

WORKERS THEATRE

**APRIL
1933**

FASCISM AND THE
THEATRE

AN INTERNATIONAL
WORKERS THEATRE
OLYMPIAD

PROSPECTS FOR A
BROADWAY ACTOR

THE PROBLEM OF
REPERTORY

THE SOVIET GYPSY
THEATRE

ADVENTURES OF A
TELEPHONE BOOTH - PLAY -

NEWS

CORRESPONDENCE

10 cents



workers theatre

JRT

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ORGAN OF THE LEAGUE OF WORKERS THEATRES OF THE U.S.A.
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RESOLUTION ON GERMAN FASCISM.... (Copies sent to the German Embassy)

League of Workers Theatres of the U. S. A. protests the barbarous acts of terror being perpetrated by German fascism against the duly elected political, cultural, and trade union leaders of the German working class, Communist, Socialist and Republican. We protest the attacks against the Jews and Catholic workers, and an end to the torture of Thaelman, and other Communist deputies, and the release of all Jewish and anti-fascist workers. We demand an end to the persecution of German theatre-workers, writers and artists.

We will do everything in our power to arouse the American people, and especially the working class, against this fascist terror dictatorship thru our plays and thru public actions.

We call upon all theatre artists and cultural workers to make public protests, individually thru their organizations, against the fascist regime.

We appeal to all those interested in cultural life to unite with the working masses in public meetings, parades, and demonstrations against the bloody Hitler rule. Only the most courageous and unequivocal actions will have real effect.

League of Workers Theatres of the U.S.A.
National Executive Committee.

Workers Theatre and Dance

Beginning with the May issue, WORKERS THEATRE becomes the organ not only of the L.O.W.T. but also of the newly formed Workers Dance League. The size will be increased to 24 pages and the price will remain the same. Spread the word. Spread the magazine. Its continuance depends on your cooperation.

GERMANY

The events since the March elections speak for themselves. Some are treated elsewhere in this issue. The outlawed Communist Party of Germany remains the only active leader of the German workers within the country, against the fascist barbarians. The Communist International has proposed a definite united front of action to the Labor and Socialist International on concrete lines of struggle against fascism and against all attacks on the workingclass. The Communist Party in this country has made similar proposals to the American Socialist Party. At this writing, the Socialist Executive had not yet replied. Meanwhile the attacks on the workers grow sharper. The workers theatre must play its share in uniting the ranks of labor for militant action. As for Germany, read the resolution of the L.O.W.T. and act accordingly--at once!!

ALL OUT MAY 1st!

International Labor Day, May 1st, should see every workers theatre group in action at the meetings, parades, and demonstrations. Every workers drama council and individual group should invite other theatre groups, regardless of political or other affiliation, to unite with them to help make May Day an outstanding demonstration against Roosevelt's anti-labor measures, fascism and war, which now threatens especially against the Soviet Union. Forward to one big militant demonstration in every city, town, and village of the U. S. A.

The Big Night for New York

Will you be at the New York Workers Theatre Spartakiad on April 29th? At Manhattan Lyceum from 2:30 to midnight. *46 East 4th St.*

All workers theatre groups that participated in any way in the last presidential election campaign should send in accounts of this work at once.

The 1st International Workers Theatre Olympiad

by JOHN



BONN

An event, unheard of in the long history of the theatre, will take place in May: theatres from all over the world will meet and join in an International competition. Workers theatres from the Soviet Union and from capitalist countries, of all languages of the world, of all types and styles of the dramatic theatre and of all stages of development will give to the workers of the world an account of their artistic and political achievements. The workers theatres of the world, pioneers and representatives of the renewed art of the theatre in its true sense as reflector and promoter of the dynamic forces in history, will have their first International Workers Theatre Olympiad at Moscow, May 14-30th, 1933.

The latest political events as well as the rapid development of the workers theatre movement give the International Olympiad at this date an even greater political and artistic importance. On the one hand: Hitlerism in Germany, A growing fascism in Austria, Japanese imperialism invading China. The capitalist system incapable of solving the economic crisis, and of finding a way out of mass unemployment. War preparations and power combinations in various directions. General hysterical nervousness all over the capitalist world. On the other hand: Spreading of the revolutionary movement among the masses of workers, employees, poor farmers, artists and intellectuals. A systematical continuation of Socialist construction in the Soviet Union in the second Five Year Plan.

