

WORKERS THEATRE



SCENE FROM ARTEF PRODUCTION - "4 DAYS"

**JAN.
FEB.
1933
Vol. 3
Nr. 1-2**

10 cents

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WORKERS THEATRE

FALL 1932

42 EAST 12th STREET, NEW YORK, N.Y.
SECTION OF THE INTERNATIONAL WORKERS
DRAMATIC UNION.

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When the conference of Workers Theatres of the United States organized the League of Workers Theatres, one of its most important problems was to devise ways and means of stimulating, through the national center, local organization for the purpose of cooperation between the groups, so that the weaker groups may profit by the experiences of the more advanced theatrical organizations. So far only a few feeble attempts have been made to form such organizations, in Boston, Philadelphia, Chicago and Los Angeles. It is of greatest importance that these organizations be strengthened immediately so that they can become live local centers for the development and guidance of workers' theatre groups.

Our experience shows that the national center, being far away from most of the groups, can not do all this tremendous work. At best, we can give general guidance of a political and artistic nature through the medium of Workers Theatre. We can also send out directives to the local centers with the aim of stimulating activities. But the actual work of close cooperation and organization must be done by local dramatic councils that include groups of various stages of development. Such councils must be organized as soon as possible and take over the functions of (1) establishing and distributing repertory; of (2) developing the circulation of and correspondence for Workers' Theatre, and (3) the giving of concrete guidance and assistance to groups. These councils should be formed around the most highly developed workers' theatre groups so that the other groups may be in a position to get the necessary help that they need. Boston, Chicago, Philadelphia and Los Angeles have such groups and for that reason we urge the comrades in these cities to begin work immediately--call local conferences, and set up a permanent apparatus elected by the groups as a dramatic council.

Our magazine, Workers Theatre, will from now on take on the responsibility of giving more concrete guidance to the development of the groups. For that reason we are forced to issue it in a new form. A regularly printed magazine at this time requires the energy of most of the groups in the capacity of money-raising agencies. This situation cannot continue. Groups must develop themselves organizationally, artistically and politically. This can be accomplished if the best forces and experiences are utilized on a local scale through local organization with the aid of the League of Workers Theatres.

SHIFTING SCENES

by AGITPROP



It's Mostly Sappho's Fault

Eureka--discovered at last! The mighty intellect of George In-Genius Nathan has penetrated to the root cause of the crisis on Broadway. I shouldn't have said crisis--"audience abstention from the theatre" is Georgie's term. Writing in the first issue of The American Spectator, he says it's largely because so many actresses are lesbians, and their acting in love scenes is cold, and the audience unconsciously senses this lack of emotion and stays away thereafter. What a bright boy, Georgie--you little devil!



Bump(er)ing 'em Off in the Election Campaign

The neecest thing in stages for agitprop theatre groups was improvised by the Red Players of New York in the recent election campaign. Coming to a street corner where both the Democratic Party and the Independent group were holding meetings, the RP cast their eyes about them, spied a parked automobile, and proceeded to present "Vote Communist" from the rear bumper (and the ground, of course). Gotta hand it to them--they thinks ast.



Glenn Hunter Gets a Taste of Speed-Up

Ten minutes before the curtain was scheduled to go up on Robert McLaughlin's production of Health is Wealth (otherwise, Lilly Turner) in Cleveland, Glenn Hunter collapsed backstage. The doctor said the breakdown was due to the strain of having to memorize his part in a week time. Hunter said he was accustomed to having a longer rehearsing period and he had worried about the outcome.



The Path of the Crisis--

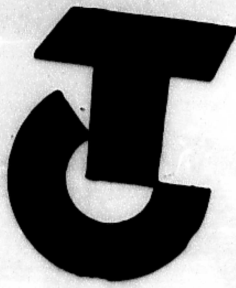
Barbara Laird-Finney, "showgirl in financial straits," turned on the gas for good recently. She left a thirteen year old son. . . For having the nerve to beg from see great Maurice Chevalier, X, hungry and unemployed, was ar-

rested by some of New York's finest. . . A Budapest theatre manager announces he will sell theatre tickets on credit. It will be a dime down and a dime a week soon. . . In fascist Italy: The Rome Opera has a huge deficit this year--and it's expected to be bigger next. . . Shubert Theatre Corporation has its receivership extended two months to Feb. 4--"outlook gloomy". . . In the land of Blue Danube and Pink Vienna: Austria's state theatres, the opera, the Burgtheater, and the Akademische theater are "in financial straits." All hands have received their third wage-cut in a year. "All the employes are protesting against the latest cut and refuse to accept it, but have no means they can use against the management's decision"--according to Variety's correspondent. There are means, as militant workers in many industries have shown. . .

Max Reinhardt has had to give up his lease on one theatre after another in Berlin and Vienna. Now he is about to lose his last theatre, the Theater in der Josefstadt, Vienna. He's still doing directing. . . Falling thick and fast: The entire case of Vanities got a 25 percent wage-cut. . . Minsky's N.Y. theatres cut all members' wages without notice, "until after the elections"--bet the cut is for keeps. . . The Empire burlesque circuit cut the wages of all members of its fifteen shows ten percent from November 1--and fired half the stagehands. . . Must be plenty more of this stuff I haven't come across. Let's hear from show folks about it. . .

WORKERS THEATRE

WELL,
HERE
THEY
ARE....



by *Rose Beigel*

Theatre Collective, a section of the Workers Laboratory Theatre of the W.I.R., 131 W. 21 Street, with letter box, bulletin-board, table, benches, and any contributions in the way of office furniture to be gratefully received. The purpose is to give full length plays, the kind of plays that will reflect the struggles of the working class.

There are 75 members. Each one useful in one or more than one of the following autonomous departments: Business, Playwriting, Acting and Technical. These departments make up the working order of the Theatre Collective. Each department has a chairman and these chairmen form the Executive Committee.

Briefly, the Business department takes care of publicity, subscriptions, entertainments and general clerical work. The Playwriting department considers the manuscripts submitted, offers suggestions and helps in re-writing plays. This department constructs scenarios on vital current events and works with the Acting department to give these scenarios dramatic form. The Acting department by means of its improvisations achieves this. The Acting department holds classes for the purpose of training the actors in their technique. The Technical department has gone from building benches to examining settings in several Broadway theatres. Among other things, this department will design stage sets and build them, it will design costumes and sew them.

Each department meets once a week, or more. General meetings are held once a month. Reports from each department are given at the general meetings and suggestions are offered to the membership for its approval.

At the last general meeting the membership voted, upon the suggestion of the Executive Committee, to join with the Agit-Prop section (W.L.T.) in collecting a library, in holding courses and arranging forums.

It is important to note that a number of people functioning in the Broadway theatre and skilled in its various phases, are willing and anxious to work with the Theatre Collective.

The Theatre Collective has cleared a path for its work. It is eager, intent, and knows what it wants.

Membership is open to anyone whether trained in the theatre or not.

BY *Will Lee*

WORKERS LABORATORY THEATRE (W.I.R.)

