

WORKERS THEATRE

JULY • AUGUST • 1933 • VOL. 5 NOS. 7&8

10 CENTS



MAY 1933 - INTERNATIONAL OLYMPIAD OF REVOLUTIONARY THEATRES - MOSCOW PARODY SCENE ON BOURGEOIS MOVIES by FRENCH GROUP

INT'L OLYMPIAD SCENE "COLONNE LINKS" GERMAN THEATRE GROUP

WORKERS THEATRE ST. P. STREET PERFORMANCE WORKERS THEATRE SAN FRANCISCO, CAL.

Международная олимпиада революционных театров
Internationale olympiade des revolutionnaires theatres
olympiade internationale du theatre revolutionnaire
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INT'L OLYMPIAD MEMBERS OF THE OLYMPIAD LEAVING THE MUSIC HALL AFTER THE OPENING

INT'L OLYMPIAD SCENE FROM "THE POWER OF DARKNESS" by the MONGOLIAN THEATRE "ULAN-SATOR-HOTE"

THE INTERNATIONAL OLYMPIAD • BROADWAY in REVIEW • "THE BULLS SEE RED" a play • ARTICLES etc.

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SCENE FROM
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STREET PERFORMANCE
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TULAN SATO-NOTE

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workers theatre

JULY-AUGUST 1933
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ORGAN OF THE LEAGUE OF WORKERS THEATRES OF THE U.S.A.
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Editorial Board: Ben Blake, Editor; Alfred Saxe, Albert Gilman, Asso. Eds.; Jac. Charles Dibner, Art Eds.; J. Bonn, V. Cutler, A. Dour, H. Elion, L. Glass, A. Howe, E. Nelson, S. Pevner, A. Prentis; A. Gilman, Business Mgr.

WORKERS THEATRE TO BECOME NEW THEATRE

Increasing interest is being shown in the revolutionary workers theatre by people now active in the bourgeois professional theatre. The influence of the workers theatre is spreading. Existing art theatres are in many cases seeking a way to social vitality. At the same time many theatres, professional and non-professional, are springing up. Most of these are dissatisfied with the bourgeois theatre, but have no clear conception as to what is needed for a new, really vital American theatre. They are not yet aware that the only hope for such a new theatre lies in aligning definitely with the revolutionary workingclass, which is the champion of the interests - in the theatre no less than in industry and politics - of the great masses of the American people, - the workers and farmers as well as of the students, intellectuals and artists.

In this situation, the National Executive Committee of the League of Workers Theatres deems it advisable to broaden the Magazine WORKERS THEATRE to make it a mouthpiece also of these "new theatres", in order that by mutual discussion and criticism we may arrive at a clearer conception of the function of the present day theatre as a force towards the better theatre and better world. Furthermore, WORKERS THEATRE as at present titled does not convey the fact that it regularly contains articles and comment on significant events of the bourgeois theatre.

Accordingly, beginning with the September issue, WORKERS THEATRE will become the NEW THEATRE. Of course, the basic element of the new theatre, both in the world of the theatre and in our magazine, is and cannot but be the revolutionary workers theatre centering around the League of Workers Theatres of the U. S. A.

Long life to the NEW THEATRE!

NATIONAL EXECUTIVE COMMITTEE
League of Workers Theatres

NEW THEATRE AWARD

The League of Workers Theatre of the U. S. A. announces the establishment of an annual award for the best revolutionary plays - one for the best full-length play and one for the best short play. This award is to be known as the "New Theatre Award." A silver medal will be presented to the author of the full-length play and a certificate to the author of the short play.

The award will be announced every April after careful consideration by a special New Theatre Award Committee set up for that purpose. The committee will include representatives of various branches of the theatre profession. Honorable mention will be given to other revolutionary plays of special merit.

The first award will be made in April 1934 and will cover the plays written or produced in the period between April 1933 and March 1934.

IMPORTANT TO ALL GROUPS IN THE EASTERN DISTRICT!!!
AN ALL-EASTERN WORKERS THEATRE CONFERENCE will be held on August 5th and 6th, at Camp Midvale, N. J. Already letters of notification have been sent out to various cities, and while the Nat. exec. Com. is completing all plans, the groups in all the eastern states are already electing delegates. All groups that have not yet elected a delegate should do so right away and send a notice to the Nat. Office. The purpose of the Conference is, to start the preparation for the National Workers Theatre Conference and Spartaklad 1934. Also a report by Comrade Bonn, delegate to the International Workers Theatre Olympiad in Moscow, and just returned, will be given and discussed. Don't lose any time. Elect your delegate, and make other groups elect theirs, too. Notify the Nat. Office.

L.O.W.T. and the ANTI-WAR CONGRESS

A call for a United States Congress Against War has been issued by Sherwood Anderson, Theodore Dreiser, and Upton Sinclair of the American Committee for the Struggle Against War, 104 Fifth Ave., New York, N.Y. This very important event will take place in New York City, Sept. 2, 3, 4th, 1933. Every theatre group that can possibly do so should send delegates.

WE MOURN THE LOSS OF OUR

The INTERNATIONAL WORKERS THEATRE OLYMPIAD

PRE-REVIEW by JOHN BONN

(This is the first of a series of articles on the historic International Workers Theatre Olympiad, by John E. Bonn, delegate to the Olympiad, representing the League of Workers Theatre of the U. S. A. Further articles will be published in the next and subsequent issues.)

1. May 25th - the opening night, at the Music Hall, one of the largest theatres of Moscow: an overwhelming and unforgettable International Mass Demonstration. Twenty-two theatre groups representing fourteen different nationalities. Greeting each other, greeting the Moscow population, greeting the people of the U. S. S. R., and pledging to the world's workingclass to fight for a victorious world revolution. Present were outstanding comrades of the U. S. S. R. representing the Trade Unions, the Red Army, the Moscow Soviet, Theatre, Science, Music, Art, Press, etc. Speeches (short ones!) songs, performances, parades, cheers... Leaving Music Hall after midnight many of us missed the familiar sight of hard-faced policemen with clubs and guns - and there was no more doubt; we were in our fatherland.
2. May 26th - 31st, the Olympiad. Days of hard and serious work for the performing groups as well as for the spectators. There was an average of eight performances a day. There appeared eleven groups from the following capitalist countries: England, France, Czechoslovakia with a representation of two groups each, and one group each from Holland, Norway, Germany, Belgium, and Denmark. The Peoples Republic of Mongolia had sent its State Theatre. And there were ten U. S. S. R. groups performing in Russian, Ukrainian, Turkish, Jewish and German.
3. There were no stars and no star groups. An outstanding example of the perfect workers theatre did not appear. An idea revolutionizing the revolutionary theatre did not come up. The Olympiad - and here lies its tremendous value - gave an accurate and complete picture of the International Workers Theatre of today. It revealed all its shortcomings and dangers, and all its possibilities and splendid achievements. We saw examples of perfect proletarian discipline, excellent acting, surprising staging ideas, and interesting experiments in all phases of the revolutionary dramatic work. An abundance of valuable material, which - after an exact and scientific analysis - will remodel the structure and the fact of the revolutionary theatre movement.
4. The process of evaluation has already begun. The jury - composed of experienced representatives of the agitprop theatre, of the professional stage of music, art, dance and cinema - has been at work since the first day of the Olympiad and will not discontinue its sessions before June 20th. Each production is being analyzed from the political, artistic, technical and methodological point of view. Conclusions are being drawn for the future development of the respective groups as well as for the whole movement. The results of the whole critical and scientific work of the jury collective will be summed up in a number of theses on which the future development of the International Revolutionary Theatre will be based. The work of the jury has been carried on with remarkable thoroughness and on a high scientific standard, must be considered as of greatest historical significance for the workers theatre movement.
5. In the Creative Conference (June 1-3) the delegates from the various countries reported on their experiences and problems, and outstanding directors of the theatre and the cinema, playwrights and theoreticians spoke on the various aspects of the workers theatre. This served more the purpose of information and exchange of ideas and experiences than systematic clarification and solution of creative problems. In a session of the Enlarged Secretariat of the I. U. R. T. together with the delegations, decisions were passed which established a better organizational basis for our work on an international scale. Special conferences on Cinema, Music, and Dance took place, in which the fundamental problems of these neighbor art branches were discussed, and first organizational steps for a better cooperation between theatre and these art branches were undertaken.
6. The time between performances, conferences, special conferences, meetings and extra meetings was filled with visits in factories, calls at workers clubs, a party with the Red Army, a meeting in the Moscow Soviet, a discussion with the chairman of the art workers union, an excursion to the Park of Culture and Rest and various theatre parties. We got acquainted with the spirit and the many achievements, plans and difficulties of the socialist construction in the Soviet Union. And we go home with a better knowledge of and a greater love for our fatherland. Much more and more detailed information has to be reported on this point, which was not the least important one of the Olympiad.
7. The First International Workers Theatre Olympiad was not a glamorous and colorful spectacle. Amidst the most critical political, economical situation it had the only correct attitude: - it meant work. A tremendous amount of responsible, thorough and qualified work has been carried out during these weeks. The way has been paved for an artistically more attractive and politically more efficient workers theatre. Now it is up to each section of the I. U. R. T. up to each group and up to each individual member in the Revolutionary Theatre to go this way. At the next Olympiad the workers theatres will have to give account. And that time the American section cannot afford to stay away! This means: our preparations for the Second International Theatre Olympiad must be started - today!