The Workers Theatres, performing at the International Olympiad, will reflect all these political, social and economic movements as they express themselves in their respective countries. They will show - in the most vivid, striking and impressive way - how these events influence the proletariat in their struggle for bread, in their private lives, and in their political ideas and actions. It will be a cross cut thru the class-struggle in all countries.--Agitprop on an international scale.

For the development of the Workers Theatre movement, the International Olympiad will be of immense significance. It will give the possibility to see the best groups in action, to compare the different styles and methods, to get acquainted with new ideas and achievements, and to see theatres of the Soviet Union, which, growing under the most favorable conditions, could develop a new theatre of the workers to its full efficiency. The practical experience of the International Workers Theatre Olympiad will stimulate our

effort for better work, will furnish us valuable experiences which we could not gather by a mere theoretical and literary exchange.

The Workers Theatre movement is growing. During the interval from the first enlarged plenum of the presidium of the International Workers Dramatic Union in August 1931 to the second plenum in November 1932, it consolidated its organizational structure by establishing new sections (the American section, the League of Workers Theatres), by strengthening and developing the existing sections, and by establishing, thru the International organization, a better contact between the sections. At the same time, more clarity on our political task and a better tie up with the important political events has been achieved. A sound self criticism on the forms and methods of the artistic work has started, especially since the second plenum.

A decision of the second plenum must be considered as a symbol for the powerful and organic growth of the workers theatre movement: the name of the international organization has been changed from International Workers Dramatic Union to International Union of the Revolutionary Theatres (I.U.R.T.) The necessity of such a change proves the increased influence of the movement embracing more and more theatre workers, artists, writers, directors, actors, and theoreticians of the professional stage. It marks the mutual integration of the amateur movement with the professional stage of the revolutionary theatre. The International Olympiad will give the best practical foundation for this recent and most important development.

The historical significance of the International Theatre Olympiad cannot be denied. It will be the first united manifestation of a new rising art, born out of the creative energy of the world proletariat. It will be the means of a remarkable consolidation and improvement, for a deeper and more wide-spread influence of this new art. More than a mere artistic display, it will be a powerful and impressive demonstration of the living and growing theatre against an artistically and economically decaying theatre, of a culture based on and advanced by the tremendous creative resources of the revolutionary masses, against the bourgeois culture of decay. It will be the demonstration of a theatre with a clear and positive aim to build up a new world against a theatre desperately attempting to defend an order of society that has no more right to exist.

The workers theatres of this country, belonging to one of the youngest sections of the International Union of the Revolutionary Theatres, look, with special interest and greatest expectations, to the International Workers Theatrical Olympiad. During the short period since the first Workers Theatre Spartakiade and Conference, in April 1932, where the League of Workers Theatres of the United States was organized, the workers theatre movement of this country has faced most of the difficulties and struggles which the European and Soviet Workers Theatres had to pass through during many years. During this one year many problems were solved, many difficulties were defeated, and many infantile sicknesses were overcome. Of course, many difficulties remain.

The revolutionary theatre movement of this country is ready to learn from the International Workers Theatrical Olympiad. It is becoming ready to contribute its own achievements to the workers theatre movement as a whole.

The fact that the high expense will make it impossible for the League of Workers Theatres to delegate its best agitprop troupe to the Olympiad should not make us stand aside as mere onlookers. On the contrary; the preparation for the International Olympiad must become one of the major activities of this section, of each group, and of each individual member. Our main tasks are:

- 1) To give the Olympiad widest publicity, and by doing this, to spread the idea of the revolutionary theatre and to win over new forces.
- 2) To send over a complete report on the history and the situation of the workers theatre movement in this country.
- 3) To raise money as contribution to the Olympiad fund.

This preparatory work should not be considered as an extra function, isolated from the daily tasks of the workers theatres, and eventually interfering with them. The various sections and local dramatic councils should call immediately special sessions to lay out plans for systematic and efficient preparatory work, which must be started immediately and carried out at a speedy tempo. Especially the local competition (Workers Theatre Spartakiades) which will take place in various cities of the U. S. A. between now and the date of the Olympiad, will give the necessary mass basis for this task.