The entire hall is dark; a hand spot-light is thrown through a microphone made out of a dollar sign upon the face of the announcer as he speaks.

Announcer- (center of stage) After the delightful program by the "U.S. Cabinet Band", playing the beautiful aria "Laugh Away Passionism" from the opera "Prosperity", we take pleasure in presenting to our radio listeners the great event, "The Big Fight". The next voice you will hear will be "Smiling Ballyhoo". Through the courtesy of station "W A L L ST", whose slogan is "Travel the Wealthy Highway". . . . When you hear the gong it will be exactly on time ("gong"), by the courtesy of UNKEDA BETTER WATCH CO.

Smiling Ballyhoo- (From left end of stage) Hello, folks glad to be with you again. This is Ballyhoo speaking. Madam Fashion Face shall be my partner who will put the woman's eye on the fight.

Fashion Face- (From the opposite end of the stage) Hello folks. It sure is an honor to be able to present to our radio listeners this wonderful event. . . at last this night has come. . . the big night. . . the night of all nights--the "THE BIG FIGHT".

Ballyhoo- I've seen both of the boys in their dressing room and they're raring to go. Both are in the best of trim. They tip the scales right to the ounce. . . and are ready to give to this packed hall the time of their life for the BENEFIT FOR THE MILK FUND FOR THE CRIPPLED CAPITALISTS . . . to then you are thankful for your eventful night.

Fashion Face- The stadium is filled to the brim. The colors silver and gold strike you right in the eye . . . and they are still waiting in line to get in . . . yes sir . . . this stadium was donated by our big men--the biggest of them all--OUR PHILANTHROPISTS who after years of hard work

THE BIG FIGHT

know what it means to have the public enjoy themselves. .

Ballyhoo- WOW BOY! Look what's coming in . . the celebrities of the GREAT RED, WHITE AND BLUE WAY. . They have been sneaking into the boxes right under my nose . . now let me tell you who is here . . it looks like a swell first night. Well there is in the top box the "GREAT ENGINEER", THE HONORABLE HERBERT HOOVER.

Fashion Face- With a brand new white collar and he's all smiles . . looking like a little cherub . . with an opera hat . . brand new cut-away tuxedo. . . white vest . . diamond pin . . patent leather shoes . . and ivory cane. .

Ballyhoo- Yet he seems to be a bit nervous waiting for the final count. On Hoover's right--the entire FAMILY FROM THE HOUSE OF MORGAN has reserved a box and looks like all the money in the world. . the POPE PIUS has sent his blessings. . CARDINAL MANNING who has come in with a following of gold tales