COMRADE - HARRY ALAN POTAMKIN

BROADWAY in REVIEW

SEASON OF 1932-1933 • by MICHAEL BLANKFORD

Variety, the racy mouthpiece of the American Theatre, summarized Broadway's past season as follows: Giving the producer but 26 even breaks or better out of 117 tries, the '32-'33 Broadway legit season was a heartsmasher and bankroll buster for all concerned..... From every angle.... the Broadway legit business reached the lowest point since the war.

The fact that the commercial theatre observed its profits falling off is not surprising. Real estate and "dramatic property" could not remain untouched by the collapse of capitalistic economy. In theme and quality, however, the "legits worst year" was no worse than previous years.

From the point of view of the working class, Broadway and its playwrights might just as well have been on Mars. In the fourth year of a period in which every honest and alert artist must have been forced to readjust his values to the reality of life around him, out of all the plays produced last year, only five touched on problems of a social nature to varying degrees.

These five merit a full analysis, but before we come to it, it might be better to stop for a minute in order to analyze the psychology behind the commercial producer who at this stage in the American theatre is in full control. He was faced with a diminishing audience-pocketbook and a responsibility to his financial backers. This last season found him determined to produce only those plays which are called pathetically "sure fire hits." The question of what would be a "sure fire hit" in the depression year '32-'33 was one which worried him for a time. But he knew that for his more prosperous potential customers, unemployment, starvation, suicide, breadlines, entered into their thinking but only as irritating items of the contemporary world from which to escape. He knew that some of them would even consider escape from reality cheap at \$3.30 an escape. He gave them what they wanted. He and his partners gave them one hundred and seventeen plays, and they, in turn, made nine of them hits, and of the nine, three were musicals which lost money.

New York had nine hits on its hands. Were the producers right about what the audience wanted? Noel Coward's Design For Living was a great success. The importance of its theme to a distraught America was obvious: two men couldn't decide whether they wanted to live with a woman or with each other.

Mr. S. N. Behrman whose technical facility is the envy of all schools of playwrighting was responsible for another hit. After having decided that his play, Biography, would show that love was possible without a sense of humor, he went in heavily for "social significance" in the same play. Cognizant of the interest and morbid

curiosity of a bourgeois audience, he introduced a fanatic whose radicalism, as slyly suggested by Mr. Behrman, stemmed from Moscow. The author's ideological purpose in introducing a "Communist" fanatic was to show that Communism is profoundly inimical to Art. Needless to say the critics saw great worth in this play and although it escapes me whether they called it propaganda or not, their judgment must not be considered pique-une fer with the same fervor and with practically the same adjectives they welcomed the appearance of Rachel Crother's When Ladies Meet whose great message consisted in an appeal to the American public to take a more civilized attitude toward adultery.

Dinner at eight, a Park Avenue tour de force whose meretricious novelty reemphasized the fact that "life must go on" and 20th Century whose tempo was so swift that the cheapness of its dialogue and situation was for the moment forgotten, were the two other successes, two other smart narcotics for the bourgeoisie.

Of course, the list of hits is not complete without recording the "social" play of the year, and Pulitzer Prize winner, Maxwell Anderson's Both Your Houses, produced by the Theatre Guild. Anderson, who was also responsible for Washington Merry-Go-Round, a consistently reactionary motion picture, gave them a play in which he treated Federal graft and grafters in such a charming and urbane manner that the audience left the theatre assured that crooked politicians were good fellows beneath the surface, and that corruption was a pleasant hobby of humanitarians, too human to be honest.

In this apology for political racketeering, Mr. Anderson and the Theatre Guild so disguised the cause and effect of corruption, that the system which permitted its unemployed relief funds to be so viciously misused, and its so-called legislators and executors to be bought off by the highest bidder, was ignored, and by ignoring was condoned. And for this they were awarded the Pulitzer Prize as the most outstanding contribution to American culture.

Last season there were two plays about war: one, Men Must Fight, which hoped to adduce dramatic evidence toward the furtherance of MacDougall's outworn concept of a pugnacious instinct, and the second, Somerset Maugham's For Services Rendered which bitterly exposed the affect of the World War on a middle-class English family.

The National Industrial Recovery Act will effect the theatre too -- in a way most members of the profession do not expect.... In future issues WORKERS THEATRE will analyze the probable effects of the Act on the theatre workers - and suggest ways and means of combatting bad effects.

The theme was one of despair, one in which the causes of war were construed as psychological. This play had many pacifists in it opposed to war on principle. When war was declared, their emotions got the better of their principles and they capitulated. The authors, S. K. Lauren and Lawrence Weber, because they evidently did not understand the economic and political roots of war, treated their material in an unrealistic way and turned out a sentimental drama capable of being sold to the moving pictures.

On the other hand, Somerset Maugham's play had certain elements in it which cannot be easily dismissed. It was an uncomfortable play seen from either the bourgeois or proletarian point of view. The bourgeoisie squirmed beneath its bitterness, and the class-conscious worker must have squirmed beneath its inadequacy. The play intended to show the war blight on an English family, but factors other than individualistic or psychological were sadly lacking. It ended on a note of hopelessness. Its tragedy was limited and slight. The motives behind the corrupt and diseased behemoth were not even hinted at. It was a magnificent opportunity wasted. This play is further evidence that a playwright, no matter how skilled or proficient, whose ideology is chaotic cannot take full and real advantage of his material.

There was another play about an upper class family whose degeneration was made the subject of dramatic analysis. George O'Neill, a poet with a dramatic style which read better than it played, spoke his mind about an American family in the American Dream, produced by The Theatre Guild. Three generations of Pingrees crossed the stage. The last of the family, heir to a fortune amassed by an industrial pirate of a grandfather, failed to find any solution to his romantic weltachmerz other than suicide. American Dream like most other modern problem plays included a Communist character. The morbid curiosity of the bourgeois audience mentioned above, makes this imperative. Their attitude is similar to that of primitive peoples who build an image of their enemy and destroy it with the hope that the enemy is likewise destroyed. Mr. O'Neill made his Communist so typically ideal or in other words so two-dimensionally unreal that it is difficult to see for what reason he is in the play other than to show that even a Communist can be honest when placed in a group of drunkards, nymphomaniacs, and lechers, or to show that the radical movement has no place in its ranks for the left-thinking intellectual. But Mr. O'Neill's play with all its crudities does convincingly portray the intellectual class of a good old American family gone to seed.

Neither Mr. O'Neill nor Mr. Elmer Rice, whose play The People merits a thoughtful analysis, need be rejected as useless to a revolutionary theatre. Both are guilty of fundamental errors but these grow, it is hoped, out of political adolescence rather than a willful denial of reality.

An excellent play for young children is "Alice in Wonderland" by Jessie Small, published in the New Pioneer, March 1933. It can be obtained from **WORKERS THEATRE** by sending 5 cents plus postage.

Be The People structurally and dramatically was a bad play. It was unleavened bread, the product of a playwright whose amorphous political ideas were further confused by a false perspective. The economic crisis had gotten under Mr. Rice's skin. He had visited Soviet Russia. And so he produced a play which strove to encompass every economic incident of 1932, and for this reason alone failed structurally. Its ideological failure resided in the attempt to solve the economic crisis by final appeal to all classes to collaborate and make clean their American house. Mr. Rice forgot three things among many others: one, that American workers are traditionally militant, two, that his play, Be The People, would have an audience chiefly consisting of petty and upper bourgeoisie, and three, that political naivete such as was evident in his appeal for class collaboration, etc. was fascist in every implication.

Evidence for the last statement rests in the fact that not one bourgeois newspaper rejected Mr. Rice's solution, nor was there one worker's paper which accepted it. We might then ask Mr. Rice for whom is he propagandizing?

Mr. Rice may have good intentions, and for them he should be given credit. But his innocence as a revolutionary propagandist must be held against him. On the fact of the incidents in his own play, he should have realized the inefficacy of his solution for the working class, and the viciousness of his solution in the hands of the many potentially fascist elements in this country.

Any summary of the bourgeois theatre of the last year or last years would find it clear that the playwright must be given his due for his technical proficiency; that the playwright must be severely criticized for the quality and direction of his content the very vitality and significance of which can only come with a realistic view of society and the individuals and classes it contains. The sole hope for the honest playwright lies in an alignment with the militant workingclass because only the workingclass can make a better world, in fact only through it can come a clear sight of the world.

The past Broadway season was additional evidence that the theatre of the American future rests with working class and those who have allied themselves with the working class.



The Left Theatre, Tokyo. Bread by Kirshon

We Need a NEGRO PEOPLE'S THEATRE

by H. A. COOMBS

H. A. Coombs is a young Negro Writer

No definite, concentrated effort has yet been made to use the drama, powerful weapon that it is, in the terrific struggle for the economic and social emancipation of the Negro race.

Negro playwrights have only spasmodically used their art as a medium for propaganda in any form. While this should not be the primary objective of the drama, the ever-pressing need for socio-economic reforms will eventually move those who are qualified, to use this and every other weapon at hand in the fight for freedom and the rights of the Negro people.

Negro masses are awakening to find how closely identified is their cause, with that of the other workers of the world. Drama, closely akin to the revolutionary drama of the workers theatre, insofar as being fearless, frank and forceful, and originating from within the race, will doubtlessly play an important role in solidifying the Negro people in their struggle against racial prejudice and other evils which varying forms of capitalistic governments have forced upon them for decades.

The folk-drama of the Negro up to the present time has been inadequate in volume and appears to be of no outstanding merit when compared with the folk-drama of other racial groups. Some Negro plays have been great successes; thought not because of any high rating from the point of good drama, but rather because of featured sensationalism, or some well-emphasized novelty in their construction.