There is nothing better to consolidate, to spread, and to give a new impetus to a movement than the concentration on a joint action. Affairs, the press, speeches, meetings, collections, personal contacts, mass organizations, clubs,---all means must be used to their full extent, in order to carry out our task with real success. The time until the International Workers Theatrical Olympiad must show the workers theatres of America in full action - in one line with the other workers theatres of the world.

RED SQUAD "KULTUR"

We republish below a leaflet from Los Angeles which shows fascist methods are not confined to Germany and Europe:

HISTORY REPEATS ITSELF

In 461 A. D. the Great Roman Empire was savagely destroyed, and plundered by a horde of barbarous Vandals. Centuries of achievement in civilization of culture wiped out-destroyed. A nation ruined in the face of irresistible barbarian invasions.

Our pedagogical historians shudder and wipe their benign foreheads. They lift their eyes to the demi-urge above and in pedantic fervor Thank the All Mighty Man has progressed - - Progressed?

On February 11, 1933, a new era of vandalism struck another note of suppression and intolerance in the name of 48 stars and the mystic cult that is American patriotism.

Because we portrayed the actual cruel system of the South, the persecutions of the Negroes, lynching, flogging and the sanguinary Ku-Klux-Klax, instead of painting the California eucalyptus and pretty flowers, 350 square feet of fresco painting which represent three months of sincere and arduous labor and privations in order to save our little money for art materials, were hideously vandalized by the Red Squad police driving a heavy rifle through each of the heads of the Negroes in a careful and enjoyable program of mutilation.

Our paintings were not "peaceful and uplifting" enough for the "spiritual souls" of the red squad. So the self-appointed guardians of the esthetics and of the mentality and emotional reaction of the people assumed it was their duty in the name of civilization to destroy the distasteful artistic expression of the Bloc of Painters. These paintings were to be exhibited on February 17th. at a Symposium on "Art and Society" in the Hall of the John Reed Club of Hollywood, after a permit to hold an exhibition at the L. A. Public Library was denied by the delicate plastic taste of the sensitive head Librarian.

In the name of Art, which is an International property, above the petty passions and dogmatism of an ignorant bourgeoisie. WE PROTEST. WE PROTEST against the outrageous destruction of the 12 transportable fresco paintings. WE PROTEST against the pollution of a municipality, which gives carte blanche to the whims of the Police Red Squad. WE PROTEST Against their ignorance and savage actions and urge the help of sincere intellectuals. We ask the support of all honest thinking people.--Make a PROTEST to the City Government against this replica of the ancient Vandals.

THE BLOC OF PAINTERS.

prospects for the broadway actor

by Ben Blake



We shall be glad to open the columns of WORKERS THEATRE to any member of the profession for comment and discussion.

More than three-quarters of the acting profession are now in the ranks of the permanently unemployed. The others, except for a few big stars, work only a small part of the year. The same general proportion holds true among the other branches of theatre activity.

What is the status of the actor? A few newspaper items are very revealing:

"John Rainey, 55, a jobless actor, was found dead from gas last night in his furnished room at 507 W. 41st Street." (N. Y. World-Telegram, Feb. 24, 1933).

Replying to William A. Brady's article laying the plight of the stage to youth: "I have been a member of the A. E. A. (Equity) for some eight or more years and I have appeared on Broadway recently...I seek the opportunity to prove my worth--not to Broadway but to the theatre. I have served my apprenticeship in every branch of the theatre, from the building and painting of scenery to directing....In short, the theatre has been my only means of livelihood since my schooldays, and furthermore, I am still a young man and willing to go on....The 1933 youth... can't learn his profession on Broadway. The managers won't let him." (Larry Johns, in N. Y. Times, Jan. 1, 1933).

"I am still a young person, and have given up much already for what I hope against hope may be my profession." (Arline Francis, in N. Y. Times, Dec. 25, 1932).

The vaudeville artists nationally just got a twenty-five percent wage reduction arbitrarily imposed by the managers.