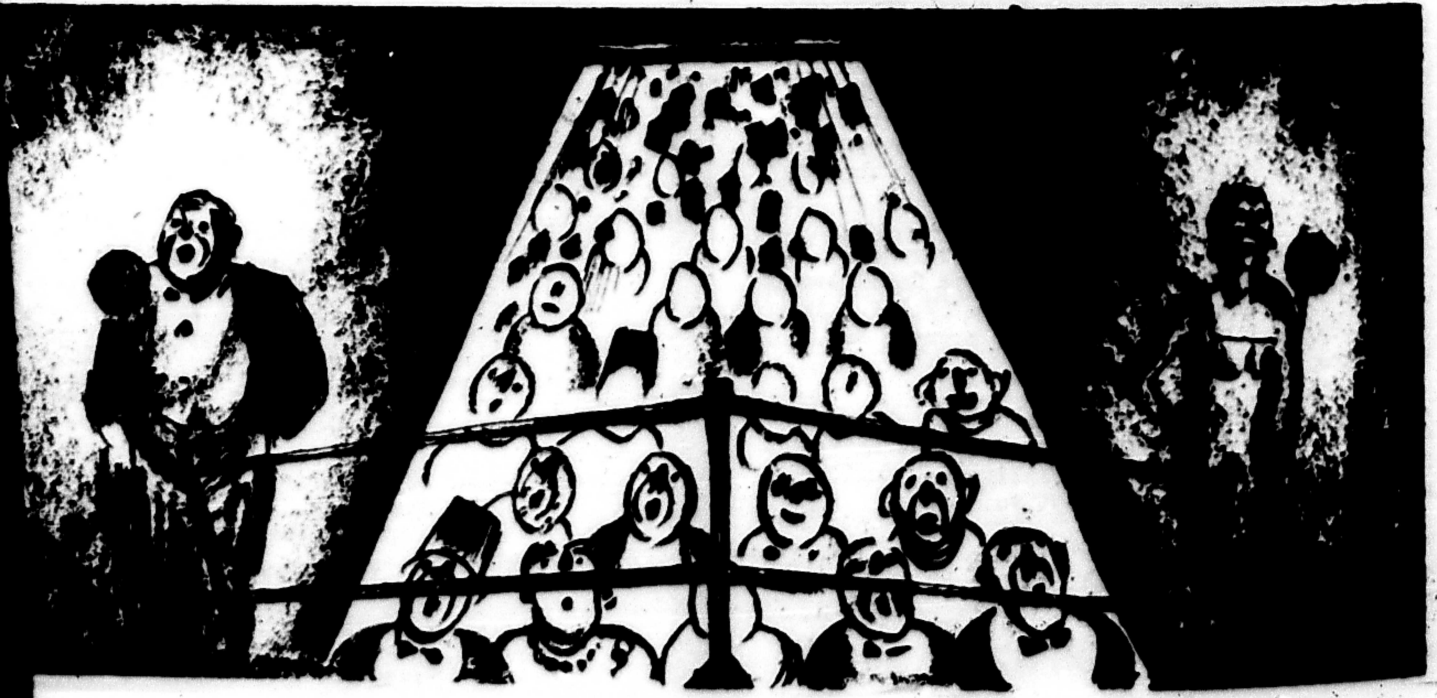
Fashion Face-

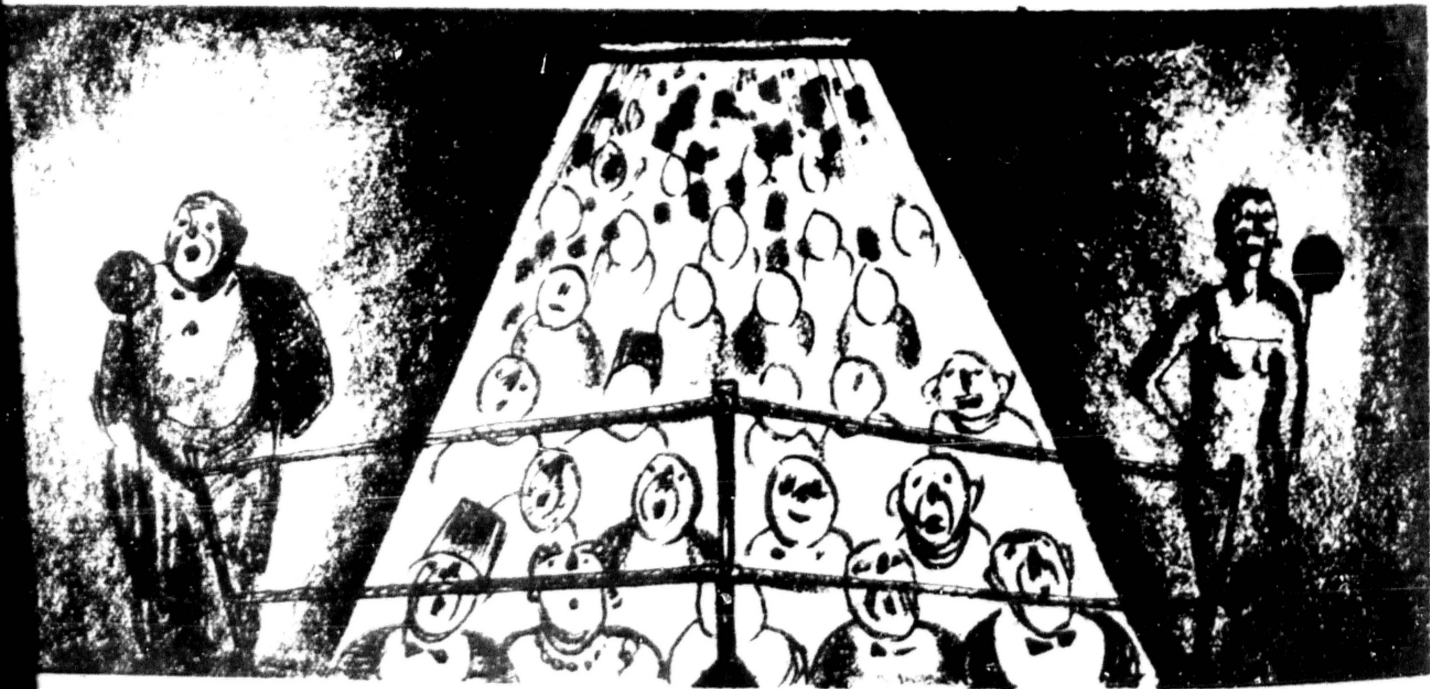
Two yards wide, five yards long, a scarlet crepe de chine . . pleated by thousands . . beautiful white silk hat . . boy has he got religion, it just gets you.

Ballyhoo-

Sitting himself at the foot of Hoover. at Hoover's left is a man who made Sunday Rotogravure famous with his nickels . . wrinkles . . and golfing. .and whose influence stretches to all points of the globe . . pardon me . . to nearly all . . his son who inherited the senior's wealth and "John D. Jr. Jr." whose turn goes next. . next to his ANDREW MELLON who made the U. S. TREASURY famous for returns to grand monopolies their taxes . .

YES SIR . . look what's over there . . the INDIVIDUAL vs. COLLECTIVE box or known as the ANTI-RED BOX. . boy what a collection . . HAMILTON FISH, one of the MAYFLOWERS . . . Dear FATHER WALSH the GEORGE TOWN UNIVERSITY HEAD . . GROVER WHALEN who can forge an alphabet . .





WORKERS THEATRE

Fashion Face-

and stretch a ribbon to its greatest profit . . . with a pure white carnation in his lapel . . .

Ballyhoo-

"Father Cox" . . . Generalissimo of the "Blue Shirt Army" . . . "My country now or never" . . .

Fashion Face-

in a genuine Blue Silk Shirt . . . tight around his neck . . . and loose across the body . . .

Ballyhoo-

and then there is the MILITARY BOX - GEN. PERSHING he kept our country safe for PROSPERITY . . . AL CAPORE who says "US BOYS MUST STICK TOGETHER OR WE WILL STICK EACH OTHER" . . . and there is GEN. WOOD who just graduated the UNIVERSITY OF FASCISM. . . From the distance can be seen the EMPIRE STATE BOX . . . with AL SMITH the eastsidewestside man sitting on the peak . . . his building is such a high art that 33 men got killed trying to build it to perfection . . . oh! look . . . he's waving his brown derby to his HON. FRANKLIN D. ROOSEVELT . . . the dear old governor . . . he had his chair painted white in training for the WHITE HOUSE . . . and then there is JIMMY . . . yes sir JIMMY WALKER HIMSELF. . . the speak easy king . . . in a tin box . . . who never misses a judge . . . and who became rich in turning money out of MOONEY . . .

Fashion Face-

in a soft green fedora hat . . . slanting over one eye . . . bright yellow tie . . . one button grey suit . . . with a brown malaca lead bottom cane-- what color! . . .

Ballyhoo-

. . . Now let me see who is in back of me . . . well - well - well . . . look what it is . . . the LABOR BOX. . . at its head WM. GREEN the famous surgeon who guarantees WAGE CUTS without a drop of blood . . . he has quite a number of assistants tonight . . . MATTHEW WOLL - MUSTE - LEWIS - FAGAN. . . a couple just ducked their heads it looked like HOAN, SHIFLACOF AND SOLOMON . . . and in the last row is our old friends . . . LOVESTONE and GITLOW who just escaped from the claws of COMMUNISM . . . they have their boxes draped with a slogan - I'll read it for you it says ORGANIZE AND ARBITRATE. . .

I'm just about out of breath but there is one more box to go so I'll wind up . . . last but not least - THE TORCH BOX - its quite small . . . but they expect to

grow bigger . . . I see they are trying to catch the eye of the HOUSE OF MORGAN . . . well if it aint the REV. NORMAN THOMAS . . . GOD BLESS HIM . . . the "PINK KING" . . .

Fashion Face-

I see he's wearing smoked glasses . . . the color around here is too strong for him . . . he's a bit disturbed. . . I can't tell which way he is looking his head is turned . . . to his wife in a PRESIDENTIAL SILK ENSEMBLE . . . on her lap she has Two Pekinese Dogs who are wining honors in High Society . . .

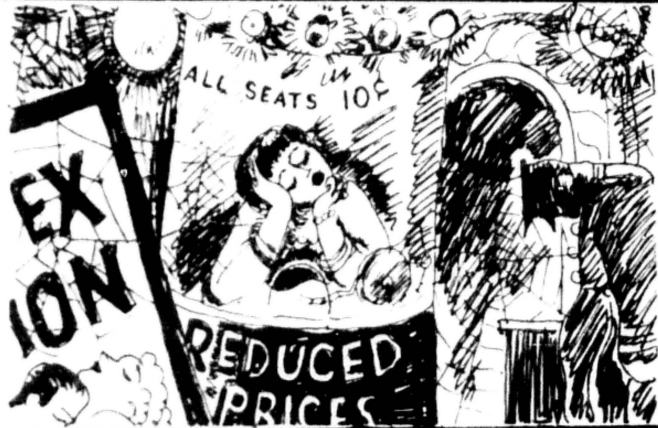


Ballyhoo-

yup - right next to them is MORRIS HILLQUIT . . . the man who grew rich on S.P. STOCK . . . and right now has an "OIL COAT" . . . well - well there goes Fish over to his box . . . they are shaking hands . . . they must have something in common . . .