Good and genuine Negro folk-drama is yet to be written. The struggle of the exploited groups and the lives of the black masses are fertile fields for the supply of drama that could be developed to very high standards, that would last as monuments to the Negro race and to the determined and organized groups working for a betterment of the social disorders of the world.

Young Negro playwrights are being urged to write of these phases of their racial life. It may be that as they write of their struggles and conflicts, the same uncompromising and determined spirit manifested by the rest of the revolutionary working class, will be evidenced in their plays.

Well organized Little Theatre groups have been successfully functioning in Harlem. The Harlem Experimental Theatre, the Y. M. C. A. Players, and the recently revived New Negro Art Theatre, are the most successful groups in this section. They pattern in a large measure after the bourgeois theatre, playing mostly to limited audiences of middle class and wealthy Negro groups. Often attempting to present phases of Negro life as lived by some of the poorer, economically handicapped classes, which if not entirely obnoxious to the well-to-do and more fortunate groups, are looked upon with scorn by them instead of with sympathetic understanding. Too often, also, they present "Negro" plays dealing with sensa-

tional sex, gambling, and other phases of life, which are common to whites as well as to Negroes, and which are representative of only a very small part of the Negro people.

The problem lies in creating folk-plays which will depict not merely these shallow customs and attributes, but will rather portray the socially important phases of the lives of the industrious Negro working man and woman, farmer, and sharecropper, who make up the great bulk of the Negro people. Themes such as the struggle against the oppression and double exploitation of the Negro masses by the rich white land and factory owners, the fight against lynching, against Jim Crowism, for the right to vote and to elect Negro candidates in the North and in the South. What playwright could wish a more vital and dramatic theme than the struggle to save the Scottsboro boys? And the history of the Negro people is replete with great figures who fought -- not only in words but in deeds -- for the emancipation of the race, the Toussaint L'Ouvertures, Nat Turners, and the rest. Folk-plays could be written, too, about the lives of the Negroes who are living in comparative ease and comfort on Sugar Hill and on Striver's Row, the professionals and the business men, the dictys, as Harlem calls them, abundant with strange romances and intrigues, with native humor and superficial happiness, which often serve only to cloak the tragedies of disappointed and stunted lives. Even the money of the Negro bourgeoisie cannot buy them complete freedom from discrimination in capitalist America. Then too there is the almost comic working of Fate, in giving to some the privilege to be black or white at will -- the thousands who are passing, or have crossed over into the white world.

The dramatic groups of the various churches are also quite active, presenting mostly plays on religious themes, or abstract, in so far as serving no definite racial purpose. Plays and mass recitations after the order of 'Scottsboro', definitely attacking current evils, should be given much consideration on the programs of the churches.

One of the latest published Negro drama is 'Black Souls' by Annie Nathan Meyer, published by Reynolds Press, New Bedford, Mass. In this play the author projects the Negro against the American bourgeois background, particularly showing his close and unwilling relationship to the Southern Whites. This relationship instead of producing comradeship, has ripened into hatred and prejudice. Yet there remains that sordid sexual phase of southern life which has been the cause of much inter-racial trouble. This she brings out very faithfully and convincingly. A black girl has been the unwilling victim of a 'southern gentleman'. The daughter of her seducer had in the meanwhile voluntarily given her body to a black man with

The DANCE SEASON in Review

by OCKO

A review of the current bourgeois dance season reveals these two trends: one, the bourgeois public has turned to the esoteric in art, to an interest in the exotic and bizarre, (a sign of its decadence), and has shown greatest interest therefore in dancers from out of the way places, - and two, our native dancers, finding nothing sufficiently provocative in their present day lives to justify their suing contemporary material, have resorted to a depiction of ancient culture and ideology.

Let us consider the situation suggested in the first category. Uday Shan-Kar, Hindu dancer, and his troupe, which included two women dancers and a band of native musicians, caused the greatest sensation this year. Utilizing folk tales, religious myths, etc., they perform exquisite dances, showing to advantage beautifully controlled bodies and an artistic understanding of oriental movement. Their audiences are invariably enthusiastic. In his farewell speech, Shan-Kar states his "mission". He hopes, through his dance, to further a better understanding by the West of the Indian people. He is "spokesman", he says, for his people. He fails, however, to confront us in any form whatsoever with the problems of the millions of Indians who are suffering today under British Imperialism, although if any "mission is to be performed, surely that is it.

Escudero, with his two assistant danseuses, continues to be a superlative vaudeville artist. His subject matter is based on folk dance, and when he isn't clowning for his audience, he recreates with briskness but little imagination, the dances of Andalusia, the gypsies, etc. The audience adores his "exotic" performance.

It was hoped that Grete Wiesenthal would revive in our jaded bourgeoisie a nostalgia for old Vienna and its beer garden waltzes. She was imported to remind us of the flowers that bloom in the Spring, but unfortunately, the dancer and her interpretations were entirely too faded to arouse in her audience anything but pity and boredom. It was an embarrassing spectacle. Our remaining visitors from foreign shores were Tina Flada, Harald Kreutzberg, and Mary Wigman and group. Tina Flada, of Wigman schooling, was an efficient dancer, as they all are, with admirable lightness and surety, but we could not find in her an important addition to the dancers' world. Kreutzberg performed with his usual éclat and verve; his dances continue to be brilliant but, despite their sensational character, innocuous.

The case of Mary Wigman is sad but pointed. Having secured a firm position in the interest of her American dance public, she tumbled precipitously off her pedestal because of a misguided conception of a dance cycle with group. Confused by a bourgeois mysticism and an inherent Germanic love for symbol and sign, she and her group presented a series of dances called "Der Weg", where-in a wanderer wanders and then returns, after hav-

ing encountered a semi-hostile, semi-traumatic world. With so many pressing and pertinent problems to think about, a great dancer and a group of well trained executants should have brought over something more vital than "Der Weg."

We come now to the American performers, first of whom is Martha Graham. Her activities this year were deplorable. In her we have a fine native dancer, endowed with intelligence and a developed technical equipment. To what end? When she is not allying herself with a revival of the medieval mystery plays, she creates dances based on the stone carvings of the Incas. With a technique so modern, so much a product of this age, it is incomprehensible that an intelligent artist can find no inspiration in the animated life and movement that surges around her. We request Miss Graham to open her eyes and mind to the world as it is today. Let her interpret that for us.

She is not alone in this escapist yearning for the past. If we disregard Agna Enters who practically always recreates past periods, we are faced with Tamiris, whose *pièce de résistance* of her recital this year was "Gris-Gris", a dance for solo and group based on a primitive African theme, the Noyes dancers whose cycle "Awake Olympus" attempted but failed ludicrously to present us with a panorama of ancient Greek life, and Elizabeth Delsa, who went to the Bible as a source for a poorly planned dance opus, "Job". Ruth Page became more elaborate in her desire to escape. She did algebraic visualizations, dances based on the Euclidian theory and the fourth dimension.

There is left on the scene Ruth Allershand and Hans Wiener, both with German backgrounds but, at present, American residences. Of the former there is little to be said; she and her group tried their best, no doubt, but even the complicated choreography of the group dance, "Strike", failed to disguise the confusion that existed in the mind of its creator. Hans Wiener is in the Kreutzberg tradition, - a good technician who is at his best in dances of a light and mildly satiric order.

What have these performers offered of lasting value to an intelligent observer? Technically, perhaps, we have seen good dancers. Ideologically, they have failed completely. The panorama of present day society, with its turbulence, its distress, its revolutionary awareness, has failed to activate a single dancer. Artists working in other fields, Riviera, Dreiser, Toller, are all in some way deriving direct inspiration from revolutionary subject matter. The revolutionary dancer is still to be acclaimed. Let her rise up - her appeal will be universal and her audience legion.



the discussion: TOWARDS A REVOLUTIONARY DANCE will be continued in next issue.

A FILM CALL to ACTION

To film workers (professional and amateur), to photographers and to all who are interested in using films and photos in the interests of a creative, dynamic movement allied with the workingclass in the struggle against political reaction, economic oppression, and cultural decay.

To the millions of American and foreign-born workers who make up the bulk of movie audiences:

We, the Organization Committee for a workers National Film and Photo League, call upon you to join with us in organizing movie and camera clubs, film forums, better film groups, in cities and towns all over the United States, for the purpose of exposing and combatting the capitalist film industry.

In these critical times, faced as we are with the worst crisis in American history, the movie industry comes forward more directly than at any time since the world war, as a powerful part of the propagandist machinery of the bankers and big industrialists for keeping in check the vast growing movement of workers, farmers, professionals and bankrupt small business people who are struggling against the chaotic system of society which steadily aggravates their impoverishment.

The film industry is now clearly political; it no longer even makes the pretense of "pure entertainment". The current trend of Hollywood, British, Italian, French and Nazi films plainly reveals that the movies are instruments in the hands of the ruling class used to mobilize workers away from the two greatest realities of the day--the

utter decline of the capitalist system and the rise of the socialist system as represented by the U. S. S. R.

We call upon you to organize and resist through exposure, struggle and boycott the attack on the American workingclass by the bankers and film industrialists.

We call upon you to help us spread a network of film and photo groups throughout the country, which will daily counteract the Hollywood standards; which will build a genuinely creative film movement based clearly and boldly on the realism of our struggle for a better society.

We ask those who are interested in the above program to write for particulars, in regard to the organization of movie and photo clubs, better film groups throughout the country. Address all correspondence to the Organization Committee for a National Film and Photo League, 220 East 14th Street, New York City.

Forward to a National Film and Photo League!

