

WORKERS



THE
ATT
R
E

MAR. 1932
15¢

WORKERS'



THEATRE

MAR. 1932
15¢

WORKERS



THE
ATT
ER

MAR. 1932

15¢

W O R K E R S T H E A T R E

1932
March
Vol. I

12

Published monthly
by
UNITED WORKERS THEATRES OF NEW YORK:
Workers Laboratory Theatre of the W.I.R.
Prolet-Buehne, German Agitprop Troupe

Address: 16 West 21st Street New York City

T H E A T R E
I S
A
W E A P O N

C O N T E N T S :

Mobilisation for the First National Workers Theatre Conference and Spartakiade	1
Scenery: The Visual Attack	3
P L A Y S	
On The Belt	6
Miners On Strike	9
China Wakes	13
M O V I E S	
The New Soviet Film	19
W O R K E R S C H I L D R E N ' S T H E A T R E	
Workers Children Dancing	26
T H E G R O U P S I N A C T I O N	31
R E V I E W S	33
N E W S A N D N O T E S	
ON THE ROAD TO THE FIRST NAT. WORKERS THEATRE CONFERENCE AND SPARTAKIADE	36
Special Issue of "Workers Theatre" in April	39
R E D S P O T L I G H T	39a
T E R M S F O R T H E N A T I O N A L W O R K E R S T H E A T R E S P A R T A K I A D E	40

WATCH PAGE 19:
THE NEW SOVIET FILM,
Review of "Road to Life", by H.A.Potemkin

GENERAL MOBILISATION OF ALL WORKERS THEATRE GROUPS IN THIS COUNTRY FOR THE **FIRST NATIONAL WORKERS THEATRE CONFERENCE AND SPARTAKIADÉ** NEW YORK 1932 APRIL 16TH-17TH

The following preparation and mobilisation plan has been accepted unanimously by the general membership meeting of all N.Y. groups at the Celebration of the International Decade of the Workers Theatre on Feb. 15th. The other groups in the country must take up this question in order to organize the preparation work and to start action immediately.

I. IDEOLOGICAL PREPARATION FOR THE CONFERENCE

In the Theatre groups and Dramatic Councils discussions are to be arranged on the following subjects, which will be dealt with by the conference:

- TASKS OF THE WORKERS THEATRE (especially in this country)
- METHOD OF WORK
- SHORTCOMINGS, PROBLEMS, AND DIFFICULTIES
- MEANS OF IMPROVING THE EXISTING GROUPS AND OF BUILDING UP NEW CADRES
- BETTER CONTACT NATIONALLY AND INTERNATIONALLY
- TASKS AND CONSTITUTION OF THE WORKERS THEATRE
- UNION TO BE ORGANIZED AT THE CONFERENCE

Resolutions, recommendations, and motions with reference to the above mentioned or other subjects concerning the conference must be sent in as soon as possible.

II. ORGANIZATIONAL AND FINANCIAL PREPARATION

A) Each group elects one delegate to the conference. The expenses for transportation can be raised by special affairs (theatre performances, lectures, dances, etc.) Travelling troops know by experience that the transportation costs can be kept relatively low by using cars of comrades or sympathizers and by making arrangements among those cities lying on the route to New York.

B) The money which is immediately necessary to rent the hall, to print tickets, posters, etc. is to be raised by the N.Y. groups and all other groups which do not have to finance their participation. The following plan has been accepted:

- a) Each group makes - as soon as possible - a loan to the Preparation Committee (enlarged Dram Buro) for immediate expenses.

- b) Each group arranges a special affair for the benefit of the Conference and Spartakiade and informs the Preparation Committee (enlarged Dram Buro) as soon as possible on locality and date of affair.
- c) Each group raises money by collecting money from sympathizers, comrades, organizations, etc.
- d) Each group sets itself a quota for the minimum sum to be raised.

III. PREPARATION FOR THE SPARTAKIADE

15 groups will participate in the Spartakiade and will be selected on the following principles:

- a) from New York besides Workers Laboratory Theatre, Artef, and Prolet-Buehne (German) one group each of the following languages will participate: English, Jewish, Hungarian, Finnish, Ukrainian, Yugo-Slavian; furthermore a Negro group and a dance group. The groups will be selected in elimination contests.
- b) from the other parts of the country each city will send its most capable group (English or foreign speaking) to be selected by an elimination contest.
- c) the terms for the Spartakiade will be announced in a

GENERAL MEMBERSHIP MEETING on SUNDAY, MARCH 6th, 4 P.M.

at the WORKERS CENTER, 35 East 12th ST., and will be mailed to all out-of-town groups immediately, so that all groups start at the same time to write and to rehearse the performance for the competition.

ALL COMMUNICATIONS TO

DRAM BURO
16 West 21st ST., NEW YORK CITY, N.Y.

Each group must act

with proletarian responsibility
with highest energy
with full speed

in order to make the

FIRST NATIONAL WORKERS THEATRE
CONFERENCE AND SPARTAKIADE IN U.S.A.

A GREAT EVENT

IN THE HISTORY OF THE WORKINGCLASS IN THIS COUNTRY!

SCENERY: THE VISUAL ATTACK

Mordecai Gorelik

The ideology of the revolutionary scenic designer differs from that of the bourgeois designer; but his craft-problems are exactly the same-- except in this, that the material resources of the revolutionary theatre are extremely limited.

It is imperative that the revolutionary designer should grasp fully the essentials of stagecraft, so that he may get his effects with a minimum outlay of money and labor.

The designer's first business is to serve the intention of the play. He should therefore have no preformed idea of using constructivist scenery because it is "proletarian" or avoiding painted backdrops because they are "bourgeois", etc. Each play-production is its own problem and will dictate its own scenic technique-- all depending on the stylization of the play, the place where the play is to be performed, the ease or difficulty in transporting the scenery, the limitation of the budget, and so on.

There seems to be some tendency in the extant revolutionary theatre in this country to shout- "Scenery is unnecessary!" A few words of caution here: First, actors without scenery are a physical impossibility, because actors do not move in a void. For instance, if actors are playing "without scenery" in a meeting-hall, the hall automatically becomes their scenery; if they play in a street, the street automatically becomes their scenery; and the appearance of the hall or street will wither help or hurt the production, depending upon the effect that is intended on the audience. Thus, when no special scenery is used, the effect of the natural surroundings should be calculated.

Secondly, while a minimum of good scenery is certainly better than several carloads of bad scenery, nevertheless an adequate amount of good and useful scenery is just as certainly better than an inadequate amount.

On the other hand, it is likely that almost any play ever written can be rewritten, if necessary, so as to be played practically "without scenery". Some plays would lose by such re-writing, while others-- particularly direct propoganda plays-- might gain. A revolutionary dramatist who thinks he requires elaborate scenery for his play should confer with the designer to learn how much of the proposed scenery can be cut out by means of changes in the text, especially thru greater stylization.

The psychology of a performance, from the designer's point of view, may be stated as follows: The acting-space (which is

always more or less temporary) is the visual point of focus of the spectators. Some of the spectators are close to the actors, others are further away, and all are watching the acting-space with abnormal, keen expectation.

From this formula, the following deductions can be made:

1. The actors and scenery should be so placed that every spectator can see them. This very obvious and important detail is frequently overlooked. (For instance, in a hall, where the chairs of the audience are on a level floor, the rear spectators sometimes see ~~little~~ more than the heads of the players. The actors and scenery should, if possible, be placed on a platform.)

2. Settings, properties and costumes should have a poster quality, so that even the furthest spectator has no ~~trouble~~ in knowing what they are. (For instance, armbands, ~~police clubs~~, bags of money, etc., should be exaggerated in size.)

3. Too much glare of artificial light tires the eyes of the spectators. The light whenever possible should be concentrated on the actors, with much less light on the scenery; and none on the audience-- unless some special effect is intended.

4. The spectators become inattentive if the stage is monotonous or repetitious, therefore:

- a. The action should not take place on one level. It should be varied by means of platforms or steps, or if these are not convenient, by the use of benches, chairs or desks to step on to or step down from. When you come into a hall, notice what there is that may be available for this purpose. If the play is given in the street, perhaps park benches or the steps of a building may be used.
- b. Vary the lighting if possible, by turning some of the hall lights on or off during the course of the play. A small spotlight is very useful, and can be plugged in almost anywhere. Colored lamps will also give variety. Of course, such lighting must accord with the intention of the play, and not be used merely to give variety.

5. Scenery and properties should be built in the simplest possible manner. They should be as light of weight as possible, and if bulky should be made to fold up by means of pin-hinges or bolts. There is a particular "feel" or psychology of lightweight, portable, collapsible structures which the designer should cultivate: such structures have a theatric quality in use, due to their economy of means. In this respect the designer has much to learn from the professional stage-carpenter. The type of platform used on professional stages-- it is called a "parallel"-- is especially light and useful, and its construction should be familiar to all designers. In general the designer should never design anything unless he knows exactly how it is to be built and how it will be carried from place to place when built, and all scenic designs should be architecturally drafted to scale.

6. If an unpainted cloth backdrop is to be used, choose one that has a dull texture and a neutral or comparatively bright color. A black drop gives a depressing, monotonous effect.

A note on modern scenic forms: In addition to the many types of scenery which the bourgeois and pre-bourgeois theatres have evolved, two new types are now available which the Soviet designers have worked out, and which might therefore be called distinctively proletarian:

1. Abstract construction-- geometric steps, runways, curves, platforms, etc. A type particularly suited to highly stylized, direct propaganda plays.
2. Particular construction-- recognizable parts of buildings, parts of machines, etc. Suited to plays with more specific locale. No scenery of this type is shown unless it is actually used by the actors, to walk on or thru, to handle, etc. Thus the function of this scenery is scarcely different from the function of stage properties.

EDITOR'S NOTE: We wish to cooperate with our readers in the solution of their various technical and organizational problems. To this end we will answer in this section all questions, whether dealing with the construction of a stage, with lights, direction, playwriting, etc., or with organization of groups, membership, rehearsals, etc.