Oh look what's coming down the center aisle our old friend Heywood Brown with Texas Guinan holding on to his coattails . . . I was tipped off that this box got free passes to get in here as a close friend of theirs is referee tonite . . . that retired . . . subdued . . . quiet old chap Pacifist Socialist and he told me personally that he is going to see the PUBLIC get a "Square Deal" . . .

Now let's look up in the balcony and see what's there - yup - they have on one side the UNEMPLOYED MOB - in the center the STAGGER SYSTEM BOYS - and on the other side the EMPLOYED GANG who are sitting on nerves and waiting for the fight to start . . . well it looks like they are getting ready to start the fight . . . the opening number will be a "MASS PRAYER OF READJUSTMENT" by BISHOP MANNING - FATHER WALSH - REV. NORMAN THOMAS-- AND RABBI WISE the "FOUR PRAYER-- MEN OF THE CAPITALISTS" . . . I'll



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let you listen in on them folks -
one moment - have patience. .

(S.B. turns mike towards the center of the stage throws the spot-light through it, as one by one the four prayermen appear in the rear center of the stage and all together march forward in solemn manner toward the audience, saying--)

All ye who have gathered
'Ear in heavenly fear
So ye may choose
Our righteous leader.

Thomas-
Wise-
Manning-

Courage!
Faith!
Pray!

ALL-
Wise-

AHMEN!

Ye that carry anger toward men
Shall not survive his judgement
Man must learn to conquer his
hatreds
To love our neighbours
And not to become destructive.

Thomas-
Walsh-
Manning-

Courage!
Faith!
Pray!

CITY HAS A PLAN REVIVE THEATRE

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Credit to Producers.

ES REQUESTS BE FILED

vinced Theatre Comes Within
of Relief Law and Certain
Managers Are Worthy.

We have a

DIFFERENT

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Auspices

THE THEATRE COLLECTIVE

SECTION OF THE WORKERS LABORATORY THEATRE
131 W. 21 St., N. Y. C.

*Presenting Acts and Sketches by the Advancing
Sections of the Theatre, Preceded by Educational
Talks on Aims and Methods of Each Group.*

SUNDAY EVENING, 8:30 P. P.—JANUARY 29th, 1933

at the

NEW SCHOOL FOR SOCIAL RESEARCH

66 West 12th Street, New York City

Tickets 50 Cents

Admit One

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se-
-
ng-

Listen!
to
our
Prayer!

ALL-

Ahmen.

ng-
-
s-

The prayer of repentance!
The prayer of acceptance!
The prayer of Contentment!
The prayer of Adjustment!

Thomas-

You that carry the strains and
stresses of our time,
Hold fast against the pains of
revolt, for in
Revolution will bring chaos and
dark nights
From a distant evil land to the
republic of our people
When - a change we must
Then - in God we Trust
Adjust!
Peaceful!
Peace!
P - P - P - P -
(stutters through as the three
chime in)

ng-

You that have been struck
By the anger of "GOD" - our heav-
enly father
May he comfort us - the grief
stricken
So that we may gain the needed
courage
To relieve our afflicted people.

Manning-
Walsh-
Wise-
Thomas-

Pray!
People
For
(ends it) PEACE!

Courage!
Faith!
Pray!

ALL-

AHMEN!

AHMEN!

Fellow Brethren our nation is af-
flicted
By the evils of "GODLESS" men
Who wish to destroy the "GOLDEN
Pillars" of our society
Because of these "red devils"
We suffer from the anger of "GOD".

(Lights go on - Smiling Ballyhoo is hid-
den. . a cop is seen walking up and down
the hall . . the four prayermen take a
bow, as voices from the floor are heard;
the cop goes after them, from one to the
other, getting none, winding up in the
middle of the floor befuddled.)

WORKERS THEATRE

1st voice- Heh! you sky pilots don't look
like yer been starving!
2nd voice- Who's been feeding you?
3rd voice- Get on with the fight and can the
hoosey!
4th voice- That's tellin' em. WE WANT ACTION!
Voices multi- WE WANT JOBS!
ply- WE WANT WORK!
WE WANT WORK!

(Lights go off. Smiling Ballyhoo appears again.)

Smiling Ballyhoo-
Pardon me radio listeners this disturbance was quite a surprise - the crowd is getting a bit restless but the police quited them down. . The odds on tonight's fight is 8 to 5 that it will be won by "a terrific wage cut" and 3 to 1 on a "world blow to the war zone". "Wildcat Democrat" is being backed by "Guggenheim, Dupont, Morgan, Young, Rockefeller and Mellon." "Napoleon Republican" is being backed by "Mellon, Rockefeller, Young, Morgan, Dupont and Guggenheim". The fight . . . is . . . on . . .

(Lights go on as Smiling Ballyhoo is hidden from sight as he continues.)

. . . here comes smiling "PACIFIST SOCIALIST" the man who gave our professional "Big Guns" a break. . but tougher on the average amateur. . .

(Pacifist Socialist enters with a Socialist Party emblem on his chest, if possible

wears a high neck sweater. Shakes his hand to the audience.)

Audience- (Hurrahs and Bronx cheers)

"Wildcat Democrat" enters with emblem on his chest. (Takes a bow.)

Audience- (Hurrahs and Bronx cheers)

"Napoleon Republican" enters with emblem on his chest. (Takes a bow.)

Audience- (Hurrahs and Bronx cheers)

(Mr. Billionaire enters with high hat and dollar sign on it. He raises his hand for quiet, puts one hand up to his mouth and introduces his men.)

Mr. Bill- Tonight Ladies and Gentlemen we enter into the greatest event in our life . . . a fight which will decide our (with a sweep of his hand) best way out . . . to you Ladies and Gentlemen lies the honor of accepting the winners!

Audience- Yeah! Yeah! Yeah!

Mr. Bill- On the left Ladies and Gentlemen it gives me great pleasure in introducing the greatest contender to the "Champion of the White House Crown", the one and only, "WILDCAT DEMOCRAT"! (Acknowledges introduction.)

Audience- (Hurrahs and Boos)

Mr. Bill- On the right Ladies and Gentlemen we have the man who holds the honor of having received the greatest annoyance as champion of the "White House Crown", the one and only "Napoleon Republican"! (Acknowledges introduction.)

Audience- Hurrahs and Bronx cheers.

Mr. Bill- They both tip on a National Scale evenly. In the center, Ladies and Gentlemen, we have the Gentleman who will keep this fight on the straight and narrow path, the one and only, "PACIFIST SOCIALIST". (Acknowledges introduction.)

Audience- (Hurrahs and Boos)

P.S.- (Calls fighters to the center of stage puts his arms around them as he gives them the rules.) Do you know your rugged individualism rules?

Dem & Rep- SURE!

P.S.- Well, get an earful of this--no mugging in clinches--every man an honest chance-- your blows must be scientific and modern--no hitting below the graft belt--remember the public is present to witness--keep smiling--hard plugging makes a champion--think of the future well being of the men and women who are present and may the best man win!