(signed) Organization Committee for a National Film and Photo League:
David Platt Jack Auringer
Theodore Black J. Buchman
Irving Lerner C. D. Helem
Representing the Workers Film-Photo Leagues of New York, Detroit, Chicago, Los Angeles, and American Section Cinema Bureau, International Union of Revolutionary Theatres, USSR.

"1931"

THE THEATRE COLLECTIVE'S PRODUCTION

The production of "1931" by the Theatre Collective (Section of the Workers Laboratory Theatre) made history as the first English-language production by a revolutionary professional theatre in New York since the New Playwrights Theatre. The play had four performances in May and June at the Fifth Avenue Theatre. The script was revised by the authors, Paul and Maire Sifton, in order to bring out that the deepening of the economic crisis and unemployment was being paralleled by the rise of the organized revolutionary movement of the workingclass. The original script, written in 1931, depicted a purely spontaneous and unorganized uprising of the starving unemployed, thru the typical case of the American worker Adam. The new version was an improvement in some parts, but failed in the attempt to force the conception of organization on an otherwise-conceived play. The Siftons may be expected to make further and steadily more valuable contributions to the revolutionary drama as they continue to work within the revolutionary theatre.

A detailed critical review of the production, written by E.S. Karnot and dealing with it at more length

than WORKERS THEATRE has space for, appeared in the June New Masses. It should be read by everyone interested in the development of the revolutionary theatre. It was also favorably noted in the N.Y. World-Telegram.

The production was under the direction of a committee consisting of Sam Rosen, Haim Shapiro, and Mordchai Gorelik, with the former directing the rehearsals and the latter in charge of the Technical Committee (for scenery, props, etc.). "1931" gave evidence that the Theatre Collective has assembled a fine acting company and good theatre technicians. Now the directing forces must be strengthened and more playwrights recruited. A definite artistic policy needs to be worked out. And the organization of a mass audience of subscribers is imperative.

- B. B. -

A symposium on the Theatre Collective's production of "1931" took place in June, with Joseph Freeman, Manuel Gomez, and Stephen Karnot as speakers. Members of the audience took part in the discussion.



THE BULLS SEE RED

(ORIGINAL TITLE: "1000 ARMED REDS MARCH ON HAYWARD")
 by R. CASIMIR, WORKERS THEATRE of SAN FRANCISCO, CAL.

Scene 1: In a worker's home.

Characters: Charles - Ruth - Esther - Ma.

(scene opens--Chas. is sitting in chair reading, feet on table.)

Ruth: (enters, looks at his feet on the table, shoves his feet off, almost throwing him for a goal.)

Chas: (getting to his feet, glaring) What's the big idea?

Ruth: I just washed this tablecloth, and if you think that I'll stand and wash all day and then you can sit here and put your dirty feet all over the table, you're greatly mistaken----

Chas: (interrupting at "stand and wash") Well, who asked you to wash anyway? I didn't ask you, and if I want to sit with my feet here I can do it. And what do you think about that?

(during the ensuing argument Esther has entered, seen and left, and returned again with Ma, pointing her finger at them to Ma.)

Ma: Children, children, what in the world is the matter with you?

Ruth: (together with Chas) What in the world is the matter with you?

Chas: (together with Ruth) Well, I washed that tablecloth and he----

Ma: (interrupting) One at a time, children, one at a time. (they stop) Ruth, you speak first.

Chas: Why should she speak first. She's always talking about equality of women. I've got a right to speak first just as good.

Ruth: (interrupting) Didn't Ma say that I could speak first? That settles it, Doesn't-- why----

Ma: Children, children! (succeeds in stopping them) Now you tell me, Ruth.

Chas: (sitting) Aw Jeezzz---

Ma: Chas--- Go on now, Ruth.

Ruth: Well, I washed this tablecloth till I was blue in the face and---

Chas: (interrupting) How can a person get blue in the face from washing tablecloths, I'd like to know.

Ma: Charles!

Ruth: Well, then I washed till my hands were red. See, Ma. (shows Ma hands)

Ma: Yes, I see. Go on, go on.

Ruth: And I just came in, and there he sits with his feet sprawled all over the tablecloth.

Ma: Is that right, Charlie?

Chas: well, er--eh---

Ma: Answer me, is that the truth?

Chas: well, you see, Ma, I was reading and I didn't notice what I was doing.

Eath: And what do you think he's reading, Ma?

Ruth: Yes, that western Toller.

Chas: It's the Western Worker.

Ruth: What's the difference? It's a bolshevik paper, anyway.

Chas: It's the workers' paper, that's what it is--

Eath: (sniffs) Oh, the supper is burning. (as Ma starts running) It's all right, Ma, I'll tend to it. (exits)

Ma: Why do you insist on reading those things, Charlie?

Chas: What's wrong with them?

Ruth: Plenty's wrong with them.

Chas: Well, for instance?

Ruth: Well, Miss Hogan, my economics teacher, told me---

Chas: (interrupting) That old battle axe, why do you listen to her baloney?

Ruth: Let me finish talking, will you?

Chas: Well, if you're going to talk about that hatchet-jawed mule, I don't want to listen.

Ma: (in despair) Oh Charlie, Charlie, whatever is going to become of you? Since lately anybody that says anything is wrong.

Chas: Well, she is wrong. Her teacher, Miss Hogan, still has a soft job. She's still getting paid. Wait till they cut off her salary like they did the teachers in Chicago. Then we will see how she'll talk.

Ma: Well, this isn't Chicago.

Chas: It's the U. S. isn't it?

Ruth: Well, the Chronicle ran a story about the--

Chas: There you go, talking about that lousy paper that--

Ma: Charlie, Charles!

Chas: (innocently) What?

Ma: Don't swear.

Chas: All right, Ma--I'm..sorry, as I was saying you go talking about that lousy paper.

Ma: (throws up her hands in despair.)

Chas: (who has not stopped) Why, they only print just what the bosses want them to print. Here's the paper that prints the truth. (flourishing western worker) It's got to print the truth because it's made by the workers. It's run by the workers, and it's sold to the workers, and you don't think they're going to lie to themselves, do you?



1st: (entering with several plates, knives, forks, and setting them on the table)
 2nd: was anything burnt?
 1st: No, no, but I was a little afraid of the peas for a minute.
 2nd: (jumping up) what did you say?
 1st: I said I was afraid that the peas was going to burn.
 2nd: will you sit down and stop making such a rumpus?
 1st: (hanging knife down on table) Don't you tell me what to do!
 2nd: Charlie, Charlie---
 1st: Don't you know there's a pea strike going on now?
 2nd: that's that got to do with the burning of the peas?
 1st: No, he's going absolutely nuts.
 2nd: I am like hell!
 1st: Charlie, please.
 2nd: Aw, no, let me talk will you, no? There's a pea strike going on and the only peas sent out are picked by rats---
 1st: (interrupting) There, no, didn't I tell you. I told you he was going nuts---
 2nd: Can you imagine rats picking peas?
 1st: I mean they're picked by scabs. And I won't eat any peas picked by scabs. (starts leaving.)
 2nd: (frantic) Charlie, Charlie, where are you going?
 1st: Out.
 2nd: (sinks in chair and Esther and Ruth begin blabbing immediately a mile a minute)
 1st: (together) I tell you, no, you better do
 2nd: something damn quick with Chas. He's going crazy--yesterday---etc.

Scene 2: Any street in San Francisco.

Characters: Charlie - Detective Bill - Detective Jim

(Scene opens with Charlie walking up and down as if looking for someone. Two detectives enter, see Charlie, eye him, whisper to each other, make up their minds, sneak up on him and they grab him, one in each arm.)

Jim: Don't move, if you know what's good for you.
 Bill: We've got you covered now. Stand still.
 Chas: I'm waiting for a friend to show up.
 Jim: Oh, yeah? Well, we've got your friend locked up. What do you think of that?
 Chas: Locked up--what for?
 Bill: Look at him, innocent as a babe.
 Jim: As if he didn't know.
 Chas: What have you got him locked up for?



Bill: Shut up, you punk. Your friend told us everything.
 Chas: Confess what?
 Bill: You better come clean if you know what's good for you.
 Chas: But I don't know what you're talking about.
 Bill: Oh, you don't, don't you? Well, we've got your buddy and he's confessed that you're both a couple of dope peddlers.
 Chas: Dope peddlers--me? (throws up his hands with laughter, continues laughing uproariously.)
 (both dicks jump with fright, each with his hand in pocket on his gun covering him.)

Jim: Watch him! now--watch him!
 Bill: Keep your eye on him, he's a dangerous guy, that guy is. (they see their opening, jump for him, and grab his hands behind his back.)
 Bill: Now tell us--where were you going when we picked you up.
 Chas: I was going to Hayward.
 Bill: (almost frantic) Hold him, Jim, hold him... going to Hayward... I told you he was a dangerous guy.
 Jim: What were you going there for?
 Chas: I was going up to the pea strike area. And I was waiting for a friend of mine, when you stopped me.
 Bill: What were you going to do in Hayward?
 Chas: Oh, nothing--I just wanted to see what was going on.
 Jim: Oh, you did, huh?
 Bill: Come on, Jim. Let's pull him in. This is a good catch we've made. (just as they are leaving, Jim first, Chas, second, Bill third Charlie sneezes--Jim falls in a faint.)
 Bill: (leaning over him) Christ, he's fainted. (to Chas.) Here, you, give me a lift here, we'll carry him to the station...
 Chas: (as they are carrying him off) and he's supposed to be pinching me, huh?
 Bill: (very gruffly) SHUT UP!!

(they carry him off as curtain falls.)