RATES FOR "WORKERS THEATRE"

Single copy	15¢
Yearly subscription	\$1.50
Bundle of 10 or more	10¢ a copy

SPECIAL RATES FOR COMBINATION SUBS

	Regular	Combin.
"WORKERS THEATRE" and "NEW MASSES"	\$ 3.00	\$ 2.50
"WORKERS THEATRE" and "COMMUNIST"	\$ 3.50	\$ 3.00
"WORKERS THEATRE" and "SOLIDARITY"	\$ 2.00	\$ 1.50
"WORKERS THEATRE" and "NEW PIONEER"	\$ 2.00	\$ 1.75

READ ALL ABOUT THE SPECIAL APRIL ISSUE ON PAGE 39

PLAYS

THE BELT.

----- Agitprop-play by the Prolet Buehne, N.Y. - Translated from
the German by B.Stern, W.L.T., N.Y.

Characters: Capitalist, foreman, 6 workers.

At the beginning 8 drum beats are heard. With the ninth the workers come on the stage in single file, led by the foreman. The workers make small steps, indicating machines. Very slowly they turn around, facing the audience. Foreman stands parallel to the workers. Drum beats accompany the words and actions, except for the end. In the beginning workers speak monotonously

Foreman: Wake up, speed up. and don't belate!
The belt moves on, at a faster rate!

(Workers begin doing work movements)

1st Worker: The belt moves on, I hammer away
The belt moves on, no rest to-day
The work is ever the same to me
I hammer and hammer monotonously...

2nd Worker: My eyes are so dim, I soon will be blind
I must not look around, I wind and wind....

3rd Worker: I'm hungry and sick, I'm sleepy and tired
If I try to rest, I'll quickly be fired....

4th Worker: I turn and wind the wheel in a dream...

5th Worker: My back is bent from the belt's routine...

Foreman: Wake up, speed up, and don't be late!
The belt moves on at a faster rate!

(Capitalist enters stage, stands parallel to the foreman)

Foreman: (To capitalist)
Good day, good day, I have pleasant news,
They work just as if they've no time to lose,
They do the same work from their first day here,
The profits pile up and prosperity's near!

1st Worker: The belt moves on, I hammer away
The belt moves on, no rest today
The work is ever the same to me
I hammer and hammer monotonously...

Foreman: This man only hammers, his hand never fails,
Now he hammers hourly 5,000 nails.

Capitalist: Soso, 5,000, that's pretty good
He should do better, I guess he could.

3rd Worker: I'm hungry and sick, I'm sleepy and tired,
If I try to rest, I'll quickly be fired...

4th Worker: I turn and wind the wheel in a dream...

5th Worker: My back is bent from the belt's routine...

Capitalist: I'm becoming afraid of what they say here,
These words are enough to fill one with fear.

Foreman: Of worker's complaints you need have no fear,
They don't understand, their brains are not clear,
They cannot **think**, they cannot feel,
They're only machines that can turn the wheel.
The belt moves on, it does not lag
The belt sets the time, the belt does not drag,
Just speed-up and tempo's their daily routine
When men work for profits they're turned to machines.

Capitalist: (Turns around, facing the audience)
When men are machines, their brains are asleep,
When men are machines, I am safe to reap,
When men are machines, the wages are low,
When men are machines, my profits grow.
When men are machines, hurray, hurray,
For capitalists in the U.S.A.

(Capitalist exit)

Foreman: Wake up, speed up, and don't be late!
The belt moves on at a faster rate!
(One worker screams, he is being hurt, falls off stage at the right,
foreman runs after him. Drum beats stop. The worker in the center
makes four steps to the front, the two workers next to him make
two steps. This way the workers are forming a V.)

All Worker: We're women and men of the working belt
Chained in slavery
Exploited workers who've only felt
The pains of misery.

Our hands clutch left and hands clutch right
 We cannot stop the pace
 The belt speeds on both day and night
 And holds us in our place
 We do not live, we do not think
 We're spiritless and weak
 As on we toil so do we sink
 To slaves somild and meek.

(While saying these lines, the workers bend gradually down to the floor.)

(Each worker gets up from the floor while saying his line)

1st Worker:

But the day will come

5th Worker:

The day will come

2nd &

4th Worker:

The belt will then change hands.

1st, 3rd,

and 5th Worker:

The workers are rising

All:

The masses are waking
 All wage slaves of this land
 The day will come
 The day will come
 The dawn of the worker's day
 The belt will move, the workers will build
 A Soviet U.S.A.

(With these last lines the workers, except the one in the center, are making a few steps forward, placing their hands on the shoulders of those in front of them. Workers have a strong militant appearance.)

ALL INFORMATIONS ABOUT PREPARATION AND MOBILIZATION OF THE WORKERS THEATRE GROUPS ON P A G E 36.

TICKETS FOR THE FIRST NATIONAL WORKERS THEATRE SPARTAKIADE ARE READY! ALL NEW YORK GROUPS ARE ASKED TO COME TO 16 West 21st St. and GET AS MANY AS THEY WANT.

T E R M S FOR THE NATIONAL WORKERS THEATRE SPARTAKIADE ARE PRINTED ON PAGE 40 OF THIS MAGAZINE.

Against a void, a flight of steps. 3 workers run on
and take a central position on the lowest step.
All: Miners on strike!

MINERS ON STRIKE!

A mass recitation.

The following mass recitation has been arranged for 7 players. It can also be performed by more comrades, the parts to be distributed accordingly. The first three workers come running on the stage, raising signs: MINERS - ON STRIKE - WHY? Workers stand at the right of the stage (from audience).

1, 2, 3 : MINERS ON STRIKE!.

- 1 18000 miners
- 2 In Kentucky, in Tennessee
- 3 are on strike!

1, 2, 3 ~~Under the leadership of the National Miners Union~~

- 1 Men and women
- 2 negro workers and white workers
- 3 ONE UNITED FRONT!

1, 2, 3 FIGHT
2 for the right to live!

1, 2, 3 Miners on strike!

Why?

1, 2, 3 WHY?

~~(4th, 5th and 6th worker coming from left)~~

Miners come in in two groups and mass themselves in steps around the three.

- 4 The miners who dig the coal
- 5 to heat the rooms, to cook the meals
- 6 are freezing and starving in shacks.

- 7 4 The miners who dig the coal
- 8 5 to run the factories which produce clothes, shoes, furniture dishes and all goods
- 9 6 have no bedsto sleep in have no dishes to eat from have no clothes and shoes for their children.

- 1 4 The miners who dig the coal
- 2 5 to keep up all life
- 3 6 face death!

- 4 Who
- 5 is
- 6 responsible?
- 4, 5, 6 WHO IS RESPONSIBLE?

~~(1st, 2nd and 3rd worker stand on chairs) (7th worker comes running to the middle of the stage)~~

*Two front rows
4, 5, 6
Gandiana*

1 4 18000 miners
2 5 in Kentucky and Tennessee
3 4, 5, 6 strike
7 7 against

miners

4 terror
5 exploitation
6 starvation.

starvation

4, 5, 6 Strike
7 against

1 Rockefeller
2 Morgan
3 Ford.

4, 5, 6 Strike
7 against

1, 2, 3 the same capitalist
1 who have thrown twelve million workers
into the streets
2 without a job,
3 who kill 1000 workers every day of starvation.

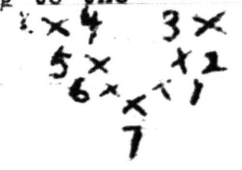
4, 5, 6 Strike
7 against

1, 2, 3 the same capitalist (While saying their lines,
1 who terrorize you the workers come down from
2 who exploit you the chairs and point to the
3 who starve you audience)

All - The fight of the miners is also

YOUR FIGHT! (all pointing to the audience)

(Workers now having the formation of a V, like this



2) coming down stage

7 Fellow workers
All help the miners

4 to win their fight
3 to win your fight
5 to win this fight of the working class.

Audience: How?

All HELP THRU SOLIDARITY!
3 The miners need relief,
2 immediate relief.
1 The miners need

4 food
5 clothing
6 funds.

All HELP THE MINERS
7 By giving

3 food
2 clothing
1 funds

7 By collecting

3 food
2 clothing
1 funds.

(The two audience rows come up and form there on stage, all turn toward audience)

2 Mobilize

- 5 every shop
- 6 every organization
- 4 every working class neighborhood
- 3 every house
- 2 every household
- 1 every worker

All FOR THE MINERS RELIEF!

7 Send

- 3 food
- 2 clothing
- 1 funds

4 to the

All ~~the~~ *Yassar Relief Commission*
 5 the Workers International Relief
 6 the ~~only~~ working class relief organization!

All COMRADES! ~~(Workers form one line.)~~

2 The victory of the miners strike

1, 2, 3, depends on *us*

All Y O U ! (All pointing to the audience)

The victory of the miners strike depends on

<u>DRAMATICS!</u>	<u>INTERNATIONAL WORKERS ORDER</u>	<u>MUSIC!</u>
<p>FIRST ANNUAL C O N C E R T given by</p>		
<p><u>Y O U T H S E C T I O N O F N . Y .</u> on Sunday, March 20th, 1932, 2.30 P.M.</p>		
<p>IRVING PLAZA, corner 15th St. and Irving Pl.</p>		
<u>CHORES!</u>	<p><u>Admission</u> Thirty-Five Cents</p>	<u>DANCES!</u>

"CHINA WAKES"

by Tom Lewis

SCENE: A table in center of stage, a little toward left. At table are seated the FOREIGN BOSS, who wears a silk hat, and CHIANG KAI SHEK. The BOSS sits at the left.

BOSS: You've served me long and faithfully.
You've kept the Chinese workers quiet.

CHIANG: Chiang Kai Shek does nothing free.
You get my honor if you buy it.

BOSS: Of course, of course, it's only fair.
Here are the profits. We will share.
I get nine-----

CHIANG: And one for me?
I demand a larger fee.

BOSS: Demand? What insolence is this?

CHIANG: My master's hands and feet I kiss.
Really, I meant to say "request",
For east is east and west is west.
Pardon my manners if they're rough,
But 10 per cent is not enough.

BOSS: Enough for what? Don't act too rash.
Am I a worker for you to rob?
What do you want with so much cash?