Audience- AHMEN!
Heh! Can that Sundayschool gab!
Let them fight!

(Fighters shake hands--they go to their corners--as the gong rings, S.B. can be heard announcing the fight blow by blow. It's up to the director to bring out more clearly during the three rounds of fighting the true position of the Socialist Party in the class struggle by having the referee work hand in hand with one fighter, then the other, and then both; to show how closely he is tied up with every blow, and the disapproval of the workers to every blow.)

GONG!

Ball.- Round 1.

P.S.- Let's go!

WORKERS THEATRE



OKIO, JAPAN, LEFT THEATRE "Coal Dust", review of the miners' strike, by Mioshi.

11.- They're off!

Audience- Yeah! Yeah! Yeah!
At 'em! Sic 'em!
Come on, Napoleon!
Come on, Wildcat!

1.- They're eyeing each other up and down quite closely. . . Republican leads with a left wage cut . . . he smiles . . . Democrat with a right . . . now he smiles . . . Napoleon retaliates with a right hook . . . Wildcat with a left - right - left - wow boy! they're at it quite close . . . it will soon be blood . . . say this looks like a fight . . . whoops they're in a clinch now - in the center of the ring - their heads are together . . . they are passing wisecracks . . .

(Demo- Say, Napoleon, this fight is our fight so let's fight together.
Rep- O.K., Wildcat!)

audience- Heh! Why don't you make a speech!

(With a pretense of duty). Come on, boys, break it up.

.- They were too close for "Paci" - he took them apart - they're measuring each other again - they're sparring around - exchanging some demagogic blows - a cigar in every pocket - a beer bottle in every cellar - a chicken in every pot - a car in every garage - a house for every . . .

audience- Bronx cheers! Boos!
What do you think this is, a nursery!

(All three look at audience. P.S. quickly pushes fighters together in a clinch.)

. . . They're in a clinch again -

they're apart . . . Democrat leads with a fake "1 - 2 prosperity blow" - Napoleon ducks and smiles - Napoleon follows him up with a "buy now jap" - Demo returns with a PROSPERITY BLOW - they're exchanging blows - from one corner to the other - wow boy they're at it quite fiercely (they run from corner to corner) it looks like blood . . . boy what a fight - they're in a clinch - over a corner - -

Audience- Boos! Razz!
Come on, break it up!

(The three look at audience in fear. P. S. separates them.)

Ballyhoo- P. S. doesn't like it--he broke it up . . . Wow boy . . . Demo stepped back and hit Napoleon with a beer blow on the button . . . he's down . . . he's on one leg . . . he's down flat . . . 1 - 2
3 - 4 - 5 - 6 - 7 - 8 - 9 - te - te - te -

GONG!

(Fighters go to their corners, taken care of by their seconds. Lights out. If possible, the fighters' seconds are a policeman and a soldier apiece.)

Ballyhoo- Boy what a fight . . . saved by the gong. I'll now turn the mike over to my partner Fashion Face.

F. F.- Hello, folks . . . "Fashion Face" . . . "TRAVEL THE WEALTHY HIGHWAY" Station W A L L ST. I'll try to give you some bright lights of this fight. My nerves are just tingling with excitement . . . I'll start from the boxes . . . Our fights seem to be becoming more popular with the women - there is much of them noticeable here . . . in low neck and back dresses . . . fitting quite tight . . . yet giving play to their figures . . . they're quite a social hit tonight . . . after the political fashions you know . . .

GONG!

S. B.- Second round! (lights up)

Ballyhoo- The blows didn't seem to affect Napoleon much . . . he's dancing around quite happily . . . Demo hits Rep a "5 cent apply blow" . . . Rep takes it square . . . Rep shoots back with a "Stagger system" jab . . . they're dancing now . . . they're dancing at close range . . . they're exchanging "stocks" . . . up and down - Demo gives, Republican takes; Napoleon gives, Wildcat takes - gives - takes - takes - gives - gives - takes - takes - gives - they're going lower - they're fighting on their knees . . . Wow boy, what a show . . . what a show! Whoops -

WORKERS THEATRE

they're on their knees, they hit the floor with a "bank crash" . . . they're hugging . . .

Audience- **Razzes! Boos!**
Throw 'em out!
Throw out the referee!
Give us our money back!

Ballyhoo- . . . They're coming up -
up - up - together quite tight -
they're apart - gee that was fast -
the masses here don't like it - the
fighters sense it . . . so does the re-
feree . . . he's warning them with his
little finger . . . "Rep" swings right
from the floor a "FINANCE RECONSTRU-
TION TAP" - Demo returns a left, right,
ship-bank-railroad loan.

Audience- Why don't you kiss him?
How about us!

Ballyhoo- Wow boy! Napoleon hits Wildcat right
on the bottom with a bear blow - He's
sinking - he's sinking - slowly - slow-
ly - on his knee - on both - on the
floor - on his back - he's stretched
out his hands - he's out - the refer-
ee is counting slowly - 1-----2-----3-----
-----4-----5-----6-----7-----8-----
-----9-----

Audience- Why don't you count in quarters?
Boos! Razzes!

GONG! (Lights out)

F.F.- Wildcat was saved by a long count by
the referee - as I look into the arena
I get my eyes filled with sparkling
jewels, but as I pick my head up it
seems to get darker and darker until
it reaches the sky . . . where I see
the stars in the heaven like our dear
friends, our PHILANTHROPISTS who made
it possible to have this fight for the
Benefit of Crippled Capitalists. . .
what an enjoyable evening!

GONG! (Lights on)

(In this round the fighters take on
a dance step that gradually draws in
the referee until the point of KO, where
the three are dancing together.)

Ballyhoo- Round three! The boys enter the
ring equally wet - from beer blows -
eying each other squarely . . .
they're circling around 1, 1, 123 -
(they start the dance step) Demo
leads with a "Navy Jab" for defense -
Rep retaliates with an "Army Jab"
for defense - they circle again,
1, 1, 123 -

Audience- Boos! Razzes!

Ballyhoo- the audience doesn't
seem to like it - the referee is

dancing with them, 1, 1, 123 - the
fighters exchange blows to the "Bonus
Flexes" - fighters nod heads - 1, 1,
123, 1, 1, 123 - they swing blows
against Unemployment Insurance - its
a "Dole" - for their safety - they're
in a clinch . . .

Audience- Throw 'em out!
Down with the referee!
Give us our money back!
We want our money!

Ballyhoo- . . . there's quite a
commotion in the audience . . . they
don't like this fight - they're at it
again - the referee's with them - 1,
1, 123 - 1, 1, 123 - 1, 1, 123 - 1, 1,
123 -- 1, 1, 123 --- 1, 1, 123 --(up and
down the stage the three go) ---

Audience- Why don't you fight?
Who're you afraid of?
Show your face!
What are ye' got in you?

Ballyhoo- . . . wow boy! Look! he's down -
the referee - Democrat leads with
a vicious "Starvation blow" - Rep
ducked - "Paci" got it right on
the button - he's down - down -
flat as a pancake - sorry folks,
I'll have to tune off, it's getting
late . . . this is Station W A L L ST
period. "TRAVEL THE WEALTHY HIGH-
WAY."