Scene 3: Police Station

Characters: Charlie - Police Sergeant - Det. Bill - Det. Jim.

Serg: (getting up from desk as Chas. and Bill enter carrying Jim) what's the matter with Jim?
 Is he shot?
 Bill: Naw--this mug drew a gun on Jim, and Jim started to duck, then he tripped and fell and was knocked out.
 Chas: (surprised) Why - I - I -
 Bill: Shut up, you.
 Jim: (just reviving--rubbing his head) what happened?
 Bill: You know what happened, Jim. This guy tried to plug you and when you ducked you hurt yourself.
 Jim: So that's what happened?
 Bill: Yeah.
 Jim: (to Chas.) why, you dirty son-of-a (makes a dive for Chas. but the others catch him and hold him.)
 Serg: Hold your horses, Jim, you'll take care of

him later--now bring ~~him~~ over and we'll book him. (goes to desk and others bring Chas to desk.)

Serg: What've you got on him?
Jim: This guy was goin' to Hayward.
Bill: (interrupting) He's a dangerous Red--we nabbed him just as he was leaving to go to Hayward to the Pea Strike area.

Serg: (grabs phone) Give me the Examiner--yeh--the S. F. Examiner....Hello - this is Serg O'Reilly. I just got some good news for you. We just captured 2 - - or no - - 10 dangerous Reds marching on Hayward...Certainly, to help out the strikers...sure...against law and order that's right. That's all right...yes...don't forget...Serg. O'Reilly of Precinct #17... that's right...don't misspell my name in the paper like you did last time...O.K. so long..what's the evidence? (this last to the dicks.)

Bill: (looking blankly at Jim who stares back just as blankly) Evidence?...Ohhhhh.... Evidence! (they both dive for Charlie's pockets.)

Jim: (pulling out booklet from Charlie's pocket) (reads) Wage, Labor & Capitol...by...Karl Marx...(begins to laugh uproariously... Bill reads it too and joins in with laughter, doubling up.)

Serg: What in the hell is all this about?
Bill: Man is he funny;
Serg: What the hell are you two laughing about? Is it a secret? Come on, spill it!
Bill: Why, Serg, didn't you ever see the four Marx Brothers in the movies? Why they're the funniest guys. (begins to laugh all over again, as Jim catches the germ)

Chas: Karl Marx isn't one of the four Marx Bros.
Bill: (straightening up) what's that?
Jim: Who is he then?
Chas: A Communist!
Serg: A Communist; (to Jim) Go out and find him right away.

Chas: You don't have to hurry--he's been dead for 70 years.
Bill: Say, what are you trying to do, give us the run around?
Chas: You sure would have plenty of running around to do if you want to find and book Karl Marx.

Bill: (strikes Charlie to the ground. As Charlie gets up rubbing his jaw) Now, maybe you won't be quite so funny.

Serg: Has he got anything else on him?
Jim: (looking in his pocket and pulling out a nail file) Look! a nail file.
Bill: A dangerous weapon - that's what it is - a criminal and dangerous weapon.
Jim: What do you mean?
Bill: What do I mean?....
Bill: (continuing) What does a guy use a nail file for?
Jim: Why, to stab people with.
Bill: Now, you damn fool, he uses it to clean his nails with;
Serg: That's right.
Bill: But look at his nails. Are they clean or dirty?...

Jim: (picking up Chas. Hand and looking at his nail) They're dirty as hell!
Bill: Then this guy doesn't clean his nails - in other words, he carries a nail file for other reasons.
Serg: I got it.

Jim: Me too....
Bill: This guy carries a nail file for a weapon - a criminal and dangerous weapon.
Serg: (writing) Carrying concealed weapons...what did you do with the gun?
Bill: What gun?
Serg: Why, the gun you said he tried to kill Jim with.
Bill: Oh that...why...er...he...er...threw it away!
Serg: (writing) Shooting with intent to kill...
Chas: But I didn't carry any....
Bill: Shut up! (goes to slap his face, but Chas. picks hands to face and Bill slaps Chas. hands instead.)
Bill: See that Sergeant?
Serg: Yeah. He was protecting himself. (writes) Assault and battery.
Chas: But I didn't do a thing, I was...
Serg: (interrupting) Look him up!
Chas: (to Serg. as Jim is leading him off stage) I'll be out tomorrow.
Serg: Oh, yeah?
Chas: Yeah! Through the I. L. D.!
Serg: (exiting after them--sore as hell) Damn that I. L. D.!

Bill: (looking around, sees road is clear, picks up phone) Hello--give me the S. F. Chronicle. Yeh..that's right..Hellow..City desk..yeh and make it snappy, sister...hello...Ralph? This is Bill...Bill Maloney..yeh...you know.. I got a great scoop for you..the biggest one of the year..yeh..you know..the trouble we're having out in the pea fields? ..Well, I just pinched a bunch of Reds going out there..yeh...single handed...How many? Why..25...yeh...25. Don't forget I got 10 bucks for this..exclusive story..just for the Chronicle...O.K. I'll be in Pete's lunch room...O.K. (Jim enters...Bill clicks receiver and talks to empty air) Is that so..I'm sorry to hear...Glad she's feeling better..that's good. (hangs up and starts leaving) You know my cousin Billy?

Jim: Yeh.
Bill: Well, she just gave birth to a baby.
Jim: Is that so? What's it, a girl or a boy?
Bill: Bo-gi-bo--on a boy...that's what it is... a boy!
Jim: Glad to hear it.
Bill: Well, I'll be running out for a cup of coffee. See you later. (exits)

Jim: (waves so long--watches Bill exit--looks around to see if anyone is looking--then picks up phone.) hello...give me the S. F. News...yeh...hello..hello..hello..the News? Give me the city desk...hello..Joe? This is Jim. Jim Kelly..yeh..say, I got a red hot tip for you. We just made a pinch... now get this..50 kecs marching on Hayward and Joe, you're not forgetting..this'll cost you a sawbuck...O.K. (Serg. enters.. Jim hurriedly hangs up and grabs nail file ~~him~~ off desk to file nails.)

Serg: (sitting at desk) where's Bill gone?
Jim: To get a cup of java at Pete's.
Serg: Got the evidence.
Jim: The evidence?... Ohhh. The evidence..what evidence?
Serg: That weapon we took from that Red we just picked up.
Jim: The evidence. (tries to think) Oh, the

evidence... (sees the file in his hand and throws it on the table) (phone rings) Hello... yeh, this is the Sergeant... Sergeant O'Reilly... who? The Call Bulletin? You say you just got a tip that 500 ARMED REDS ARE MARCHING ON HAYWARD? We should send forces? O. A. (hangs up... to Jim) Can you imagine? (phone rings again) Who? The chief of police of Hayward? What... sure... (getting more and more excited.) O. A. (hangs up... Bill has just come in.)

Bill: What's up Serg?

Serg: (excited as hell) What's up? The Chief of Police of Hayward just called... found up all the men we've got. (to Jim) (to Bill) Call up all precincts...

Bill: What's happened?

Serg: What's happened?... A... THOUSAND... ARMED... REDS ARE... MARCHING... ON... HAYWARD... (they all start shouting on the run.)

Jim: JESUS CHRIST!

Bill: I'll be a son-of-a-----



a revolutionary circus

PRODUCED BY THE WORKERS THEATRE of SAN FRANCISCO

At the National Youth Day Demonstration, eight actors of the San Francisco Workers Theatre were arrested for presenting a working class play on the street.

They were all out in time to take part in the Revolutionary Circus at the Trade Union Unity League Picnic on Sunday, June 11th.

This circus was something new in workers' entertainments. The top-hatted ringmaster directed the acts in a real saw-dust ring which was decorated with red and green streamers. Between the acts, the clown was chased by Hitler, the butcher with a bloody apron and sword. Hitler was finally unmasked and chased off by the working class movement. Roosevelt did his stuff in many scenes. He hung from a rope by "the skin of his teeth" - until the "Working Class" refused to hold him up. Then Joodin and Morgan tried to keep him up with the "Veterans' Out" and the "Bank Holiday". But the "Working Class" knocked all support from under him, and Roosevelt was carried from the ring in collapse.

J. P. Morgan wandered about, moaning that he was the "Forgotten Man" - they "forgot" to collect his income taxes.

There was a breath-taking "duel to the death" between the Revolutionary Press and the Capitalist Press.

Roosevelt cracked the whip in the "Wild Animal" act. The "leaders of the Socialist Party", "leaders of the A. F. of L." and the "Working Class" were the "ferocious beasts." The act ended when the "Working Class" grabbed the whip and chased them all from the ring.

A CAUTION ON REPERTORY

Members of the League of Workers Theatres must pay serious attention to the problem of the treatment in plays of various labor and political organizations and individuals. The revolutionary theatre must call a halt to the writing and production of plays which indulge in mere name-calling and crude caricaturing of, for example, Norman Thomas, the Socialist Party, and the individuals who lead the American Federation of Labor. Revolutionary plays which offer criticism and attack should deal with concrete and substantially serious material, which alone can convince serious-minded workers of the correctness of the points made. Of course the form may be comic and satirical, but in any case the essential point should be soundly presented. Plays which concern themselves mainly with real or suggested personal mannerisms instead of sound analysis, should be frowned upon. This will be an important factor in spreading the influence of the revolutionary theatre.

NATIONAL EXECUTIVE COMMITTEE
League of Workers Theatres.

It was a workers' performance from start to finish. (even the tumbling acts.) The fine workers' orchestra, the actors, and the audience all joined in the "International" at the end. The whole thing was well written, well directed, well acted, and well appreciated. If you missed it, it's too bad.