CHIANG: To keep the workers on the job.
I am the manager.

BOSS: I'm the boss.

CHIANG: I'm operating at a loss.
A revolutionary lord
Requires more than food and board;
A hero cannot be content
With less than 25 per cent.

BOSS: I warn you I am in a rage. (rises)

VOICES OFF STAGE: We demand a living wage. (A pistol shot
answers each word)

BOSS: What new insolence is this?

CHIANG: My master's hands and feet I kiss.
 Perhaps you do not understand,
 Workers like the word "demand".
 I let them use it now and then.
 I torture some, I shoot a few--
 The rest return to work again.
 And I use gentle methods too.
 Sometimes powder, sometimes honey,
 Whatever it is it costs me money.
 A leader cannot be content
 With less than 25 per cent.

BOSS: Ten per cent or leave my presence. (shots off stage)

VOICES OFF STAGE: Land for the starving, dying peasants. (More shots)

BOSS: The International Settlement
 Can't be disturbed by all this noise.

CHIANG: Give me my 25 per cent
 And I'll call off my rowdy boys. (Enter crowd from right)
 Get out! Who brought you here? For shame!
 Get out before you spoil my game.
 How dare you overstep the bounds
 And enter on these sacred grounds?
 Couldn't you wait another day?

FIRST WORKER: While you promise and betray?
 While we grow weak and you grow strong?

SECOND WORKER: We have labored much too long
 In your factories and shops.

FIRST PEASANT: Too long we let you steal our crops.

SECOND PEASANT: Too long we let you waste our land.

WORKERS AND PEASANTS: We don't petition, we demand---

THIRD PEASANT: For the peasants, land rent-free.

THIRD WORKER: For the workers, bigger pay.

PEASANTS: Down with the landlords' robbery.

WORKERS: Down with the 16 hour day.

CHIANG: (runs from man to man, screaming)
 Get out, get out, get out, get out.
 (no one moves)

BOSS: Chase them, kill them. You're no good.
 All you do is scream and shout.

WORKERS AND PEASANTS: Hunger has driven away our fear.
We stay united, and we stay here.

BOSS: (Calls to left) Eugene Chen, Eugene Chen,
Save me from these working men!
(Enter Chen, who is more oily and subservient than even Chiang)

CHEN: When things begin to look unsteady,
Eugene Chen is always ready;
My ways are liberal and nice,
And so I charge a liberal price.
Thirty per cent to lead these men
Back to their shops and farms again.

BOSS: It's yours, but clear these men out quick.

CHEN: (to BOSS)
I'll work the patriotic trick. (holds up Chinese flag)
Ho, Chinese citizens, be nice
To Mr. Foreign Moneybag.
Your country asks this sacrifice---
Follow your sacred Chinese flag.
Fight the scabs who steal your places.
Other men and other races
Steal your jobs and steal your crops.
Back to your farms. Back to your shops.

(As he says the last line he walks across from left to right, but
no one moves. Enter another Chinese worker, and Chen retreats
back to left)

NEWCOMER: Comrades, another victory.
Another Chinese city free.
The war against the bosses spreads.

CHEN: Don't listen to these dirty reds.

NEWCOMER: Wherever we break the bosses' powers
We raise the wages and cut the hours.

WORKERS: (nod in agreement)
For the workers, bigger pay.
Down with the 16 hour day.

NEWCOMER: Wherever we loosen the bosses' hand
We give the peasants rent-free land.

PEASANTS: (nod in agreement)
For the peasants, land rent-free.
Down with the landlords' robbery.

NEWCOMER: The bosses' rule is being shaken.
Nanchang and Hankow will soon be taken.
Down with this hypocrite. Down with this fool

Down with the bosses' iron rule.
Down with the landlords' heavy debts.
Hail the Chinese Soviets.

(The CROWD tears the flag from Chen, who retreats back to table)
CROWD: Down with the landlords' heavy debts.
Hail the Chinese Soviets.

BOSS: Save me, anyone who can. (Calls to Left)
Even my enemy, JAPAN!
Is welcome at this critical hour.

(Enter JAPANESE CAPITALIST, carrying a butcher's chopper)
JAP. CAP. I have become a first rate power.
Now I am ready to do my worst. (advances to grab
money on table)

BOSS: No, no. You've got to kill them first. (Points to
crowd)

JAP. CAP.: First to kill and then to rob.
For a first rate power a simple job. (advances to
men, Chen moves
to head him off)

CHEN: Workers and peasants, I'll take your part.
Kind sir, don't kill them. It breaks my heart.
Spare some at least. We need their labor.
Often it pays to be kind to your neighbor.
Workers and peasants, follow me.
I'll save the lives of one out of three.
After the necessary losses
You can return to your jobs again
To work in peace for the foreign bosses,
Under the leadership of Chen.

CHIANG: (also moves to right near crowd)
Workers and peasants, follow me.
I'll save the lives of two out of three.

JAP CAP.: Chiang and Chen, out of my path.
Beware of my avenging wrath
If you dare to cause me any delay.

BOSS: Burn and pillage, rob and slay!
Be quick. Be quick. I'll double your pay.

JAP CAP.: Pay? All of Manchuria must be my own.
And even that' only a stepping stone.
My final goal----

BOSS: Be quiet, hush. (tries to keep JAP CAP. from speak-
ing)

JAP. CAP.: My final goal is to shatter and crush
The Soviet Union.

(Awed silence. Enter second newcomer with RED FLAG)

2ND NEWCOMER: Comrades, awaken!
The RED ARMY advances. Nanchang is taken.
Workers and peasants of China, rally.
Thru Hankow and down the Yangtze Valley
Sweeps the march of the Soviets.

CROWD: Down with the landlords' heavy debts. (move to get
behind red flag)

CHEN: Workers and peasants of China, please!
I'm leading the fight on the Japanese.

2ND NEWCOMER: Smash the bosses' rule to bits.
Down with reformist hypocrites.

(Meanwhile JAP. CAP. tries to grab the money on the table)

BOSS: Help me against the Japanese crook.

CHIANG: This butcher is after our profits. Look!
(all 4 scramble for the table)

BOSS: It's mine.

CHIANG: It's mine.

CHEN: It's mine.

JAP. CAP.: It's mine.

(Meanwhile the CROWD masses behind RED FLAG)

2ND NEWCOMER: Workers and peasants, into line.
In a united red front, stand,
To chase the landlords from the land,
The bosses from the factories--
American, Chinese, Japanese.

CROWD: (Advances and throws out a BOSS on each one of the
following four lines. The BOSSES, preoccupied with
the money, make no resistance)

For the workers, bigger pay.
Down with the 16 hour day.
For the peasants, land rent-free.
Down with the landlords' robbery.

(mass behind RED FLAG at center)

Down with the bosses' crushing debts.
Hail the Chinese Soviets.

THE FOLLOWING PLAYS ARE AVAILABLE AT THE
 "WORKERS THEATRE"
 16 West 21st Street - New York City, N.Y.

UNEMPLOYED

FIGHT AGAINST STARVATION	--	Miners on strike
HELP THE MINERS	--	" " "
DOWN WITH MILITARISM!		
LYNCH LAW	✓	Scottsboro case
IT'S FUNNY AS HELL	--	Fake unemployment relief
ANYONE WITH BRAINS	--	Smitty knows it all
IN THE CONGREGATION OF THE RIGHTEOUS--		The Church and a strike
THE BIG STIFF	--	Uncle Sam is sick
MR. GOD IS NOT IN	--	Not in for the poor.
THE WHOLE CAPITALIST SYSTEM--		Comparison of various political parties
THE FIGHT GOES ON	--	Textile strike
THREE OF A KIND	--	Republican, Democrat, Socialist
STRIKE!		
THE BONUS	--	Frustration of Soldiers' Bonus Demand
I'LL TELL YOU HOW TO VOTE		
MR. BOX, MR. FOX, MR. NOX.--		Explanation of causes of depression
STEP ON IT	--	Labor fakers
THE GROGGY COMPASS	--	Forced labor
ART IS A WEAPON		
SOLIDARITY		
WE DEMAND--	--	Unemployment relief
THE MINERS ARE STRIKING		

MOVIES

THE NEW SOVIET FILM

Harry Alan Potamkin

The world war, the civil war, the intervention and the famine deposited upon the burdened shoulders of the new Russia thousands of "bezprizorni"--homeless waifs--the wild boys of Russia. Roving in tatterdemalion bands thruout the streets and highways of the Soviet Union, they terrified the people endeavoring to construct a better and more wholesome commonwealth. Childhood was protected by the Union from the very first utterance-- violence upon these unfortunate yet harrowing urchins was forbidden. Certain repressions were tried but they were fruitless. And then, in consonance with the progressive conscience of the new society, a scheme was set into motion whereby the wild boys might be transformed-- the wild boy into the vital citizen. The story of that synthesis is told in the first Soviet talking film, "ROAD TO LIFE". In the Soviet Union the prehistory of the narrative was related by Kachalov, the great actor of the Moscow Art Theatre; in Germany the master-reporter, Egon Erwin Kisch, told it; here we are instructed by Professor John Dewey.

A synthesis is the resultant of a thesis and an antithesis. The thesis in this poignant and masterful film is the homeless waif, the antithesi element; the antithesis is the new conscience, as contained in the social worker Sergejev, enacted by Nickolai Batalov; the synthesis is the new child, the new citizen, in the organic society. And the film enacts this dialectic process thus:

Music-- voices. Vertically from below, the image of Fomka Zhigan, the Fagin, rises to confront us, with his stiletto marked F.Zh. Not a caricatured offensive Fagin, but a vaudevillian, insidious in his attractiveness, facile on the balalaika to which he can sing ditties nostalgic and mischievous. This is maturity in the Soviet film: no Dickensian villain, but one who accounts for his hold on the shrewd barbarians, the vandal children, by his sportiveness. Such a portrait demands temerity: one slip and the audience may sympathize with the culprit, the marplot. In this instance, the audience understands the spell without yielding to it.