Playwrights, scenic artists, musicians, directors are in the same boat. All but a few of the stagehands too are unemployed. Never again will most of the theatre-workers be able to practice their profession on Broadway. "Cooperative" ventures--with the big share of the small income going to the managers--may be tried in considerable numbers, but so long as they are run in the Broadway manner with the managers' rake-off for being the "brains" and furnishing the house, the actors will continue to suffer as before, and worse.

What then is the crying need of the actor today? Something very prosaic, but indispensable, if he is ever to practice his art again. He needs to be assured of existence. He needs to be assured against starvation. What the actor, like the rest of the profession, needs first and needs at once is UNEMPLOYMENT INSURANCE, paid for by the government and the producers and supervised by elected bodies of actors and other theatre-workers. And pending that, immediate maintenance from the emergency relief administration, in the form of weekly payments to the unemployed actor, as the only form of relief both adequate and consistent with his status as a craftsman of the theatre. The Actors Dinner Club and the Stage Relief Fund are miserably inadequate charities, sustained mainly by contributions from those who can least afford it, the casts of shows in production. The actor lucky enough to get a little work is asked to donate, although the devil only knows when he may get a part again.

The actor should raise his voice for action along this line in Equity. He should call for a halt to the concessions being made to the managers by Equity's officers. Concessions have not been able to and will not improve the actors' opportunity for employment, as the continued decline of Broadway clearly demonstrates. Concessions are being made from protections which were dearly won by the actors, as in the great strike more than a dozen years ago which put Equity and the other stage unions on their feet.

The actors should demand that Equity's officers stop urging the Reconstruction Finance Corporation to make loans to "deserving" managers. The actors should demand that the R. F. C.--which has turned over literally billions of dollars to bankers, and industrial capitalists--should turn over some of its funds to the maintenance of the unemployed theatre-workers pending the attainment of unemployment insurance.

Many more things remain to be said as to what the actor should do in order to protect himself in the present economic crisis. We have just heard that a number of actors, scenic artists, playwrights and other theatre workers have seriously begun to consider some of these questions. Next month we shall publish an article dealing with a specific program of actors for the economic needs of the theatre-workers. For their artistic opportunities--for the opportunity to practice their craft in a socially useful way--the theatre workers will have to turn more and more to the workers theatre and the working class.

the problem of by Harry Elion repertory

There was a time in the Workers Theatre when the question of quantitative production of plays was our chief problem. We were in no position, early in 1931, to put much emphasis on quality. Many new groups were being formed. The demand for plays was growing. Very few professional playwrights were available who understood or cared to learn about the problems of Workers Theatre. There was no time to lose. We had to solve the problem the best way we could. This is the basis of our under-estimation of the technical problems in play-writing.

At that time, also, the artistic level of the groups was much lower. It was regarded as an achievement if a group could produce a play at all. Artistic effectiveness and critical understanding is growing today and it is only natural that more competent plays be demanded by the groups. How can we meet this demand?

In the beginning of 1931, when there was no contact between the groups at all, various members of the Workers Laboratory Theatre used to argue day in and day out as to whether symbolism or naturalism was the correct method for Workers Theatre, and while the majority argued for naturalism, play after play was presented with symbolical characters, such as capital, labor, workers, police, labor faier, socialist. The plots were always very crude. They began with discontent and ended with revolution. (Unemployed, Big Stiff, Buy Now). There was little dramatic or logical development of a situation, which made the plays unconvincing.

When the W. L. T. came in contact with the Prolet-Bühne and saw their work, the forcefulness of such plays as "Tempo-Tempo", "Strasse Frei", "Scottsboro" and "On the Belt", they began to have an immediate influence on the work in English. We translated most of the Prolet-Bühne repertory and even copied the direction of some of the plays, until we acquired the technique of doing mass-recitations effectively. Many comrades again argued that the work of the Prolet-Bühne was all right in Germany, in Russia, in fact in any other country except America, because it was entirely different from anything that American workers knew of theatre. In spite of all these arguments, we added a valuable form to our repertory.