Don't miss "The Blunders and Follies of 1933", a revolutionary musical revue which they are presenting July 15th at Franklin Hall in San Francisco. They promise fifteen acts with original book, lyrics, and music, all written from the working-class angle. And it will be a snappy performance; these young comrades have demonstrated that they are not ham actors. They showed what they could do with a circus - don't miss their musical Revue.

R. R. COOLEY

As if the theatre actors had not been hard enough hit by the crisis, the New York City administration tried to put a tax on teachers of dancing, music and other stage crafts - "to raise funds." Shortly after a proposed city tax on automobiles. The usual line - no thought of added taxation on the rich bankers and industrialists, but always trying to put added burdens on the workers and small business men - with the arts also coming in for punishment. Vigorous protest meetings by the dancers and musicians (following the lead of the auto owners) made the city change its mind. An audience at a New Dance Group festival also adopted and sent the mayor a protest.

analyzing our acting

One of the steps towards the development of the members of the theatre troup was taken by the Workers Laboratory Theatre sometime ago by devoting an entire evening to analysis and criticism of every member in the group. In the present instance concentration was on the voice and the facial expression. Every member of the troupe was asked to read both familiar and unfamiliar material. The other members of the troupe were then called upon to criticize and make suggestions for improving the individual's faults. The director summed up the general opinion and the very next day put an analysis on the bulletin board of the evenings criticism. The members were made more conscious of their faults and how to get rid of them. A three months period for definite improvement was set. Since that time however, the theatre has come in contact with several new schools of acting and new methods of training which have widened the field and would demand a different approach towards some of the problems below. Nevertheless there are several important and basic points which are brought out in this analysis. Other workers theatre groups should find this method helpful in improving their work. Analysis of some of the individual actors is here reprinted:



G. E.: Her greatest deficiency is lack of facial expression. When a thought is spoken it is not enough to put expression into the word through the voice. The audience not only hears the word but also sees the actor and for that reason it is necessary to suit the word with the necessary facial action. This means exercising the jaw, the eyes, the forehead, so that the face becomes flexible and easily changed to fit the mood. Self consciousness, which is the fault of most of the members of the group,--the reason for this is to a great extent lack of self confidence--which in turn comes from lack of knowledge as to how to make use of the body on the stage, how to phrase words, analyze and get under the skin of the character portrayed. Again this means exercise for the entire body and concentration on the work. The more capably you can handle your voice, movement, etc. the more you will feel at ease. When we understand and know how to handle a problem we drive ahead with confidence. Especially is jaw exercise necessary for Comrade E, so that she will be able to open her mouth wide when speaking and bring out the words in a distinct and well-rounded manner.

W. L.: His greatest difficulty is with the voice. If Comrade L speaks in an ordinary tone it is usually difficult to hear him (in performance). If he raises his voice then it chokes and rasps and again cannot be heard. This is because he speaks from his head and not from the diaphragm. He should be given special speech exercises.

Another suggestion is that he get a series of tongue-twisters from the director and practice them in his spare time. This exercise should be followed by every member in the group. This fault of the voice must be removed if Comrade L is to advance and better himself in the Workers Theatre.

J. P.: His voice is forceful and expressive. One of his greatest faults is a tendency to overact---overemphasize. The reason for this is lack of analysis of the part played and the emotions that are to be brought out. If comrade T begins the Scottsboro recitation with an emotion of fear and then changes to one of joy and then back again the result is that all these emotions are portrayed through the same tenseness and the only difference is an artificial smile, to show the jolly mood. This means that he has not analyzed the emotion of joy in this case. Certain emotions require tenseness, others demand perfect relaxation. Joy is one which demands relaxation---certain emotions require softness--others are harsh, powerful, cringing. It is this change from one emotion to the other that Comrade T does not clearly get across. Emotions have shadings just as the words have shadings of expression---and it is not sufficient to shade the words. We must also shade the emotion in back of words.

L. K.: She has two prominent faults. One is, not enough jaw movement--at times the words as a result are cut off when they should be rounded and smooth. Open the mouth more when speaking and as was proved Monday night there is a definite improvement. This means again tongue twisters, as a means of loosening up the jaw. The second problem--not enough shading to the words. This means the realization of time--dont rush from one sentence to another--from one word to another. And the realization of the importance of words, and the image each word brings forth. This is very important for every member of the group. Every word has image--that is every descriptive word. Certain words are key words in the sentence. These must be given more power. Let us take for example the three lines "Look --- On the streets of Scottsboro, --- the children with flags"---. The word "look" is a word that must concentrate the audience. It is an action word and demands power. The next line is a change. The image that comes into your head is the streets of Scottsboro. Does this call up any definite emotion? Not as yet. All that is necessary here is to accent the important words "streets" and "Scottsboro". Therefore the line will be a drop from the word "look"--a contrast--which in turn means shading. Now the next line brings up another picture--the image of the children with flags, and you see the children waving their flags. Here is emotion--festivity--flagwaving,--therefore the line will go up again to bring forth the joy of the children. Thus three different lines and plenty of shading.

A.SAXE

For the THEATRE of ACTION

The coming year finds the workers theatre facing great problems and great opportunities. If we work intelligently, without sectarianism, we can reach out to large numbers of workers and farmers heretofore outside our audience. We can establish many more workers theatre groups. We can win many little theatre and professional theatre workers to the workingclass viewpoint of the theatre. We can become a mass theatre.

In order to do this we must be able to make effective use of the medium of the theatre as an art form. We must study its technique, adapting and experimenting to develop the most effective artistic methods for bringing out what our playwrights have to say.

Moreover, we must be able to express our revolutionary ideas in terms of the theatre. The National Executive Committee of the League of Workers Theatres is at work on a program of action for the coming year. The program will be mimeographed and sent soon to all theatre groups with whom we have contact, and to all others that ask for it. One point in the program advises the abandonment by the workers theatre groups of phrases and terms that have mainly political connotations rather than theatrical ones. We are a political theatre, as all theatres have been and will be until we build the classless society. We are a consciously political theatre, as most of the bourgeois theatre is not. Yet it is important for us to avoid the unnecessary handicap of prejudices and disinterest in our work which is created by our overabundant use

1.2.3

Three important cultural events took place in rapid succession this spring, signaling the rapid advance of the revolutionary theatre arts. There was the New York Workers Theatre Spartakiade (and the similar Cleveland Workers Theatre Spartakiade) held by the League of Workers Theatres at the end of April. Then came the first American Workers Music Olympiad, three weeks later, held by the Workers Music League. And close upon its heels, the first Dance Spartakiade of the young Workers Dance League.

"American Workers Build Their Own Theatre"

Under this title appears an article by Esther Porter, ex-student of Hallie Flanagan at Vassar, in the annual Vassar Journal of Undergraduate Studies, Volume VII, May 1933. Miss Porter gives, to an audience who might otherwise remain wholly uninformed or misinformed, an interesting and generally understanding account of the recent rise of the workers theatre in the United States. As it happens, the rapid pace of development of our theatre has caused important changes since her article was first written, more than a year ago. Particularly, we are laying great stress on better artistic quality and training and study to attain it. But the article is one more bit of testimony to the intelligent social understanding of the theatre which Hallie Flanagan inspires in the students of the Vassar Experimental Theatre.

of non-theatrical language. Visitors to a meeting of many of our workers theatres would have difficulty in realizing that they were at a theatre group. What with most of the talking involving words like "agitprop", "organizer", "cadres", "Spartakiad", "functionaries", "lines", the visitors - and prospective members - are quite likely either not to know what it is all about or to conclude that it is exclusively politics rather than theatre that concerns this particular group.

Also, the impression has developed here and there that the workers theatre is some narrow non-theatrical affair, designated by the mystic word "agitprop" - a mere jumble of shouted slogans and crude caricature - (which until fairly recently it mainly was) - and that it is not really theatre at all.

This point should be discussed in every workers theatre, now and when the plan-of-action arrives. In the meantime, the National Executive Committee recommends one specific change at once, - that we abandon in common practice the term "Agitprop Theatre" and adopt instead the term "Theatre of Action" - a term which suggests very well and attractively both the dynamic quality of our theatre of small forms and the urge-to-action which flows out of its themes.

NATIONAL EXECUTIVE COMMITTEE
League of Workers Theatres.

A LETTER from ENGLAND

● here is a welcome step towards international cooperation and exchange of material: a letter from our comrade players in England:

Dear Comrades:

Apologies for not answering your letter of April 20 earlier. With this letter we are sending two or three copies of our monthly bulletin which we hope will interest you. We will be pleased to receive copies of your journal and to review it in our bulletin. As suggested we are getting our librarian to send you copies of our plays and if you would send copies of yours to this address we would be grateful. We will send an article about our organization in a week or so. Yours for the Workers Theatre Movement,

The Secretary London

The L.O.W.T. has received copies of several Soviet plays (full length) and is having them translated into English. The plays include "Tempo," "Joy Street," "Year," and "My Friend." They will be available for production during the coming winter. Also on hand are the Russian version of Friedrich Wolf's "The Sailors of Cattaro" and several scenes from Gorky's play, "Yegor Bulichev and Others." (in Russian.)

The next article on directing by Alfred Saxe will appear in our September issue.

'the HUNGARIAN WORKERS THEATRE in AMERICA

by LAJOS EGRI

There isn't another nationality to date in America that would be so isolated as the Hungarian. No one knows anything about their activities, no one even remotely suspects that they are here. Looking thru "Workers Theatre" monthly, or the "International Theatre" we can note with happy exultation that all over the world the workers theatre groups are growing like mushrooms after rain. But in vain do we search for the activities of the Hungarians in America. This lack of news is even more shocking if we know that the Hungarians have the most theatrical groups in U. S. and in nine months out of twelve they are extremely active. Dozens of plays are produced weekly and there is a constant demand for new material.