From a band of gambling waifs rises the ringleader, the Tatar boy, Mustapha, played by T.Kryla out of his own experience as a child of the streets. The performance of this boy is the supreme performance among all the thousands I have seen. I say this without timidity: there is none of the automatic point

for-point mimicry, the tedious simulation of the sedulous apes of stage and screen; it is composed of surprise and inevitability. We do not know what to expect of Mustapha, his variable and meaningful laugh, his sullenness and delight; he contradicts our expectation from the start, but every contradiction convinces us of the inevitability of the detail. It is enormous acting, it is a penetrating reality.

Mustapha enters into a three-cornered game. Zhigan nods to his lady-friend and accomplice. She approaches a dame who has just arrived, with a fine leather suitcase. The accomplice drops a bill; she calls the attention of the newly-arrived to the money--"Yours?" Graciously the latter thanks the accomplice, only to turn around and find her suitcase gone. Mustapha deposits it with Zhigan; the accomplice calls for it. All this is committed with concentrated gestures of head, eyes, brow. The pair, Zhigan and lady, ascend a street-car. Tramway drives off, perched on its rear is Mustapha, smiling, smoking a cigarette-stump luxuriously.

In a cozy, samovar-appointed chamber dwells Kolka, fifteen that day, with his father and mother. The scene is expressive of a congenial home, the mother's long hair gracing the picture, her smile embellishing the harmony of home-life. The mother goes out, the father reads his paper, the boy puts the radio phones to his ears--the date is 1923-- and the sequence leads to the street. The mother stops to buy apples of a vendor. Across the way Mustapha, benevolent but insistent monarch, demands "Apple!" All eyes indicate the next in turn to fetch the master tribute. Sullenly the agent departs. He picks up the fruit from the vendor's basket and runs. Kolka's mother intercepts him, he trips her, she falls, her head striking the stone step. At home the father hears footsteps. He tells Kolka mother is returning. Mother is returned, fatally injured. The cross of the medical aid, the perpendiculars bisecting in a white circle, speeds before the eyes of the audience. Too late!

The father takes to drink. One night he comes home to vent his agony on his child. The boy escapes and takes up with the wild boys.

1923-- the problem of these boys has become inescapable. In the windy frozen night social workers and militiamen raid the vermin-ridden dens and round up the lads. One of the militiamen is stabbed. The boys fight the raiders, among them a woman social inspector, presented by Antropova. We get a glimpse into the role woman has played in reconstructing human life in the Soviet Union.

The boys are brought before the commission. One sweet-faced innocent, when asked what he desires, replies with an adult smile, suggestive of a wisdom his years belie: "...vodka and girls." It is significant the commissioners do not frown, but laugh. In this response is the keynote to the solution of this fierce problem. Mustapha, the enigmatic, is brought in. He recognizes his

questioners by name; he knows them from previous raids. To each of the queries upon his earlier adventures with this or that Home, he admits with increasing lustiness that he escaped. And when he is threatened genially with more emphatic incarceration, his sullenness verges on an explosive counter-threat. The performance here is colossal but secure.

The lads are rounded into a temporary cell. From the darkness emerges Sergeyev who has resisted the suggestion that the boys be jailed, and he has won. Mustapha believes him to be a doctor, and the boys begin to disrobe. Their leader approaches Sergeyev, opens his mouth, puts out his tongue, grunting the gagged insolence and contempt of one who knows the routine. But Sergeyev closes the mouth. And this is index to the piecemeal conquest of the antagonists. The boys are met with continual surprises. Sergeyev returns hostility with smile and laughter, he is a step ahead of them at every move. When they resist with oaths his suggestion that they join into the building of a children's collective, he laughs uproariously and from his pocket there emerges stealthily a box-- cigarettes, eager fingers grasp. No preachment against the physical and moral danger of nicotine; no typical American technique of "take off your hat" when a greater social demand is faced. I speak as one who for five years directed a children's play village attended by American "wild boys" and girls, apprentice-souteneurs, miniature magdalen, "lushers" and embryonic gunment.

The boys consent to go with Sergeyev, planning to escape en route. But the surprises continue; as they leave their detention-cell, there is no guard. A trolley-car parts the boys from Sergeyev-- doubt-- but they have been rendered indecisive and have not run away. Then Mustapha, the thief, is given money to buy money food for the journey, another almost overwhelming surprise to all, and most of all to Mustapha. The boys get into the train, and the train departs without Mustapha. But Mustapha is having trouble, his commodities slip from his arms, delaying him. When he is given up, he appears-- joy-- and that gustful laugh, see I did return! From his bosom Mustapha draws a bologna-- "luck, not stealing." Laughter at the witticism, but Sergeyev's doubting face quiets all; he says no more than "for the last time!"

Fifty miles from the station is the monastery to become a children's collective. The boys are stopped at the entrance by the tall crosses on the doors. Sergeyev opens the doors, not a shrine but a workshop, for veritable redemption. "The State trust you!" The boys meet the new life in a glory of hilarity, a bath, steam and the twigs to stimulate the blood. Intertwined with this scene is the hilarity at the commission in Moscow when the telegram is received: "No one escaped. Experiment successful."

Successful indeed. The transformation is in current. Mustapha is asked to cut leather. His experience as a cutter recalls the feat of cutting with a razorblade a large section of Astrakhan lamb from the rear of a woman's coat. He cuts the leather

along the line of this experience and lo!-- it is as perfect as the teacher's. The sweat on his brow and his sober smile are victory.

In the meantime Kolka has become Zhigan's right-hand man. With Zhigan he plays a game similar to Mustapha's lifting of the suitcase. This time it is a pair of boots. But Kolka is accosted and beaten. Man and boy are brought into the court. The man is condemned as of the past for beating a child. Kolka runs out into the wind of a Moscow winter. Bitterly pensive, he recalls his home, his present plight. He leads a host of wild boys to the commission to demand work at the collective.

The collective flourishes. But spring comes, the thaw, and the collective is isolated from raw materials. The boys are nerve-wracked, pugnacious. Mustapha asks Sergeyev to advise them, they cannot endure the idleness. Sergeyev goes to Moscow. During his absence vandalism breaks loose: gambling, drinking; Lelka kills the dog of the collective and then leads the boys in an orgy of destruction. The more responsible collectivists, led by Mustapha and Kolka, stop the vandals and tie up Lelka. Sergeyev returns, all he says is "You had a good time." Shamefaced the boys wait. He unpacks a miniature railroad and locomotive. He tells them, as the mechanism enraptures them, they will build their own railroad to forestall another such occurrence. He says Mustapha will be engineer, and Mustapha shakes his head slightly and smiles in quiet eloquence, repeating "Engineer". And Kolka conductor; "Conductor", repeats Kolka. And then Sergeyev wants to know who doesn't wish to cooperate, he may leave at once. Eyes lower and none speaks. Sergeyev smiles unity and he is tossed into the air in acclamation, to an immediate follow-up of dirt flying and the song of joyous labor: the railroad is being built.

Back in Moscow there is sorrow, Zhigan has lost his lieutenants. He comes upon an idea, sets up a house of pleasure near the collective, to which come first the irresponsibles, led by Lelka. The challenge grows unavoidable. The pride of the collective-- Mustapha and Kolka and others-- come to the den. They join in the hilarity-- but, at a climactic moment, they turn upon the enemy. Zhigan escapes.

The railroad is completed. Workers' delegates arrive for the event, among them Kolka's father. Kolka is in his conductor's uniform. They wait for Mustapha. He has gone the night before in a hand-car, singing a Tatar song, to the starting point. But Zhigan has been on the road in advance and released a bolt. The hand-car strikes the gap, Mustapha is thrown into the air, he regains his breath-- Zhigan is before him. They fight-- a groan of pain.

Kolka cannot wait for Mustapha, the time to start is past. With hurrahs, the train is off, moving ahead-- until the gap, where Mustapha lies slain. Mustapha has his wish-- the first on the first locomotive conducted by his pal Kolka. At the

terminus the band polishes up, as also the boys. Sergeyev is worried by the delay, but at last-- the equipage. The band strikes up the Internationale and soon is succeeded by the dirge of the siren as Mustapha enters in state.

The mature Soviet mind says: "What we have gained has not been gained without travail and profound sacrifice. Let there be no Hallelujahs!" One of our reviewers, Miss Thirer of the "News", too busy, I suppose, to see all of this admirable film, terminated it with Zhigan's demise-- the American probability.

The narrative tells a great part of the film's virtue. Seldom do I, in a critique, relate the plot. But here it explains much of the experience the audience carries away, an experience at no time in the future entirely forgot. The picture is not merely momentarily effective. Indeed it has flaws, but it surmounts them. It has possible narrative flaws. We might say, a didactic introduction is no substitution for a dramatic account of the origin of these waifs; Kolka's origin, an accidental and hardly representative one, takes up too much of the picture; the death of the mother and the father's consequent inebriacy and endeavor to slay the son may smack too much of a figment such as Griffith's "The Struggle". Possible answers to these criticisms are: this is not the first nor last film on the wild boys (they have been included in a film shown here, "Children of the New Day"); out of the vast narrative portions were taken to effect a convincing re-enactment; justification for Kolka is found in the fact that he is not just an accident but a product of the wild boys-- they killed the mother and they accepted him (an irony in itself); another and critical justification for Kolka is found in the moment when his plight meets with his memory to lead him to the collective. The existence of a Kolka gives logic to an incident that might, because no attempt was made to explain that the repute of the collective had reached the nomads, have seemed entirely contrary to the proposition. Kolka, tutored, with a background of stability and pride, is the real symbol of the social conscience refreshed. As to the degradation of Kolka's father, the mere fact that our "Ten Nights in A Barroom" has made simple recurrences insipid, melodramatic and self-conscious does not, in any way, cancel those recurrences as genuine. It all depends on the fabric in which such a detail is found, and certainly the integrity of "Road to Life" renders that detail, as reinforced by the dignity of direction and acting in the scene, far away from the sparse pasture of Griffithian platitudes.