The Cultural Conference in June 1931 raised the theoretical aspect of this problem very sharply. At that conference, the slogan of "culture, national in form and proletarian in content" was

brought before us. We had a number of discussions and came to a few false conclusions. We argued that the slogan does not apply in the United States, because the United States has taken over its theatre from Europe and hence no national forms exist. Here we interchanged aboriginal for national. We did not understand that a form may have originated anywhere at all, but at a certain time be very popular in the United States, ---vaudeville, musical comedy and revue. As a result our development has been largely accidental. We paid no attention to the problem of adding music and dance to the Workers Theatre, and our groups are in poor position to do revues, musical comedies and vaudeville. Recently, a few attempts made by the Workers Laboratory Theatre in this direction (I'll tell you how to Vote, Charity, The Band Wagon, The Side Show, The Sell-Out), emphasized very strikingly how effective these popular forms could be.

Our mistake in regard to "proletarian content" was even more glaring. We took "proletarian content" to mean economic struggle content. Our playwrights still look to strikes and other economic struggles as their only source of subject matter. We failed to point out to them that every situation that a worker faces can be made subject matter for plays. Recently a member of a stationary theatre playwrights group told me that the group has a number of competent playwrights but they are not doing anything because they have not been in the coal area and are, therefore, in no position to write plays about the Pennsylvania and Kentucky miners strikes!

To meet the demand for better plays, we must broaden our concepts of both content and form. And we cannot anymore say that all we have to do is write. We must equip our playwrights with the knowledge of playwrighting technique. We, therefore, propose:

- 1) We must make every effort to draw in professional playwrights for the purpose of conducting classes in playwrighting.
- 2) We cannot ignore the technique acquired by past creators of dramatic masterpieces. We must study the best plays written.
- 3) Local conferences on playwrighting should be called from time to time to acquaint outside writers with our problems and needs in order to involve them in the work.

We cannot solve the problem immediately. But if we carry thru the above proposals energetically, we will lay the basis for the creation of effective repertory in every city.

fascism and the theatre

The theatre like every other form of culture is suffering terrible blows from fascism in Germany. The naked brutality of the Nazis is not confined to political and economic fields. Just as they have banned the Communist Party, restricted the Social Democratic Party, outlawed the revolutionary trade unions, and imprisoned the duly-elected leaders of the German workingclass, in the persons of the Communist Reichstag deputies, so the fascists have banned all workingclass plays, insulted and beaten directors, actors, writers, musicians, and artists, and have thrown them out of the state theatres, opera-houses, and so forth, for the "crime" of being Jews, Communists, Socialists, pacifists or liberals. Max Reinhardt, Bruno Walter, Fritz Busch (of the "purest" Aryan stock), and Albert Einstein are simply a few of the most outstanding artists and scientists who have suffered persecution at the hands of the Hitlerites. The ranks of the unemployed cultural workers, large enough under "democratic" capitalism, have been swollen tremendously in a few weeks of fascist capitalism.

It is important for every theatre worker, for everyone interested in preserving the best of the cultural heritage of the past, for everyone interested in the new revolutionary culture of the workingclass, to understand two things clearly: that fascism strangles culture, and that fascism is not a sudden thing, but grows in any capitalist country in special forms arising out of particular conditions, feeding on all sorts of nationalistic, mystic, and idealistic currents that may in themselves seem deplorable but not dangerous.

The theatre in Germany suffered at the hands of the fascists long before the March elections. The German Agitprop troupes have been attacked for several years now by the fascists whenever the latter had the chance--"Red riots", of course. The "democratic" government banned the agitprop troupes two years ago. (The ban failed to prevent the troupes from performing). The Nazis, through rowdiness at performances, became the self-made censors of the German theatre well before the election. They compelled the closing of any play which they held to be in the slightest respect inconsistent with the "national honor". Rudolph Beer's production of God, Emperor and Present was forced to close because the Nazis said its portrayal of the Emperor as a vain, extremely egotistical man (which historians agree he was) was not in keeping with the exalted character of an Emperor of the Reich. The one consistently successful Berlin producer today is Arthur Ralph Roberts, actor-manager specializing in bedroom farces. He publicly asserts: "Ideas do not belong in the Theatre."

The New York Times not long ago carried an item which told how Dr. Rose Miller, dramatist, poet and physician, was approached in a Vienna hos-

pital by a young fascist who shouted: "I come from the Brown House (Hitler's headquarters) to rescue German literature!"--and drawing a knife he stabbed her four times.