(LIGHTS GO ON)

(Up to this point the workers have de-
veloped quite a bit of hatred to the
fighters. They are shouting, "Frans up!
Throw 'em out!" etc., as a few rush to
the stage and throw them out, a worker
gets up and exposes the fight.)

WORKER- (gets on a chair and addresses the
audience). All you fight fans inter-
ested in a Square Deal - LISTEN TO ME!
(gradually the noise subsides). This
fight was in the bag from the begin-
ning to the end - they had it down so
pay . . . that they didn't even need a
rehearsal . . . locks the referee . . .
round after round - he supported them
. . . what did he get? right into the
stomach a starvation blow . . . while
they used him as a decoy to keep us
quiet. . . they tried to give us the . . .
(cops try to pull worker down) . . .

Audience- Let 'im speak!
Leave 'im alone!
Give 'im a chance to say something!
You had your chance!

WORKER- . . . now they are trying to use cops
to stop us from speaking what we
think - they give us a set-up and they
expect us to swallow it - with all this
glamor (waves his hand) for a chaser -
ARE YOU GOING TO TAKE THIS LAYING DOWN?

WORKERS THEATRE

Audience- NOOOOOO!

WORKER- . . . neither is this bold (pointing at himself) . . . he's been through too many fights to know better . . . Year after year they feed us the same hooey - year after year those three quacks expect us to take it standing still - they collect us in here - once a year - close the doors - and run the show themselves . . . while we sit back they clean up on a side . . .

Audience- WHO?

WORKER- . . . The Crippled Capitalists" . . . who the hell is worried about them - ARE YOU? . . .

AUDIENCE- NO! NO! NO!

WORKER- . . . did I cripple them? did you cripple them? NO! NO! . . . so why should we be their crutches - - what we want is

AUDIENCE- FOOD!
CLOTHING!
SHELTER!
JOBS!

WORKER- . . . so let us tie our fists together and sock 'em one

AGAINST THEIR WAGE CUTTING POLICY
FOR UNEMPLOYMENT INSURANCE AT THEIR
EXPENSE

AGAINST THEIR CAPITALIST TERROR
AGAINST WAR

FOR THE DEFENSE OF THE WORKERS RE-
PUBLIC--THE SOVIET UNION

. . . and if that don't get them, and then they still insist in being in the ring . . . we'll hit them . . .

A UNITED BLACK AND WHITE BLOW -
INTO THE CAPITALIST BUTTON -
FOR A WORKERS' AND FARMERS K.O.!

AUDIENCE- HURRAH!

by ARTHUR
DOUR

WORKERS CABARET

Cabaret der Arbeiterschaulpieler, Berlin workers' cabaret, in the Neukoen district.

You find yourself in a huge casino liberally daubed over with elephantine middle-class nudes; opposite the entrance a stage with flimsy curtains decorated with squalid Harlequins and Columbinas throwing roses.

But the proscenium is draped in red. Against the entire length of the walls are red streamers lettered in white. They read "Down with culture-reactionaries. Theatre is a weapon." The hall is very large, there seem to be thousands of chairs and tables, dozens of waiters running back and forth with steins of beer; the hall is packed with people, all young--there seem to be only young people in Germany nowadays.

A large place, a large purpose--but your impression is still general. Your impression is still general. Your eyes shift to the stage.

A dozen lads with banjos sit cross-legged at the edge of the stage; the thundering banjos make the casino tremble. Does your impression grow sharper when you recall the burst of shouting in the street only half an hour before? The Nazis came electioneering into the workers' district, that was why the shouting started; it would have gone badly with the Fascists if the police had not not rushed in. (The police move fast in Berlin; in the workers' district they cruise in a motor truck eight at a time.) In an instant the

police were at the corner, hands at holsters. You didn't stay to see more. Nobody stayed. "Move on, comrade," your friends tell you, "there may be bullets."

Very likely there may be bullets, in Neukoen and Wedding. The comrades will show you, in a back street thick with Communist flags, the very places at which the barricades were erected in 1929, the roofs where the police stood their machine guns. Thirty workers were killed in Wedding before the May 1st celebration ended.



German Agitation and Propaganda Group. A section of the Moscow Central Workers' Theatre of Youth. Column Left.

BERLIN

No, the workers do not like the Schutzpolizei in their bluebottle uniforms.

And the "Schupos" do not like the workers. It is especially the young workers, like those playing the banjos this evening, whom they dislike. The police do not describe them as workers. Young loafers with nothing to do but to collect

their eight marks weekly dole, louts who hang around their Communist locals planning mischief." When the real trouble starts, the business-like German police will no doubt dispose of the young ones first--that's good police strategy.

But the police will not allow things to go that far, of course. They will forbid things to go that far; the police department is very busy forbidding things these days. It has forbidden Agitprop performances. The Agitprop troupes continue to perform illegally.

But the performance tonight must limit itself to something the police consider legal. The program is by the Junge Volkstheater affiliated with the Workers' Theatre League, affiliated in turn with the Workers' International Relief. They offer a revue--a history of the German theatre; you watch this history unfold in song and dance, in rowdy burlesque.

To start with, an eye-watering drama of love and marriage, of virtuous womanhood exposed to vile seduction, a German spice-cake of loud emotions served in the style of that prince of entrepreneurs, Max Reinhardt. . . The audience roars.

But it roars still louder at the next tableau, the old Volkstheater, that socialist theatre, municipally endowed, which ten years ago played Toller's defeatist "Massemannsch" and today finds nothing better to put on than that stale whiney, Molnar's "Lilium". Heralded by a pink flag that looks suspiciously like a whore's chemise, the troupe moans and rolls its eyes in unison toward heaven, dances neo-Hellenic tragedy and prances idealistic aspiration. It brings back to mind the social-democratic banners you have seen, on which were embroidered in golden letters: "Our weapons are spiritual". With those same spiritual weapons, no doubt, Karl Liebknecht and Rosa Luxemburg were murdered.

The curtains open quite casually for the third part of the program. Ancient history is past, it has come time for the theatre of the present and future, the new young Volkstheater.

You look expectantly. But there are no actors visibly posing on the stage. Only comrades in blouses standing around, kidding each other good-humoredly, horse-playing. Only gradually this byplay takes on theatrical form--party comradeship and workers' theatre are one inseparable activity; these young people have a mood that is new in the history of the theatre--an easy playfulness; but back of that, instant defiance.

Casually, good-humoredly, the actor-workers fall into a rhythm of simple movements that convey the beat of huge machines--a pantomime--they work; now another, they stand in line for dole; now another, grimly humorous, they sleep six in a bed for lack of room. They talk swiftly as they go along; with megaphones they seize upon the audience. They usher in a troupe of Sports Club members; let the audience see that a new race of workers is arising in Germany, prepared in body and mind. Their songs take the audience by the shoulders; strange how they get out of a banjo the heavy crass rhythms of big machines.