One reviewer, William Boehnel, asked for more of the pretransformation and less of the transformation; in other words, more of the negative and less of the positive-- is Mr. Boehnel morbid? So modestly has the film been done that a few people have, without thinking, said that there is not enough shown of the contacts between the children and the populace generally. Let me enumerate the contacts:

1) Thievery-- suitcase, apple, boots, bologna, Astrakhan cloth;

- 2) Vandalism-- the cutting of the Astrakhan coat, the destruction in the collective;
- 3) Sexuality-- the young child says he want "girls", among those brought in by the raid is a pretty girl, the scenes in the Zhigan den;
- 4) Murder-- the militiaman, Kolka's mother, Zhigan's murder of Mustapha;
- 5) Inebriacy, gambling, etc.;
- 6) Attitude of people toward the wild boys:
 - a) the crowd gathered around woman whose suitcase is stolen,
 - b) Kolka's mother fights with young thief,
 - c) voice from crowd around mother says "Shoot the little bandits!"
 - d) raid indicates attempts to put children in institutions, that these attempts failed; conflict on treatment-- jail or collective free-will?
 - e) underworld's support of the wild boys,
 - f) the man "of the past" beats Kolka, condemned-- two points of view,
 - g) when army of wild boys comes to commission, militiamen come in host-- one attitude; wild boys ask to go to collective-- other attitude,
 - h) workers' delegates honor boys on opening of railroad.

Today the problem is solved, the number of wild boys is negligible, less than in America, where the problem is not met socially, but now and then by a few people, mostly in theory, or if in practice, incompletely and with constant frustrations. Nor has the American movie treated such a theme; our films with children are cube pictures of hypothetical children stamped with the dramatic school imprint. Yet we dare to make a film like "The Spy" (Fox), wherein the problem of the Russian wild boys is treated falsely, for the glorification of the counter-revolutionary.

It might be said that the transformation after a winter and spring is not realistic, but let us not be literal. Actually, even in the film, the road must have been completed after the spring, and moreover, this account is of the conclusion-- the first victory-- in the problem of the wild boys. And-- concentration is the privilege of every art. The weakest element in the film is the titling. An effective device, for foreign audiences, has been successfully realized by Amkino-- superimposed titles carrying the points of the narrative. But frequently the verbal values are inexact, and the attempt to render the Russian indigenous as to Russia and not as to America is quaint and erroneous, and once in a while there is a title as over-literary as "The foul wind of dissipation aroused old habits". But all this is not of especial importance. And as for objection to the length of the film, that is a peculiar and arbitrary American prejudice. There may have been a moment or so when a blank space was held too long, but that is another thing from a film being too long. Speed is not a requirement. Indeed no film of profound content can move post-haste. Empty films like "The Guardsman", when slow, are unendurable. Speed is all right for an empty vehicle that smashes it-

self when it comes to its terminal, but films leaving an important after-sense belong to another category.

As this is the first Russian talkie, and as the Soviet silent film had revolutionized the motion picture, reviewers waited in eager anticipation for the compound film. And when it came, they did not recognize it for what it was. First of all, "Road of Life", the initial film of a new director, N.Ekk, is so masterful in its composition that the details are easily overlooked by all but the keen-eyed. Indeed, this film contains the full experience of Soviet "montage", the construction of the progression from the intensive frames and sequences. But the Soviet film is mature, it no longer calls attention to its method, it is no longer oratorical, no longer does it need to make a fetish of technique. As for the sound, yes, the idea of it is not new-- long before the U.S.A. sound cinema began to become even as limitedly articulate as it is now at this late day, a number of unpublished principles of harmonic arrangement. But the realization of the sound-sight composition is indeed new; it completes, I would say, the first period of the compound era: the music of mood and characterization, speaking at times, instead of words, speech-as-sound, noise-and-utterance in variation, blank screen and sound, as one instrument is suddenly stopped another one takes up the composition for the emotional message (the band stops playing the Internationale as the current of the film flows into the grief-notes of the siren), and these instrumental introductions are not intrusions because they are within the boundaries of the film-- Zhigan's balalaika and song, for instance. All these would be fragments were it not that they were preconceived as a unit-orchestration of two sensory appeals, assembled in an accumulative progression. As for the cinematography, it is superb altho there are two bits of harmless virtuosity not in the particular integrity of this film: the bobbing cotton doll when the boots are stolen, the swirl when the "pride of the collective" dance in preparation for the coup d'etat. The reviewers who criticized the photography should learn the difference between the work of the camera and the effect of a poor print, made from a duped negative, an expedience of distribution. It is true that the mere sound mechanism employed was imperfect, but that matters solely in films that are bad; great films rise above inferior mechanism. The perfect American sound mechanism has not produced many great sound films. The movie is not just technology; it is technology informed by philosophy-- the latter is the more important. However, it would be infantile not to recognize that good mechanism is desirable and the Soviet film will have that, now that the industrial framework of the Soviet Union has been erected.

EDITOR'S NOTE: The continuation of H.A. Potamkin's article, "Who Owns The Movies" will appear in the April issue of the W.T. instead of in this issue as previously announced.

CHILDREN'S THEATRE

WORKERS' CHILDREN DANCING.

Kay Minkin

I will recall Isadora Duncan's "Art of the Dance" from which I quote the following excerpts. In the chapter, "I see America dancing" this great dancer analyzes the future American dance as a "vibration of the American soul striving upward through labour to harmonious life". She says further- "no more would this dance have a ny vestige of Fox Trot or the Charleston-rather-the living leap of a child-one foot poised on the highest point of the Rockies, her two hands stretched out from the Atlantic to the Pacific." She closes by saying, "When the American children dance this way it will make them beautiful beings worthy of the name of Democracy."

When analyzing the above excerpts, a teacher of dancing would be impressed with the feeling of great patriotism, democracy, and Beauty. However, a working class teacher of the dance would question the above statements. She would know first, that not through la bour, but through an organized struggle of the working class can we hope to attain a harmonious life; secondly, tha t the jazz rhythms have become a definite part of the highly industrialized America, a nd plays its role in the life of the American worker; and thirdly, tha t the two hands of the American workers must stretch far beyond the Atlantic and Pacific to the workers of other lands. The working class teacher will thus realized that the dance, as well as every other art, cannot be divorced from the economic and, therefore, social system. The dance must be used to teach workers children that they belong to the working class. Thru the dance, we must aim to draw every working class child closer to the workers revolutiona ry movement.

I-ORGANIZATION OF DANCE GROUPS*

Dance groups of workers children is one of the best ways of winning these children to the revolutionary movement. The girls especially will flock to the group as soon as it is announced. Now comes the question of the announcement. How to begin. There are three distinct ways. One-go to an already organized workers organization, either adult or child's, and volunteer to teach a group of children. After you start, these children will bring others from the neighborhood or schools. You can also draw up a leaflet-together with the children-announcing the class and inviting all workers children to join. This leaflet can be distributed throughout the neighborhood by the children. Two-start with this leaflet distribution yourself. Choose a working class neighborhood. The leaflet should announce the opening of a children's dancing class. Distribute this leaflet to the tenants and their children. Three-the best method, however, is to go straight to such organizations as neighborhood centers,

churches, playgrounds, where the children are definitely influenced by bourgeois propaganda, offer your free services there as dancing teacher and win these children over to the working class organizations.

II-THE MEMBERSHIP OF THESE GROUPS

This can be almost unlimited, for even in large groups, children can be taught in relays. This brings us to the structure of such groups. From the very first, we must strive to develop self-discipline and self leadership among the children. If they feel the class is their own, they will be more interested in arriving in time, practising hard, etc. In one group the following method worked very well: The twenty five children in the group were divided into five squads with a more capable child at the head of each squad. All squads came together as soon as the lesson started. The secretary of the group (elected by the children) called the role and read the minutes of what had been learned in the previous lesson. Then, for the next ten minutes, all squads worked at some exercises together, lead by the instructor. Now, when the signal was given, the squads went to assigned places and each squad worked with the squad captain, while the teacher gave each squad a few minutes of individual attention. This worked very well since it kept the children occupied the entire hour. No one had to wait while others were getting criticisms or instruction. This is an especially good method in planning group dances of different sections.

It is also wise to have the squads divided according to the ages of the children. Where only one teacher is available, it is best to include children over nine years of age, for at that age children can already understand and participate in working class activities.

III-THE QUESTION OF HEADQUARTERS--

This should be solved before even attempting to call the children together. Where the work is done through an organization, get that organization to supply a headquarters, or to help you find one. Otherwise, you can go to the local school, church, etc., and ask them to allow you the free use of the hall for a free children's class in dancing.

IV-NOW COMES THE QUESTION OF THE MATERIAL

Since we have not as yet a proletarian dance form, what can we teach the children that is suitable for our purposes. Here again we must remember the question of teaching the children to govern themselves and to express themselves freely. You can teach youngsters any dance movement at all, but this dance movement must be taught not only as an abstract thing, but must have a definite analogy or purpose, whether it be for building the body into one that will be strong enough to fight with and for the workers, or any other reason we can give the children. You should remember here also, that if we suggest a theme and allow the children to express this freely in improvisation, they will create out of that very feeling a new type of movement.

I have been told by some dance teachers that they are willing and anxious to carry on this work, but when it comes to a question of suggesting working class themes, they are totally ignorant of material. From this we come to the following conclusions: If the dance teacher is a worker or of a working class family, she will gather her material from her own environment, just as the children will transfer that material to their own environment. If however as is most often the case, this teacher happens to have been drawn in from the bourgeoisie or intellectual elements, then it still does not mean that the task is impossible. To such a teacher we would recommend reading. Read all the working class literature that is available at Workers Book Shops and elsewhere. Visit these children in their homes, study their conditions, and if you are a dancer, you will translate and express those conditions of body and environment into the language of the dance.

Often those who are new in this work make the sad and serious mistake of using such subjects as Red Army March, The Red Flag, etc. These subjects are alright as far as they go, but they lead to two dangerous tendencies. One—"waving the Red Flag" belongs to the field of demonstrations and pantomime and not to the dance. Two—there is little value in bringing to children a realization of the class struggle in abstract terms. A Red Army March expresses a condition that is as yet foreign to the average American workers child. We must teach these children to express their own lives, all they see and feel about them. And the dances that grow out of these expressions must be analyzed for the children in terms of their economic and social status and not as abstract visions. You can glean a little of what I mean from the book of Kaethe Kollwitz, German revolutionary artist. This is a book that will yet prove invaluable to class conscious students of the dance.