Their stages are surprisingly well equipped and several playwrights are looking after their daily growing demand for new manuscripts. Why this sectarianism then? It would be a complete mystery (for the outsider) if we luckily wouldn't know them so well, being Hungarian ourselves. We can offer an explanation which of course will not exonerate them completely for their neglecting to let the outside world know of their existence. They have many good, enthusiastic, even sacrificing comrades all over the country who do their utmost to arouse their fellow workers. They have initiated all year round Red Sundays when they go by twos from door to door selling tickets among the Hungarians with surprisingly good results.

Getting subscription for our daily the "Uj Elore" and selling various kind of communist literature besides is not an easy burden to carry. Our homes, clubs numbering about a hundred also need attention. The financial burden falls in a good measure on the theatrical groups, of course. The Hungarians do their share generously in the international struggle of the workers without thinking for a moment that their heroic struggle would interest anyone else besides themselves. This is erroneous of course and with this writing we will break the ice which isolated us from the international workers theatre movement of the world.

Here are a few notes on Hungarian activities until we can appoint correspondents for every group operating in America. Two tournaments were held last month.

The first. Bridgeport, Newark, Passaic and Perth Amboy. Newark and Bridgeport both tied for first place. The winning plays were: "The Awakening of Margaret Kovacs" by Endre Olexo and the "Wild Cat" by Lajos Egri. The second tournament included Bronx, New Brunswick and Bethlehem. The winning group was the Bronx with the "Soviet" by Lajos Egri.

Coast to

CANADA

The Workers Theatre of the Progressive Arts Club, Toronto, Canada recently concluded a tour, performing at eight places and receiving a hearty ovation from the workers each time. WORKERS THEATRE expects to receive and publish soon an article (or several) on the development of the workers theatre in Canada.

SAN FRANCISCO, CALIF.

And the workers Theatre of San Francisco is a group from which you and I and every group in the States can learn from.

although the group exists for comparatively a short time only, it is functioning in full force, performing regularly at various workers centers in S. F. and the Bay Region, selling their quota of "workers Theatre" regularly and everywhere, and sending out repertory material to all the groups in the Bay Region. The group has done very valuable work for our whole movement by contributing plays of a form new to the Workers Theatre to our repertory, such as their "Musical Revue" and "Political Circus". (A review of the performance in this issue). And their plans are to present every month some large, ambitious affair like the "Musical Revue without any trouble" as the comrades of the group themselves write. - we need more such groups!

LOS ANGELES

The Label Players arranged "An Evening with the Workers Theatre" for July 18 in Los Angeles, after which they expected to present it in other large cities of Southern Calif. The program included three one-act plays, a mass recitation, and several individual recitations.

In May they had five bookings, in June eight. They also participated under their own banner in the National Youth Day Anti-War Demonstration in San Diego May 30. - And they raised their sales of WT to 60 copies of the April issue.

TENNESSEE

Highlander Folk School Dramatics Club

As a required project, one of the students at Highlander Folk School, Monteagle, Tennessee, chose to organize a dramatics club for the purpose of presenting labor plays. The club is made up of the young people of the community. The first play presented was one written by the student and one of the teachers, built around a local situation. Other labor plays were secured from Brookwood Labor College, and "What Price Coal" was presented on the closing night of school, April 1. Although the members of the cast were inexperienced and young for their parts, they did remarkably well. The club hopes to expand, and to start a traveling workers theatre sometime.

coast with the groups ->

St. LOUIS, MO.

Every now and then there comes a bit of good news from St. Louis. A group of young Negro girls has already a creditable performance of "Adventures of a Telephone Booth" to its credit. (a new group). The John Reed Dram Group is still receiving requests for the "Scottsboro mass recitation although it is already very popular in St. Louis. The plans of the Theatre Groups in St. Louis are: 3 short plays for an I. W. O. Picnic - A speaker has already been secured for an J. R. C. Open Forum, from the Alridge Players which is the premier Negro Little Theatre in St. Louis. - One Open Forum evening of the J.R.C. will be devoted to workers Theatre Plays. Take as an example, John Seeders of other cities.

CHICAGO

With the production of Freedom by the Chicago Workers Theatre the basis of a stationary Workers Theatre was laid. This theatre drew to itself various professional people, technicians, players who up to the time of coming in this theatre had no knowledge of the workingclass movement at all. The play coming close to the end of the season has not left time for another production this year. Our membership, (of the Chicago Workers Theatre) not having another production to work on are organizing small groups throuthout the city, who, in addition to existing groups, are to be part of the Workers Theatre Council. One significant point about the Workers Theatre is that our director and players who were drawn from the bourgeois theatre have been, as a result of working with us, drawn closer to the movement and are studying theoretical books on the class struggle.

As for the Council as a whole, we have not yet succeeded in drawing together all the language drama groups, but have set about the work vigorously and will soon be able to report that these too are members of the Workers Theatre Council. Several of the language groups are already in the Council, such as the Russian, the Yiddish.

CLEVELAND

Y.R. Dram Group of Cleveland performed "Mr. Box, Mr. Fox, and Mr. Hox", a play written by Bill Lee and published in one of the former issues of "W" at the opening affair of the convention of the Y.R.A. According to voices from the audience, the play met with tremendous response, a number of people in the audience stated that it was the only thing on the program that made them wake up and listen. - There are other Workers Theatre Groups that have contact with or work in cooperation with Dram Groups not yet connected with the LONT. Let's have reports.

Some real agitprop work was done by two members of the W. Section of the LONT, who went out with the Cleveland Column of the Ohio Relief March to Columbus, Ohio, on June 25th. They introduced the idea of composing and preparing plays on the basis of experiences with police terror

and other daily events. The full details of these activities in the Ohio March will appear in the next issue of "Workers Theatre."

PHILADELPHIA, PA.

The John Reed Dram Group has given the following performances during the last month: For Pen and Hammer Club affair, performance of "John Bull's Other Island" at an affair for the benefit of National Youth Day, open-air performance in Allentown, Pa. on National Youth Day, and a performance of "United Front" and "E.L.D." at a Scottsboro-booney mass meeting in Atlantic City, N. J. where Mrs. Patterson and Ruby Bates spoke. At present the group is rehearsing a 45-minute play, "Titans of Paris" by I. Shapoin, dealing with the Paris Commune. A course on the History of the Drama is also in progress.

A new Naturefriends Dramatic Group in Phila. is fast developing into a potential factor of the workers Dramatic Movement. The first play of the group, "Funny As Hell", given at the Kensington Labor Lyceum met with enthusiastic response from the audience. The second play, a performance of "The Gong Is Striking" written by a member of the group was presented June 17 at the Naturefriends Camp near Reading, Pa., and will be performed again at the N. Y. Naturefriends Camp, in Midvale, N. J. in September.

NEW YORK CITY

The N. Y. Section of the L. O. W. T. has been completely reorganized. Starting off with a general membership meeting of all the groups, with an attendance of about 100, representing 25 groups, the Section has now regularly its Council and Executive meetings. Section Council meetings where all groups in N. Y. should send a delegate are being held every second Friday of every month. The first work of the new Section Exec. is to register all Dram Groups in N. Y. as members of the L. O. W. T. and to prepare and mobilize the section for the All-Eastern Workers Theatre Conference.

A Negro Workers Theatre has recently been organized under the auspices of the "Harlem Liberator". It had an initial membership of 15. An original one act play, "Bring your burdens", dealing with evictions and the united front of Negro and white workers, was written by a member, Sally Altman, and is now in rehearsal under the direction of E. S. Karnot. - The group welcomes members and repertory material dealing with Negro social problems. Though composed mainly of non-professionals at present, professional theatre workers and artists are invited to help establish a real, vital theatre of the struggling Negro People. Address all communications to: Liberator Theatre of Negro Workers, Harlem Liberator, 2162 - 7th Avenue, N. Y.

coast to coast with the groups

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CLEVELAND

Yiddish Group of Cleveland performed "Mr. Fox, Jr. Fox, and Dr. Nox", a play written by Will Lee and published in one of the former issues of "WT" at the opening affair of the convention of the Y.W.C.A. According to voices from the audience, the play met with tremendous response, a number of people in the audience stated that it was the only thing on the program that made them wake up and listen. - Here are other Workers Theatre Groups that have contact with or work in cooperation with Dram Groups not yet connected with the LOMT. Let's have reports.

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The Harlem Progressive Youth Club, Dram Circle has developed into a very active and creative group. The group, besides performing for their club regularly, arranged an evening of plays in June, two of them written by members of the group themselves. Keep it up, 'Arlemites!

The Naturefriends Agitprop Group is very active rallying the German Workers for the fight against German fascism. Their Hitler play somewhat revised, has been performed for various German speaking organizations during the last two months.

The dramatic section of the Progressive Workers Culture Club has recently produced a number of new plays. Among these are "Dr. Krupps", "The Adventures of a Telephone Booth", "Scottsboro" etc. They all went over fine.

Dramatic Club of the I. W. O. Branch 404, The Boro Park Branch of the International Workers Order organized a dramatic group during the Autumn of 1931. The original purpose was to provide entertainment for a concert. The two plays were so successful that the group became permanent. It is now a factor in getting new members. Each of our rehearsals is preceded by a thirty minute discussion of a production problem. Recent plays the group has produced are: "Dr. Krupps", "Oscar Sapp", "Broadway 1933". The last has been retained in our repertory. At present the club is rehearsing "The Earth Moves", by Antal Hidas. "Women's Night" will be the next play to go into production.

