautiful to look at in decor, dress and dancing. Just short of expert in acting, with a few exceptions, Moliere's "School for Husbands" was produced by the Guild at the Empire Theater. The old play deals with two brothers and their wards. The elder is training his young ward to be his wife, and so tries to form her in his own austere image. The younger believes in liberty of action. *Sganarelle* reaps his reward in being deceived and abandoned for a young and attractive lover. The other gains devotion and felicity. The modernized version by Arthur Guiterman and Lawrence Langner, written in verse of rimed couplets, brings the stale humor of the old play down to date, tho the scene and the costumes remain in the time of the Roi Soleil. Osgood Perkins gives a brilliant performance of *Sganarelle*, who arouses in

this modern version a feeling of pity that Moliere denied him. The second act diversions of ballet and jugglery merge the play with modern musical comedy, tho the accompanying music, selected and arranged from old French sources by Edmond W. Rickett, lifts the piece on a high plane.

Another refashioning by Mr. Langner,



OSGOOD PERKINS AND JUNE WALKER

As *Sganarelle* and *Isabelle* in "The School for Husbands"

otherwise Alan Child, is "Champagne Sec," long known as "Die Fledermaus," by Johann Strauss. With the revamped text and the lyrics by Robert A. Simon there isn't much left of the original words, which perhaps did little more to cheer the customers than the new ones. But Strauss's music still can be potent especially in such voices as Helen Ford's, Peggy Wood's, John Barclay's and George Meader's, to name only a few.

The tale of Mr. Langner's doings is not yet ended. His third Broadway piece, done in collaboration with his wife, is "The Pursuit of Happiness," brought down from the summer Playhouse at Westport, Connecticut. It is Westport probably that furnishes the scene for this play of Colonial days, when a Hessian deserter from the British Army, equipped with ideas and phrases from the Declaration of Independence, invades a Puritan household to find a strange practise called bundling, devised to keep lovers warm in winter when firewood is scarce. This practise, exploited at length

in the play, associated with copious drafts from the Connecticut Blue Laws to supply background, furnishes an evening of considerable enjoyment.

An actor who emerges from Miss Le Gallienne's company into the greater glare of Broadway is Tonio Selwart as the Hessian. Hailing originally from the German theater he stands comparison, by his engaging smile and exuberant spirit, with his predecessors, Francis Lederer and Walter Slezak.

## The Most Important

From the critical notices evoked one must conclude that "The Green Bay Tree," produced by Jed Harris at the Cort Theater, is the most important play in town at present.

Certainly it is the most literate, best acted, and most perfectly produced. How you react to the subject will depend on discrimination and a spirit of tolerance. Coming from London, where its pathological implications are said to have been more spicily stressed, it emerges under Mr. Harris's direction as a study in the deterioration of a soul under the influence of a sybaritic foster-father.

A Welsh choir-boy, whose singing has drawn the attention of this seeker for delicate sensations, is bought from his drunken father and reared in surroundings of luxury. Comes a time when the youth falls in love and wishes to marry. But his mentor will not relinquish him without a struggle. Deprived of all monetary assistance the boy goes back to his father, now reformed and turned evangelical preacher, and tries to begin a new life, in preparing himself to earn his living as assistant to his sweetheart, a veterinary for dogs. The loss of luxury and the life in sordid surroundings is too much for him, and he returns to his former home. The girl in an effort to save him crosses swords with his guardian, but she fails against the egoistic hedonism of the man and the weak will of the boy. His father's pistol puts an end to the menace of the man, but the boy, now the heir to a fortune, adopts the type of life of his dead benefactor.

The Group Theater presents a highly expert production of "Men in White" at the Broadhurst Theater. In a succession of nine scenes, the inside life of a hospital, especially that concerning the doctors, nurses and interns, is exploited with every possible detail. The story of the dilemma of one young member of the staff involved in an illicit affair with a nurse, and an engagement with a rich girl, whose father would come to the relief of the financial affairs of the institution if the young intern could be advanced prematurely to the status of doctor, forms the basis of the play.