This setting to theme first and allowing the movements to come as a result of the theme is one approach. There is another approach to teaching children dances. The field of dancing when based upon revolutionary and proletarian thought, becomes unlimited. As I said before, it is dangerous to believe that we can only dance of fighting and open struggle. There is no subject at all that cannot be related to the class struggle. I have taught children to express their feelings of trees, birds, earth, wind. There are myriads of means of using these subjects to give the children some working class education. One that I have used is that of two sides of a river. On one side stands a thickly wooded, dark forest. It is owned by a very rich man. The trees have grown so close together that no sun can come through to warm them. As a result they are becoming old, leafless, gnarled, and gray. On the other side of the river grows another wood. The trees are sturdy and green. Some have been cut away to allow the sun to build the remaining ones. This wood is owned by a group of workers. This theme can also be used to teach children to dance together in harmony just as workers on a Soviet collective work together.

There is yet another source of material. There are quite a few children's working class songs which can be sung and danced very effectively. The Young Pioneers of America have put out a pamphlet of new children's songs, including many songs from "Mother Goose on the Breadline" printed in a previous issue of the "New Pioneer." In one group, we are already working on some of these. We will put on a marionette show with some of the children acting as marionettes and the others as directors and chorus. The song we are working on now has great possibilities and the children are very enthusiastic over their accomplishments. This is the song:-

"Little Miss Muffet ate such vile stuff
It made her feel rotten inside.
Black coffee, stale bread
Miss Muffet saw red-
She joined with the workers and cried-

Don't starve. Fight
Don't starve. Fight
Don't starve. Fight

V- A WORD CONCERNING THE TECHNIQUE OF THE DANCE

There is not room enough to elaborate, but just to remark, that the technique of a class will, of course, be limited to the technique of the teacher. However, the aim of the teacher must always be to break down the barrier of inhibitions and unnatural movements which the children acquire in such places as schools, and to link up the presentation of strong, free movement with the position of the workers child in society.

VI-ON MUSICAL ACCOMPANIMENT

It is important to say that one of the greatest means of getting children to forget themselves and to move unrestrainedly is through the use of definite and continued rhythm. This is one of the most important factors in getting children to dance. If pianos and pianists are not available, use percussion instruments, such as gongs, drums, tom-toms, etc. In the absence of those, hand-clapping and accented stamping can be very effective. The essential thing is that the accompanist help the children by beating a clear precise rhythm, and by giving that beat the atmosphere for the dancing of all children.

Now then, as working class teachers of the dance, we must work with the following perspectives in mind: First-to organize and develop large dance groups of workers children (as is being done now by the members of the "New Dance Group", a recently organized group of revolutionary dancers): Secondly-to win over these children in our groups to the revolutionary movement and to the Young Pioneers of America, which is the only Revolutionary organization for workers and farmers children; and thirdly-to look ahead always to training the most capable child in the class for future leadership in similar groups of working class children.

NEWS:**"A SCENE IN A WORKERS HOME."**

NOT so long ago I saw the Yorkville Pioneer group give a performance of a short dialogue as it really happened in the miners strike (Sept Issue of Workers Theatre magazine) Saturday March fifth, the same Pioneer group gave another performance at the Arbeiter Fest. The play "A Scene in a Workers Home" was written by the group with the assistance of the leader of the group. The idea of writing plays collectively is excellent for purposes of developing pioneer playwrights and also raising the political and general level of the group, providing there is someone present to guide the political progress of the play. There is little if any propaganda value in the play. The hungry children of a jailed worker (who is jailed because he stole to feed his children) are taken to an orphan asylum (by a lady in a beautiful evening dress—played by one of the pioneers) while the other children who have assembled and who recite a few militant lines make no attempt at all to defend their friends and to prevent the "lady" from taking the children away. That sounds like something children of the socialist party would do—making the workers children believe you are going to help them by saying so—and then not doing anything. The play in all takes about five minutes. The only sign of revolutionary spirit is shown when the workers children kick out a rich child who brings the bad news and who tries to make fun of them. But even this situation is handled so that it is

merely funny and nothing else. The play as a whole is not based on militant action and only provides a few laughs for the audience. It is the duty of the leader of the group to guide the revolutionary line of the play.

In contrast with the first production the group did a few months ago, this performance was also weak technically. It was plain that the children merely followed the directions that had been given them, but did not express something they felt and were convinced of. The first play had been rehearsed without a director. They had themselves found a way to express their content and thus the play was done naturally and with a good spirit. The group has a number of lively children who are very capable, and who, if they retrace their steps can probably continue to turn out good work.

THE PIONEERS BRING THE DEAD TO LIFE

The Young Communist League of Passaic ventured into dramatics and produced very successfully the skit "Liberty in the U.S.A.. But the feature of this bit of news is that instead of using rag dolls to represent the democrat, republican and socialist babies, the Y.C.L. called on the Pioneer—picked out three of the smallest in the group and substituted live Pioneers for the rag dolls. That's what we call a technical master stroke—The group is busily working out something for March First.

THE GROUPS IN ACTION

ANOTHER TURN TO AGITPROP WORK

Report from the "REBEL PLAYERS",
2702 Brooklyn Ave
Los Angeles, Cal.

Dear Comrades;

I'm sorry I didn't answer your last letter sooner. The fact of the matter is that we have been having many meetings, rehearsals for "Can You Hear Their Voices", ect. However, better late than never.

We have just presented "Can You Hear Their Voices". Aside from some technical difficulties with the sets, the play was well received. The criticism appearing in the recent issue of the "Workers Theatre" on this play was discussed at our meeting and brought out that proper directing could to a large extent change the character of this as well as any other play. On the same program we also presented "The Big Stiff", and the Red Dancers, recently organized presented a dance number appropriate to "Can You Hear Their Voices". We have been asked to repeat this program in a nearby city, probably in a few weeks. Thru the above plays and dance we attracted a number of new members, about fifty participating. We had some difficulty in the beginning with a director and someone to design our sets. At first we got a contact with a professional director who failed to show up. Then we got another who stayed a while and did the disappearing act. So we made a decision that we would develop our own directors, no matter how bad we did at first. The surprising thing is that our own director did very well and we all gained a lot of good experience. The same applied to the designing and building of our sets, which was finally all done by members of the organization.

The "REBEL PLAYERS" do not intend to continue the presentation of big plays with the necessary sets, make-up, etc., etc. Immediately after the above production we organized our first Blue Blouse Group. The best members of the organization, artistically and politically, were chosen for this group which numbers 11 members. This group modeled after the Blue Blouses of Soviet Russia, will study the theatre technically, and at the same time will educate themselves, politically, to understand thoroughly all phases of the class movement. At the same time they will present skits, tableaux, etc., for all workers organizations and all their affairs including participation in demonstrations, strikes, etc. This is to be a real Agitprop group, a real weapon in the interest of the working class. We will experiment with all forms of play presentation to determine which is the most effective for any given situation. We already have some bookings: Feb. 26, we are presenting:

"Liberty in U.S.A." and seven living pictures, for the "Western Worker"-Bazaar. Feb. 27 we are presenting "The Big Stiff" for the TUUL (affair for the unemployed); Feb. 29, "Liberty in U.S.A." and tableaux for IWO, Youth Branch; March 13, play (unpicked) for Sacco Vanzetti Branch ILD; March 18, a mass chant (written by the newly organized John Reed Club) for the Paris Commune Celebration, for the ILD; first week in April - participation in a mass pageant for the "Freiheit"-Jubilee. Of course, some of these will be given over to the other members of the "REBEL PLAYERS". In time when we see how good or bad our first Blue Blouse Group is functioning, we will organize more Blue Blouse Groups. This group in addition to taking up the Workers Theatre in Soviet Russia, for it's educational, is also studying The Communist Manifesto (to be followed by the ABC of Communism) as part of it's political education. Discussions on current events are also included. We meet once a week (oftener for rehearsals) and devote one hour, approximately, to the report and discussion on Technique and Political subjects; followed by whatever necessary business, casting, rehearsal, etc. is needed. General membership meetings of the "REBEL PLAYERS" will be held about every two weeks and will be devoted to educationals, casting for plays, etc.

We are taking the initiative in calling a preliminary conference for the organization of a Dramatic Council. I will write you more about this later. We are also in touch with some of the workers dramatic organizations in northern California (San Francisco, Berkeley, etc.) and will be able to hold soon, we hope, a Pacific Coast Conference. Any specific suggestions for these conferences which you may have will be appreciated.

Regarding the "WORKERS THEATRE" Magazine: it certainly is a much needed part of the Workers Theatre movement and should become more so when it becomes a printed publication. From now on please send us ten copies per month and we hope that we will be able soon to increase this order. (We have not yet received the Feb. number).

I am also enclosing a play written by one of our members and presented by us recently for the "Repeal the Criminal Syndicalism Law" Conference. We have had a number of requests for same (due to a notice in New Masses) from various dramatic groups, and feel that perhaps a greater number would be interested if published in "WORKERS THEATRE". Names can be changed to suit the location.

We will appreciate any additional information or reports regarding the Blue Blouse Groups, which you might be able to give us.

TO ALL WORKERS THEATRE GROUPS:

Send in a full report about the activities of your group during the past year for the April issue of "WORKERS THEATRE", which will be a special issue devoted to the "FIRST NATIONAL WORKERS THEATRE CONFERENCE AND SPARTAKIAD". Send orders for special increased bundles of the April issue as soon as possible. Don't miss it!!!!!!

REVIEWS

"THE STORY OF THE NINE SCOTTSBORO BOYS"

A Mass Recitation, produced by Prolet-Buehne
N.Y.

Reviewed by A. Saks.

Here is one of the best examples of mass chanting I know of. As executed by the German group, the Prolet-Buehne - a good Agitprop Troop - it becomes a stirring emotional effective weapon for the nine negro boys. The recitation gives a vivid word picture of the viciousness of the boss class and his agents - the terrific struggle facing the nine boys in Scottsboro and it ends with a militant call to workers of all races to unite in mass protest as the only means of freeing the nine workers.