Now you begin to see that the level of this performance has been rising almost without effort, like a tide. The tide carries you, as it carried you in the Lustgarten, where the Communist anti-war demonstrations filled the immense plaza; an ocean of people, red armbands, red banners, the international symbol of hammer and sickle. The red tide overflowing from the USSR into Germany--Communism strong in the German seaports, a Communist majority in Berlin--the German proletariat is awake.

Listen to the singing on this stage:

"Our leaders are Marx and Lenin"
 "Agitatoren, Propagandisten,
 Zeigen wir Klassen-wahrheit
 Unsere Lehrer und Fuehrer sind Marx und Lenin"

Listen to the voices singing; the song grows, spreads to the audience:

"Let them but threaten the Soviet Union--
 We have an answer ready"
 "Und richten sie die Gewehre
 Gegen die Sowjet Union,
 Dann ruuesten rote Heere
 Zum Kampf sur Revolution!"



FROM THE REPORT
OF THE TRAM THEATRES

by Mary Vaughn

The following series of quotations are from the written reports of the International Workers Dramatic Union in Moscow. The reports deal with the activities of one of the amateur workers' theatre groups in the Soviet Union. The critical wisdom of these reports may be most profitably applied to the organization of the revolutionary theatre in America.

Our epoch demands of TRAM (Theatres of the Working Youth) the creation of a cheerful, buoyant, joyous play. The TRAM-performance must by its simplicity and truthful reflection of reality teach the youth to see through the outlines of the world from the perspective of socialist construction, to activate the young workers in the struggle for the construction of a classless society."

In the previous stage of development of the TRAM-movement there were committed a series of mistakes. . . These mistakes consisting in the underestimation of the role of TRAM as a theatre, in isolation from the professional stage, in the underestimation of the necessity for a critical adoption of our cultural inheritance, the failure to understand the leading role of proletarian dramaturgy; all of this led to the treatment of TRAM-plays as theatricalized reports and not as full-valued plays; it also led to the failure to set before the TRAM-players the task of mastering the art of the theatre. In this way these mistakes hindered the creative growth of the movement."

The TRAM-player must learn to create a complete image, solving this problem by means of a truthful presentation of reality, by serious work on the image, rejecting once and for all . . . the mechanical repetition of the director's instruc-

tions, and similar accessories of the petit-bourgeois stage. It must be remembered that a complete artistic image can be created only by cultured, politically educated players and producers who have mastered Marxist-Leninist theory."

"In our practice it is necessary to attract many of the producers and actors (from the professional theatre) for work in the TRAM-theatres, and to insure them the conditions necessary for their productive and creative work. . . Our task is not to reject the old theatrical systems, but while overtaking them in the process of study and on the basis of constructive and positive experience . . . to create in the process of creative competition, a youth-link in the soviet-socialist theatre."

"We set before our dramatists the honorable and responsible task . . . of producing in the process of creative reconstruction, dramatic works worthy of the epoch in which we live. . . We must do away once and for all, with the custom of treating a play as raw or semi-manufactured material. We must combat the tendency to stage unfinished plays and of completing them in the process of rehearsals, etc. We demand of the dramatist a complete dramatic work. We combat the tendency of superficial staging. We demand plays that truthfully reflect reality and correctly deal with this or that problem."

The line of these excerpts should provoke in the minds of all those actively interested in the creation of a workers' theatre in America consideration of the ways and means available to us under the present system for building on a correct foundation.

Further issues of the magazine will carry more excerpts from the reports of the Soviet theatre, and there will appear shortly a series of articles partially based upon these Soviet theater reports, which will try to interpret the revolutionary purpose of the theatre in theoretic terms and in terms which apply to American needs and possibilities.

Correspondence

From the great progressive state of Wisconsin comes a letter brim full of enthusiasm and activity:

La Crosse, Wisconsin

Dear Comrades:

Our group here in La Crosse is a unit of the Young Communist League. . . At our next meeting I'll ask the comrades the question of subscribing to "Workers Theatre," or else sending for a few plays. I am anxious to ask you about the putting up of plays. How do Comrades of other vicinities get their costumes and their other materials for their plays? . . . I have two plays that I have written by myself but think they're not good enough. So we must send for some. We are going to help you in any way we can. Hoping to hear from you in the near future,

Comradely yours,
Annie Chapko

WORKERS THEATRE

AND HERE ARE JUST A FEW of the flock of letters from all over the country which show the development of the Workers Theatre movement.

San Francisco, Calif.

Comrades:

I was advised to inform you that we have just organized a Workers Theatre group in San Francisco of about 10 active members. We have already put on the Big Stiff, and God Is Not In, we are planning next--the 15 Minute Red Revue. What we need badly is more new plays and more members. We would appreciate your advice in regards the producing of these agit-prop plays, organization, new plays, affiliations, etc. We can see the possibility of the great need for such propaganda in San Francisco.

Comradely yours,
Harry H. Radbord,
Sec. Treas.

NOTE: Answers to all letters will be found at the end of this section.

THE MINERS SWING INTO ACTION--

Plumb from the center of the mining region comes a call for a dramatic and dance group.

Wilkes Barre, Pa.

Dear Comrades:

We are very much interested in building a Workers Theatre movement here in Wilkes Barre and vicinity. Especially as regards the youth. The opportunities for doing this are good. There are a number of workers fraternal organizations here and from them we can draw many for such a movement. There is a very great need for a Workers cultural movement here in an area of bitter and great workers struggles, particularly among the miners. There is also an opportunity to build a dancers group.

Comradely yours,
Al Robbins

FROM PROVIDENCE, RHODE ISLAND

Providence, R. I.

Dear Comrades:

A group of young workers of Providence are very much interested in organizing a Workers Dramatic Club. We would like to get detailed information from you on how to organize a club of this kind. We would also like to get the "Workers Theatre" every month. Will you write us on these points as soon as possible. We are impatient to get started . . .

Fraternally,
Tony Vellucci

REORGANIZATION OF A ST. LOUIS "WORKERS THEATRE"

And it seems that St. Louis has been having a bit of trouble keeping the theatre group alive--but here's a bit of good news through the work of Comrade Haller of the League of Workers Theatres who is on tour--

Dear Comrades:

. . . A committee of three met with Comrade Haller when she was in St. L. and a plan was laid for the carrying on of Dram work in St. L. Bill Sentner was elected Dram Org. for St. Louis. Gella Schwartz was elected agit-prop. The English speaking group is in the process of being reorganized. A German dram group is in the making. The Jewish dram group at present is still active.

As the work progresses a monthly report will be sent into the office. Until the next communication we remain,

Comradely yours,

WORKERS EXPERIMENTAL THEATRE OF ST.L.
Bill Sentner, Org.,
4554 Aldine St.

TWO LETTERS FROM CHICAGO, ILLINOIS

referring to the formation of another workers theatre group.

Chicago, Ill.
Letter No. 1.

Comrades:

Knowing that there is a definite place for a Workers Theatre in Chicago, the John Reed Club of this city has laid plans for the immediate formation of a players group. . . You can assist us tremendously in our undertaking by giving us all information and suggestions pertinent to a workers theatre. . .