The Italian Drama Section of Harlem is organized in such a way to give proletarian plays, to represent on the stage the humiliating life of the workers today, and which way they should understand their economic situation in bourgeois society. We have not yet a modern repertory, but we expect to begin our work soon, translating some good workers Drama from other languages, and to improve our artistic education. We hope to progress because we are inclined to work very hard. We will write about our theatre in one of the next issues of the magazine.

4 Megaphone Brigades have been organized in N. Y. during May and June demonstrations. The main slogans of the respective demonstrations were united into a mass recitation, distributed among the speakers with the strongest voices, rehearsed once or twice, and out on the streets we went. May 1 saw the Workers Laboratory Theatre and the Yorkville Youth Players together as one Brigade. Already on May 30, National Youth Day, each of these groups had its own Brigade of 12, and 16 members respectively. And for the Anti-Fascist Demonstration on June 24, a Brigade was organized consisting of members of the Yorkville Youth Players, Prolet-Buehne, and the German workers Club, German and English speaking.

Prolet Buehne is directing and concentrating its entire work on the German speaking organizations. now. Its main task is of course the fight against fascism and for the united front. Performances and single recitations have been given during the last 2 months for various German organizations. The group is now writing a play called "Herr Richter (Editor of Staatszeitung) ruft die Polizei".

exposing the role of the German Fascist paper "The Staatszeitung." - With the return of two of its members who have been at the International Workers Theatre Olympiad in Moscow, work will make quick progress.

The Yorkville Youth Players, still a small but regularly working group is ready for street performances of "Scottsboro". An indoor performance of "Scottsboro" and "Charity" will be given Saturday, July 15th, for an affair of the C.P. unit, and July 29 for the Section Dance of the Y. C. L. at the Checkers Club in Harlem. In rehearsal is "Hitler, the Savior of whom?" a play translated from the German. After this, the group will write a play to be performed for the Laundry strikers in the section and at open air meetings.

WORKERS LABORATORY THEATRE COMPETES WITH THE CHICAGO'S WORLD'S FAIR.

The Workers Lab. Theatre of the W. I. W. is busy working out a huge tent show--a take off on the World's Fair - Chicago's "Century of Progress" Exposition. It will be presented at picnics in and around New York City, beginning July 30th with the Daily Worker picnic.

New Plan of Work: Our plan of work for the coming year includes a tremendous expansion, the development of a dramatic chorus, a dramatic dance, and instrumental music unit. All of them to be mobile producing units.--each to assist the other. Our training department which was begun last year will be enlarged and broadened. We are taking concrete steps to develop dramatic group in the W. I. R. branches, and last but not least we are building up a workers theatre club, to consist of friends of the Workers Lab. Theatre which shall act as a guiding body for the theatre. The Plan will be published in pamphlet form.

• THEATRE COLLECTIVE

The THEATRE COLLECTIVE'S plans for the season 1933-1934 should engage the ready interest and cooperation of every adherent of revolutionary theatre.

The past year has left it richer in experience and resources and promises well for its future activity.

Its repertory for the coming season so far will consist of "Dirt Farmer", a play by Paul Peters, (author of "Wharf Nigger" and other plays) dealing with the revolt of the American farmer during the historic drought; "1931-" by Paul and Claire Sifton, in a new and more revolutionary production and a third play or a revolutionary musical revue, more specific details of which will be announced very soon.

In conjunction with its acting company, the THEATRE COLLECTIVE is also organizing a school in which instruction will be given in all phases of the theatre, with a view towards the special requirements of the revolutionary theatre. Provision will be made in this school for members of outside groups, particularly workers from dram circles of the various mass organizations.

A more specific and detailed prospectus for the THEATRE COLLECTIVE'S coming season will be released shortly.

shifting scenes by AGITPROP

A Hit That Was All Wet

Up in Jeffersonville, Vermont the Chaney-Browne Players, a stock company, were doing their stuff this spring. Business was pretty bad as the week got under way. Then came April showers, werra heavy, a swollen river, and flooded roads making departure from town impossible.

Are you listenin'? At once business for the show picked up--and lasted that way while the flood did. As soon as the waters dropped enough to let people get out of town, business went flop again.

Did you say somethin'? Yeh--you said it--it takes a flood to keep the bourgeois theatre going for even a little while longer.

What Prize Glory?

Pulitzer Prize to Maxwell Anderson's Both Your Sides (see review of Broadway season, elsewhere in this issue).....Mcgrue Prize (\$500) for a cheering up play, to Rachel Crothers' When Ladies Meet, of which our reviewer says, its "great message" consisted in an appeal to the American public to take a more civilized attitude toward adultery.....

Fascismo

Mussolini laments the stagnation of the fascist Italian theatre...its plays are unreal, sez he... as if the young innocent did not know that fascism is among other things an attempt to deny reality... The Nazis have fired Jessner and Barnowsky, two of the greatest directors in the German theatre... Reports of artists and musicians insulted and beaten in the streets by Nazis keep trickling thru... A group of leading American theatre people sent a cablegram to Hitler protesting against the ousting of Max Reinhardt from the German theatre...

The "Windy" City

Chicago's "Century of Progress" Exposition is by all personal reports the greatest hokum that has been put over on an unsuspecting world in many a year--if we except the back-to-prosperity "New Deal" ballyhoo....for a few enlightening facts, read the article in one of the June issues of the Nation entitled "Chicago: Two Exhibits"...AND... if you're around New York this summer, don't fail to see the World's Fair--"Century of Progress" as the workingclass sees it...staged by the Workers Laboratory Theatre...on view at various working-class picnics beginning the latter part of July... featuring a House of Culture, Hall of Vitamins, Hall of Justice, etc., etc., etc.....

Between the Acts

The bourgeois little theatre Play Tournament usually held in New York by Walter Hartwig in May has been omitted for the second successive year....And this spring New York witnessed the second annual Workers Theatre Spartakiad (tournament)..... Damn keen, those Swedes: The Royal

Dramatic Theatre of Stockholm produced O'Neill's Mourning Becomes Electra in a version which they cut to only five hours....a mere tabloid, as it were....While Westchester clubwomen were presenting a "peace play" in New Rochelle, a thief entered the dressing room and robbed several of their pocketbooks...What a price the dear ladies had to pay for peace....

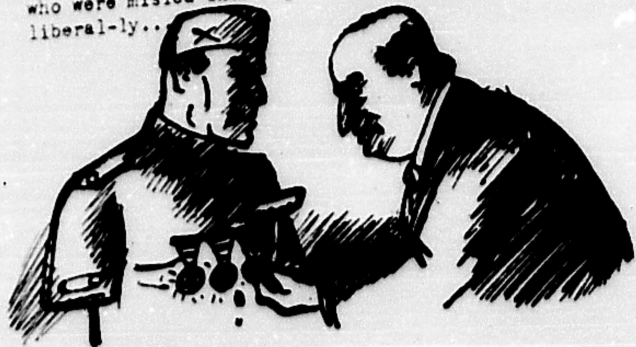
Falling one by one: The Zeigfeld Theatre has gone the way of all Broadway flesh. You guessed it--it's become a movie house.... A "Barter Theatre" was started down in Abingdon, Va., admission being 30 cents or its equivalent in victuals. Small farmers don't have much money these days, so most of the takings consisted of fruit and vegetables. Among the receipts was a live pig. Bright prospects for the American (bourgeois) theatre, eh?....More art for art's sake: Prohibitionists down in West Virginia tried to defeat repeal in their state by writing a pro-prohibition play and sending hundreds of copies of it to localities, to be presented in theatre, churches, town halls, and "opry houses" thruout the state.....Cecile B. De Mille and Arch Selwyn expect to produce the Soviet play "Chocolate".....

Out in San Francisco they've organized a Workers Theatre which is speeding ahead with such a rush that it just takes your breath away....Performing at strikes and open-air rallies...writing their own plays...staging a Revolutionary Circus...and now preparing a revolutionary musical revue... What with the Rebel Players and other Coast groups, there ought to be some fast Socialist competition this year....California.....here they come.....

My favorite Hollywood movie of the year: Cabin in the Cotton, a stirring film of class struggle in the South between poor tenant farmers and wealthy landowners...woven around a love triangle!..... with a false ending, of course...but clear enough in the realism of its story to be a remarkable achievement...a swell picture.....

Off Stage

"War veteran with decorations for bravery wanted as doorman in club: must have service credentials." So ran an Ad in the New York Times recently. It was answered by 250 World War veterans in desperate straits....Capitalism rewards the heroes who were misled into fighting for it...very... liberal-ly...



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• IN FUTURE ISSUES

- articles on Significant events on Broadway, with articles on important playwrights.—O'Neill, Rice, Geddes, etc.
- The economic situation as it affects the theatre and theatre workers.
- The art theatre, college theatre, Negro theatre.
- The Soviet theatre and the workers theatre abroad.
- Theatre technique,—directing, playwriting, scenic designing, etc.
- News of the theatre groups — photos
- Film and Dance

• EVERY WORKERS THEATRE GROUP AND ALL PEOPLE INTERESTED IN THE GROWTH OF A HEALTHY REVOLUTIONARY THEATRE SHOULD SEND GREETINGS TO NEW THEATRE ADVERTISE YOUR GROUP IN NEW THEATRE ADVERTISE YOUR AFFAIRS IN NEW THEATRE

• NEW THEATRE plans to appear in regular print during the coming winter. This will help spread its influence considerably

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