In the latest issue of the "Liberator", the organ of the League of Struggle for Negro Rights, (Febr. issue), you will find an English translation for workers theatre groups. And here I take time off to sound a warning to those who have never witnessed an effective mass recitation, who pick up the Workers Theatre Magazine, look quickly thru a mass recitation and then throw it down in disgust as being too obvious, crude, non-theatrical, etc. Where theatre is a law laid down in a book - for example:line 34, page 66, the books say the actor must run daintily across the stage and kiss the heroine viciously on the cheek at the same time shouting hurrah for the red, white and blue, - and so every line is marked, - when such is the case theatre becomes a matter of following the book. - But to take a mass recitation and make effective theatre of it is another matter. This is a matter which every Agitprop Troop must tackle and conquer. And the speed with which we master this problem will prove one of the major factors in the rapid technical development of the workers theatre and the workers actor in the United States.

The Scottsboro Mass Recitation must get most of its effectiveness from the tones, these must be varied and contrasted - sped up and slowed down as the class significance demands - work away from the monotony of the sameness of voice and gesture. The translation is fairly well-handled in the last half but weak in the first half because of the too literal translating, substitution of one and two syllable words in English for three and four syllable German words, with the result of loss of rhythm. Nevertheless its original strength still remains and it is a timely subject for the workers theatres in America.

DO YOU WANT TO KNOW THE TERMS FOR THE NATIONAL WORKERS THEATRE SPARTAKIAD

READ PAGE 40 CAREFULLY!! SEND IN REPORT IF YOUR GROUP WILL PARTICIPATE

"STEEL"

Reviewed by Jack Shapiro.

The Daily Worker and the Workers School deserve the support of every revolutionary worker in the production of John Wexley's "Steel". There is a very definite need on our cultural front for theatre in English, of a more or less permanent quality, of the type which would rally around us and orientate towards us our hosts of friends and sympathizers, who find themselves now on the fringe of the movement.

The unquestioned success of the enterprise and the enthusiastic reception of the performances by large audiences of comrades and sympathizers in itself proves the need for this type of work.

An important organizational accomplishment must therefore be recorded, for the sponsors of this production, and our comradely greetings should be extended to the author, director and actors who have been so ready with their cooperation. Also a thoro revolutionary analysis of the play and production is necessary in order that in the future our ideological development may keep pace with our organizational successes.

Any revolutionary group at present attempting permanent theatre in the United States finds itself in a difficulty as regards the play. The accomplished playwright is as a rule, too steeped in bourgeois ideology and bourgeois standards to write plays for us satisfactorily. Generally those plays which come nearest to our standards possess no more than a vague protest against "things as they are". John Wexley's play possesses a good deal more and therefore the choice is understandable. It speaks of organization, it speaks of the twelve hour day in the steel mills, it speaks of thugs, and strike breakers, contains lines which plead for solidarity between white and Negro, between native and foreign-born. One feels very often, however, that these elements are only incidental to the play proper, we are not very clear on the authors intention.

The action of the play takes place in the home of Dan Raldney, a steel workers who lives there with his son Joe, a high school boy, his married daughter, Mela, her husband, Steve, and Steve's sister, Betty. Dan Raldney, a kindly middle aged man who in his many years on the rollers has aquired nothing but high blood pressure from the unbearable heat, is struggling to send his boy Joe to the institute. He wants him to become an engineer and to escape the steel mills, but the rollers get him before he can manage it. He dies of a stroke and Joe is forced into the mills. Joe has as yet not given up entirely the idea of the Institute. He is a precocious boy, a dreamer, and something of a poet. Life in a steel town, the smoke and heat and grime, oppress him. He cannot forget that steel killed his father. He turns to Betty as an escape. He falls in love with her, she has a baby, she and the baby die in childbirth. This destroys in him all personal ambitions and turns him definitely to the class struggle. Thruout all this there is continual friction between him and his brother-in-law, Steve, who is now the head of the household. Steve shares none of Joe's radical ideas, or aesthetic sensibilities. Steve is introduced to us as a husky rather likeable young worker, who unlike Joe, thinks that steel is pretty much alright. He is proud of

his trade and skill. He knows that with steel they make some very important things, and feels that he has a niche in this world. His wife, Mela, shares with her brother the desire to get out of Steel Town. And Steve, out of a desire to make her happy, enters with her upon a scheme to save up some money to go to New Mexico. Where, as a war veteran, he is entitled to a grant of land. This resolution, however, dwindles as the play progresses. He becomes hard and selfish. He resents his brother-in-law's union activities. He is now a straw boss, and is afraid that a labor agitator in the household may reflect on his reputation.

A strike breaks out. Joe is one of the organizers and leaders. Steve is scabbing. There is a strike meeting, which is brutally broken up by the thugs and militia. Joe runs in badly beaten up. The deputies are after him. He is hidden in one of the rooms. The cops come in to look for him. Steve gives him up and stands calm and motionless as they are hustling him at to what may be his death. Mela is frantically pleading for his help, and finally driven to desperation, picks up an old army pistol of his and kills the leader of the deputies. She and Joe are taken out to be charged with murder. Steve stands there as if chiseled in granite. Mela, as she is being dragged out looks at him in fear, and murmurs "You're not Steve.- Not my Steve.- You're steel". (Curtain)

This, the very last line of the third act accents what is to my mind the outstanding fault of the whole play. Despite the sympathetic play of industrial conflict, the play as a whole remains a blind and puzzling protest against steel. Steel, it seems, is not an important social commodity, but an all-devouring Moloch out to get its victims. We do not definitely get the impression that the real trouble of steel is not really with steel, but with the steel bosses. Joe, whose function it is to carry the note of social protest and industrial strife is a somewhat sickly, oversensitive boy, crying out from underneath the weight of industrial oppression. - Protests, which for the most part are only embryonic, as far as political development is concerned. It is true he speaks on several occasions of solidarity and fight, but for the most part he rages hysterically about the factory whistle and about the baleful influence of steel. Steve might have turned into something, at least his relation to steel had some sense to it. He is a worker with a worker's grasp of things. No mysticism to him, but it remains his function in the drama to become a scab. He becomes a scab for plausible enough reasons. He thinks, he's making headway in the plant, he's blinded by the false glory of being a straw boss, he is selfish and petty, but most important of all, it seems, is that very mystic reason, he is turning to steel. In this we can see neither dramatic nor social significance. At the end of the play, Steve stands there watching his wife being arrested for murder, with the calm detachment of a statue, - a steel statue. This is no doubt, meant to be dramatic, but it turns out to be very ineffectual and forced. We know that it couldn't have happened. Scabs particularly don't act that way. They don't loom so heroically. The author has here given the scab an epic quality.

The production and acting were creditable, altho we missed in most places particularly in the first act, the proximity of steel and Steel Town exploitation. The factory whistle broke in incongruously, in the pleasant little household. The important lesson to be drawn is that we are still short of good revolutionary full length plays. Steel might have been a powerful workers play, had it concentrated on the real problems of the mill worker. Instead it turns to a far fetched mysticism and therefore falls short both ideologically and dramatically.

NEWS AND NOTES

ON THE ROAD TO THE FIRST NATIONAL WORKERS THEATRE CONFERENCE AND SPARTAKIADÉ

A GENERAL MEMBERSHIP MEETING

of all groups in New York, on Feb. 15th celebrated the International Decade of the Workers Theatre by officially beginning the preparation work for the Conference and Spartakiade. The session was opened with a performance of the Scottsboro Mass Recitation by the young and promising dramatic group of the Jack London Club in Newark, N.J. The Dram Buro presented a detailed preparation plan, which was accepted after a lively and interesting discussion offering many useful recommendations. (The plan is published on Page 1 and 2 of this issue). The meeting was 100% successful. Not only because of the fine proletarian spirit of activity and solidarity with which all groups pledged to cooperate in the preparation of the Conference and Spartakiade, but also because of the fact that the groups undertook action immediately. It can be stated that in this moment practically

ALL NEW YORK GROUPS ARE MOBILIZED

for the preparation work. Reports from the various theatres and arrangement committees came in promptly, accompanied by loans and donations to cover the immediate expenses. Dates and programs for the preliminary competitions and for the affairs for the benefit of the Conference have been set.

LOANS AND CONTRIBUTIONS

have been received so far from the follow-

ing groups

Workers Lab. Theatre	\$ 25.-
Prolet-Buehne	\$ 25.-
Ukrainian Dram Circle	\$ 10.-
Artef	\$ 10.-
Proletcult	\$ 5.-
	<hr/>
	\$ 75.-

SCHEDULE OF AFFAIRS

- Feb. 27th, PROLET CULT
126 W 21 NYC
8.30 P.M. Lecture: On materialist conception of
Drama
Perform: Collective Report: "Miners on
Strike"
- March 5th, at
Zukunft Club
31 - 2nd Ave
NYC - 8.30 PM ELIMINATION CONTEST OF FOUR JEWISH DRAM-
SECTIONS: Bronx Workers Club
Bath Beach Workers Club
Hinsdale Workers Club
Eastside Workers Club
Participating without competition:
Workers Lab. Theatre
- March 5th, at
Bath Beach
Workers Club
48 Bay 28 St
Brooklyn
8.30 P.M. ELIMINATION CONTEST OF FOUR JEWISH DRAM-
SECTIONS: Downtown Workers Club
Brownsville Workers Club
Bridge Plaza Workers Club
Williamsburgh Workers Club
PARTICIPATING WITHOUT COMPETITION:
Red Dancers
- March 5th, at
Bridge Plaza
Workers Club
285 Rodney St.
Brooklyn
8.30 P.M. ELIMINATION CONTEST OF THREE JEWISH DRAM-
SECTIONS: Bronx Workers Club
Coney Island Workers Club
Boro Park Workers Club
PARTICIPATING WITHOUT COMPETITION:
Workers Lab. Theatre
- March 12th, at
Prospect
Workers Club
1157 Southern
Blvd., Bronx
N.Y., 8.30 PM ELIMINATION CONTEST OF FOUR JEWISH DRAM-
SECTIONS: Hinsdale Workers Club
Coney Island Workers Club
Bath Beach Workers Club
Brownsville Workers Club
PARTICIPATING WITHOUT COMPETITION:
Prolet-Buehne
- March 12th, at
Brownsville
Youth Center
105 Thatford Ave.
Brooklyn
8.30 P.M. ELIMINATION CONTEST OF THREE JEWISH DRAM-
SECTIONS: Prospect Workers Club
Bridge Plaza Workers Club
Williamsburgh Workers Club
- March 12th, at
Prospect
Workers Club
1157 Southern
Blvd., Bronx
N.Y., 8.30 PM ELIMINATION CONTEST OF FOUR ENGLISH SPEAK-
ING GROUPS: Red Players
Proletcult
I.W.O. Youth Dramatic Group
Harlem Progressive Youth Cl.
- March 19th, Workers Lab.
Theatre
16 W 21st ST
NYC - 8.30 PM Performances of Group I and II
Dance - Refreshments

March 26th, Prolet-Buehne
Naturefriends Dram Group
Naturefriends Music Grp
 350 E 81st ST. NYC. 8:30 PM

Prolet-Buehne:
 "I need you, you need me"
 (Engl.)
 Such is the Press
 Fight against imperialist
 War

Naturefriends Dram Group:
Workers Sport (A Revue)
Naturefriends Music Group:
Revolutionary Music

HOW ABOUT THE OTHER GROUPS?