OUR ANSWER TOOK UP THE EXISTENCE OF THE BLUE BLOUSE AND THE NECESSITY FOR COOPERATION AND JOINT WORK WHEREVER POSSIBLE . . . then followed the second letter.

Comrades:

. . . The John Reed Theatre Group intends to produce plays of revolutionary content, but feels that it has a completely different field than that of the Blue Blouses who are agitational-propaganda players. We will not be conflicting with the work of the Blue Blouses, in fact Chicago very decidedly needs a group which can present such plays as Precedent, Merry Go Round, Dirt Farmer, and the like. The type of actor who can put these things over is the type that we intend to draw into our group.

Your suggestion about subscribing to the Workers Theatre Magazine is a good one . . .

Comradely yours,
Kasey McKenna

WORKERS THEATRE



ORGANIZERS TO GIVE GUIDANCE TO GROUPS AS FAR AWAY AS SAN FRANCISCO IN ALL DETAILS. IT WOULD THEREFORE BE BEST FOR THE GROUPS JUST IN THE PROCESS OF ORGANIZATION TO ESTABLISH CONTACT WITH GROUPS IN THEIR VICINITY WHO HAVE ALREADY HAD SOME EXPERIENCE IN THE WORK. LA CROSSE SHOULD ESTABLISH CONTACT WITH THE JOHN REED DRAM GROUP OF MILWAUKEE, WISCONSIN. (SEE EDITORIAL) SAN FRANCISCO WITH THE REBEL PLAYERS OF LOS ANGELES, A VERY ACTIVE WORKERS' THEATRE. IN THIS WAY WE BUILD UP THE WORK ON A CO-ORDINATED SECTIONAL SCALE.

THE MOST IMPORTANT THING FOR ANY WORKERS' THEATRE GROUP IS A SUBSCRIPTION TO "WORKERS THEATRE MAGAZINE". WITH EVERY ISSUE THE MAGAZINE WILL STRIVE TO BECOME THE LEADING ORGANIZER FOR WORKERS THEATER GROUPS. ALL THE LATEST NEWS, DEVELOPMENTS, THEORETICAL GUIDANCE AND ARTISTIC GUIDANCE, REPORTS, AND MOST IMPORTANT OF ALL, PLAYS FOR THE GROUPS, WILL BE FEATURES OF THE MAGAZINE. SEND IN THE MONEY FOR A SUBSCRIPTION NOW. THE COMRADE FROM LA CROSSE WHO HAS A FEW PLAYS WHICH HE FEELS ARE NOT GOOD ENOUGH FOR THE WORK SHOULD BE CERTAIN TO SEND THEM IN AT ONCE TO THE CENTRAL ORGANIZATION. THE GROUPS ARE THIRSTING FOR PLAYS. EVERY LETTER MENTIONS SHORTAGE OF MATERIAL. WE NEED ALL THE PLAYS WE CAN LAY HANDS ON--IMMEDIATELY.

THE LETTERS FROM CHICAGO PRESENT A PROBLEM WHICH IS NOT CONFINED TO CHICAGO ALONE. REGARDLESS OF THE PROFESSIONAL OR NON-PROFESSIONAL ELEMENTS IN THE GROUP OR WHETHER THE PLAYS DEAL WITH SHORT SKITS OR LONGER PLAYS, BOTH ARE WORKING TOWARD

THE SAME GOAL, AND FOR THAT REASON COOPERATION IS NOT ONLY IMPORTANT BUT EXTREMELY NECESSARY. THE WORKERS THEATRE MUST DEVELOP. IT MUST CONQUER THE PROBLEM OF TECHNIQUE. ONE OF THE BEST METHODS OF DOING THIS IS UTILIZING SYMPATHETIC PROFESSIONAL TECHNICIANS. THE BLUE BLOUSES CAN NO DOUBT GAIN FROM ITS ASSOCIATION WITH THE JOHN REED GROUP AND THE JOHN REED GROUP ON THE OTHER HAND WILL GAIN FROM CONTACT WITH A GROUP WHOSE MOBILITY HAS PLACED IT POLITICALLY CLOSER TO THE STRUGGLES TAKING PLACE. CERTAINLY THERE IS ROOM FOR BOTH--BUT IF THEY FAIL TO COOPERATE THERE WILL ARISE A DISTINCT SEPARATION WHICH HAS NO PLACE IN THE WORKERS THEATRE.

TO THE SOLIDARITY PLAYERS--ABOUT THE ELECTION CAMPAIGN PLAYS WHICH APPEARED IN THE MAGAZINE TWO DAYS BEFORE ELECTION, ALL PLAYS WHICH END UP WITH THE WORDS "VOTE COMMUNIST!" ARE NOT NECESSARILY ELECTION PLAYS.

THE SELLOUT FOR EXAMPLE (Sept. Oct. W.T.) WAS WRITTEN FOR ELECTIONS BUT IF THE LAST LINE IS CUT OUT AND A FEW WORDS CHANGED IN THE MASS RECITATION THE PLAY BECOMES A GENERAL PLAY ON NORMAN THOMAS.

LACK OF SPACE MAKES IT IMPOSSIBLE TO DEVOTE MORE TIME TO SOME OF THESE PROBLEMS THAT NEED MORE THOROUGH DISCUSSION BUT WE AWAIT DISCUSSION FROM THE GROUPS ON THESE QUESTIONS. ALL DISCUSSIONAL MATERIAL WILL IN THE FUTURE BE PRINTED IN THESE COLUMNS.

HERE IS A LETTER FROM AN ESTABLISHED GROUP

Boston, Mass.
Solidarity Players
of the W.I.R.

rades:

ity was put on in Lawrence at an election cert. . . We competed with the John Reed Dramatic Group, on one occasion, where we produced "Demand" very successfully. A further report of this competition will be included in a future issue. . . At our last meeting, comrades criticized the fact that election campaign plays were published in the Workers Theatre the issue of which was received two days before election day. These plays were received two days before election day. These plays were useless and took up a space which might have included plays suitable for present purposes. . .

Comradely yours,
Bernard D. Palatnick

FOR'S COMMENT:

OF THE LETTERS DEAL WITH THE SAME PROBLEMS-- ORGANIZATIONAL GUIDANCE MATERIAL, COSTUMING, DRESSING, MEMBERSHIP--LETTER AFTER LETTER ASKS FOR SOLUTION IN THESE PROBLEMS. THE LEAGUE OF WORKERS THEATRES THEREFORE HAS DECIDED TO ISSUE A SPECIAL BULLETIN, TAKING UP THESE PROBLEMS IN FULL. AS SOON AS COMPLETED THIS BULLETIN WILL BE ISSUED TO ALL GROUPS.

THE AMOUNT OF MAIL THAT COMES IN TO THE CENTRAL ORGANIZATION IT BECOMES IMPOSSIBLE FOR AN ORGANIZATION WHICH HAS NO FUNDS AND NO FIELD



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