We are eagerly awaiting news from those groups which have not as yet turned in their reports. Do they intend to step aside while the comrade players are planning, preparing, and acting? And when will the news of groups outside New York arrive?

FROM NEWARK, N.J., BOSTON, MASS., AND PHILADELPHIA, PA.

participation of Workers Theatres in the Spartakiade has already been announced. There are more Workers Theatres in other cities of the country whose decisions we are expecting as soon as possible in order to make the necessary organizational arrangements.

DO NOT LIMIT THE PREPARATION WORK

to your own group or club. A most important part of our preparation work is to spread the idea of the Workers Theatre among the thousands and millions of workers, who are still influenced by reactionary propaganda of the bourgeois-capitalist theatre. When you distribute leaflets, when you sell tickets, when you talk on the First National Workers Theatre Conference and Spartakiade - in organizations, in shops, among friends - speak on the character and on the tasks of the Workers Theatre, win new members for the existing groups, encourage the formation of new groups, and make new friends and sympathizers of the Workers Theatre. The mobilization of the Workers Theatres for Conference and Spartakiade is only one part of our task. We must cover a larger field and look further. We must prepare for our future political tasks by making the present preparation work a

MOBILIZATION OF ALL WORKERS
AGAINST THE BOURGEOIS THEATRE
FOR THE WORKERS THEATRE

**SPECIAL ISSUE OF "WORKERS THEATRE"
IN APRIL!!!**

THE APRIL NUMBER of "WORKERS THEATRE", with which we begin the second year of our Magazine will appear as a **SPECIAL ISSUE** the occasion being the

FIRST NATIONAL WORKERS THEATRE CONFERENCE AND SPARTAKIADÉ.

It will not only show an increase in size but will also feature a number of specially prepared articles on the history and structure of the Workers Theatre. These articles will deal with the following subjects:

- Workers Theatre in U.S.A., in Soviet Union, in Germany and other European countries
- The tasks of the Workers Theatre
- Agitprop work and stationary Workers Theatres
- Workers Theatre and Mass Organizations
- Workers Theatre and the Negro workers
- One Year "Workers Theatre" Magazine

An important feature of the Special Issue will be **YEARLY REPORTS** (covering the time from April 1931 to March 1932) from the various groups. Each Workers Theatre must use this opportunity to give an account of its activities by sending in, immediately, figures on

- 1) number of performances
- 2) number of new productions
- 3) approximate total number of audience
- 4) special achievements
- 5) miscellaneous.

This Special Issue will be not only of interest for every member of a Workers Theatre group but also for every worker, sympathizer, and anyone concerned with theatre. Here is your chance to sell more copies than ever, in order to propagandize the idea of the Workers Theatre, to agitate for your own group, and to make some extra money for your organization.

ORDER YOUR ENLARGED BUNDLE IMMEDIATELY !!

DRAM COUNCIL, NEW YORK

Next meetings: March 21st and April 4th
8.30 P.M. sharp
Workers Center, 35 East 12th St. New York Cit

IMPORTANT MATTERS

ON THE CONFERENCE AND SPARTAKIADÉ will be taken up.

EACH WORKERS THEATRE GROUP MUST SEND A DELEGATE ! ! ! ! !

RED SPOTLIGHT

HOW DO YOU MANAGE TO KEEP OUT OF CRIME?

"I'm from the London Daily Herald, (organ of the British Labor Party) said a young man with a boney face and dark hollow eyes, in a hesitant manner. "I was sent to New York by my paper."

He made an attempt to put the thing to me a little more seriously. "What I want to know is how you manage to keep out of crime"

I was puzzled. I was standing in the hallway leading to the office of the cultural department of the W.I.R. Comrades came rushing in and out-one with a bundle of "Workers Theatre" to cover a meeting. The group was getting ready for a performance. Other comrades were assembling copies of the magazine. There was life and activity all around. "What does he want," thought I, while he looked at me questioningly

I made a move to say something. He took out a pad and pencil "We are a Workers Theatre" said I; and he wrote. "Our comrades mostly young people are engaged in activity doing propaganda work against the capitalist class and for a workers govt." He finished writing. "But how do you manage to keep your young people out of crime? You see I am here to make a study of crime for my paper"

"We have no such problem" said I. I told about the origin of crime. Its root in the present economic system. I told him about unemployment. I told him that our comrades are not interested in crimes of workers, but in the crime of the capitalists against the working class. I told him that the Workers Theatre exposes the crime of this class in its plays. I explained to him the situation in Kentucky and how the bosses use terror against the workers.

He was sort of disappointed. "Where do you perform your plays" he asked. "Anywhere where workers gather" was my answer. "most of the time we play before small audiences. Three to four hundred. Last January 21st on Lenins' Memorial we played for 20,000 people. We gave about six performances before 15,000 people or more within the last year".

He was very much impressed. "When was that you played before 20,000 people?" I told him the date. I told the dates of the other performances. He was very much interested in figures. So I quoted and he wrote. I gave him all the figures I knew. He wrote it all down. He thanked me "very much". I nodded and he left.

Well, Workers Theatre, heres' your chance to tell the gentlemen from the London Daily Herald how we manage to keep out of crime !

TERMS FOR THE NATIONAL WORKERS THEATRE SPARTAKIADE

APRIL 16th, 1932, at MANH. LYCEUM
66 E 4th St. N.Y.C.

ACCEPTED AT A GENERAL MEMBERSHIP MEETING OF
THE NEW YORK WORKERS THEATRES, March 6th, 1932.

1. The play to be performed must deal with problems of the working class.
2. The play must be one that has not **yet** been performed, or rehearsed by the particular group.
3. The following plays, which have been performed too often, and a production of them will not show the ability of a group, are not to be used by the Workers Theatres of Greater New York and Newark, N.J.:

<ol style="list-style-type: none"> 1. Box, Nox, and Fox 3. Fight Against Starvation 5. Unemployed (Work or Wages) 7. On the Belt 9. Liberty in U.S.A. 11. I.L.D. More Than Ever! 13. Fritz and Fedor 15. Help The Miners! 	<ol style="list-style-type: none"> 2. Step on it! 4. It's Funny As Hell 6. Tempo! Tempo! 8. Scottsboro Group Recitatio 10. Unite and Fight! (Pantomime) 12. Lenin Calls (Grp Recitatio 14. To Victory!
---	---
4. Each group is allowed

15 Minutes for the performance
5 Minutes to set up the stage
5 Minutes to clear the stage
5. Copies of the plays must be in the hands of the Dramburo by **Apr. 1st**
6. The stage consists of a plain gray back curtain and gray side hang-
ers and will not be changed. Each group may put up the necessary
props and scenery during the allotted time for preparation, 5 Min.
5 Min. after the performance, the neutral stage must be ready for
the next group.
7. The order of the performances will be arranged at a meeting of re-
presentatives of all competing groups, on Monday, April 4th, at
8.30 P.M. at the Workers Center, 35 East 12th St. New York City.
8. Ten judges will be elected to judge the performances. Five will
be taken from the Workers Theatres and five from organizations
not doing theatre work.

9. How to judge the performances:

The performances will be judged by points.

Political Value of play: Perfect _____ 50 points
 Artistic Value of play: Perfect _____ 50 "
 Perfect Score _____ 100 points

POLITICAL:

Best Political Content _____ 20 points
 Clarity of Political Content _____ 20 "
 Importance of Subject _____ 10 "
 _____ 50 points

ARTISTIC:

Entertainment Value (Effectiveness) _____ 15 points
 Technical Execution of Players _____ 15 "
 Use of Technical Means to express
 political Content _____ 5 "
 Smoothness of Performance _____ 10 "
 New Ideas _____ 5 "
 _____ 50 points

MINUS POINTS:

Points will be taken off for the following shortcomings:

Overtime in preparing the stage:

For each Minute over the allotted time _____ 1 point
 For more than 10 Minutes preparation _____ 10 points

For Non-Political Elements in the play, ie parts of the play that have no connection with the content of the play, parts that are only added for example, to make the play "pretty"

For slight mistakes _____ 1 point
 For medium " _____ 5 points
 For serious " _____ 10 "

Besides the ten Judges the audience will also judge by questionnaires which will be distributed before the performances start.

LAST MINUTE REPORT OF THE "REBEL PLAYERS", LOS ANGELES, Cal.:

"The "REBEL PLAYERS" RECEIVED THE ANNOUNCEMENT OF THE NATIONAL WORKERS THEATRE CONFERENCE AND SPARTAKIAD WITH GREAT ENTHUSIASM. THE GROUP WILL AT LEAST SEND A DELEGATE AND IS SPEEDING ALL ITS EFFORTS TO RAISE MONEY FOR SENDING THEIR BLUE BLOUSE GROUP FOR PARTICIPATION IN THE SPARTAKIAD".