It would be well to recall how the great conductor Toscanini was slapped by an Italian fascist for declining to play the fascist anthem at a concert of serious music.

It would be well to recall too that the only theatre in the world that has assumed mass proportions and is healthy and flourishing is the theatre of the country at the opposite pole from fascism--the theatre of the Soviet Union. The Soviet dictatorship of the workers and farmers (the overwhelming majority of the population) over the handful of their former exploiters presents a marked contrast to that last desperate open dictatorship of the capitalists which is fascism.

Here in the United States, the forces of fascism are also growing while the workers and farmers are beginning more and more to resist wage-cuts and struggle for unemployment relief and insurance. A few of the streams are: the jingoistic "Buy American" campaign; movies such as Gabriel over the White House, which presents a President-Dictator who by fascist decrees restores everybody to work and prosperity just-like-that; the assumption of more and more dictatorial powers by Roosevelt in the name of "economy" (at the expense of the workers, war veterans, farmers, government employes, etc.); the forced labor camps for the fascistization of the homeless youth; etc. The theatre will soon follow the movies with plays reflecting propaganda for fascism. It is these seemingly innocent things that in time grow into the open brutality and blood-lust of fascism.

We of the theatre, together with the workers and farmers and all foes of fascism, should join in vigorous protests against the fascist reign of terror in Germany. The Jews are being made the public scapegoat, and we must raise our voices in defense of the Jewish people. But we must realize further that backstage, not merely the Jews but even more, the most militant and devoted leaders of the German working class are being attacked, imprisoned, tortured; and that all working class political, economic, and cultural organizations are being outlawed. We must raise our voices against German fascism on both counts, which are closely intertwined.

Act - Protest - as proposed in the L.O.W.T. resolution printed on another page. Dramatize the struggle against fascism through your repertory. Down with fascism - the hangman of culture!!!

THE EDITORS



the
**SOVIET
 GYPSY**
 theatre
 by
 Nathaniel Buchwald

workers theatre correspondent in the U.S.S.R.

It was in Minsk that I saw a performance of a gypsy theatre touring the White-Russian Soviet Republic. In the capitalist countries we are accustomed to regard the gypsies as entertainers of the bourgeoisie, as cabaret singers and dancers supplying "color" and "atmosphere" to the pleasure dens. There was much of this in Russia before the Revolution, but the gypsy theatre of today has nothing in common with the former entertainment business. In fact, this theatre was organized (about two years ago) with a view to combatting the former "Tsyganshtshina" (gypsy business) that still clung to the traditional ways of cheap entertainment, sentimental romances and vulgar dances. The People's Commissariat of Education, at the request of a group of gypsies in Moscow, gave them the money, the place and the opportunity to organize a theatre in their own language. Most of the actors were drawn straight from the camps of these roaring people. Many of them had to be taught to read and write.

Before the Revolution, the very idea of a gypsy alphabet would have been considered absurd. Now a monthly magazine is published in Moscow in the gypsy tongue, and the new gypsy theatre has become one of the landmarks of the culture of national minorities in the Soviet Union. As an instance of concrete application of Comrade Stalin's formula "national in form, socialist in content", this theatre is, indeed, fascinating. The very fact that such a theatre is at all possible, the fact that under the Soviet regime these persecuted and despised people have become a part of the great Soviet family of nationalities, contributing their bit to the building of socialism, stands impressively back of the achievements of these pioneers of gypsy culture in the field of the theatre.

These achievements are considerable. In the

course of a year or so a group of raw, semi-illiterate vagabonds were moulded into a disciplined theatrical troupe playing with a smoothness and effectiveness that delight the nightly audiences of gypsies and Russians alike. It is true that the repertory of this group is still limited (only three plays) and leaves much to be desired. It is also true that in the matter of individual performances, the actors still show much amateurishness. But the productions as a whole are modern, the plays ring with overtones of enthusiasm for the new Socialist up-building. Of the two plays seen by the writer, one dealt with an episode of the civil war in which the gypsies finally joined the Red Partisans after suffering all kinds of indignities at the hands of the white bands; the other was a naive story about a cruel father who refused to let his daughter marry her brave lover. In both plays the element of singing and dancing predominated over the dramatic narrative. The element of propaganda on behalf of the new order was presented by way of interludes that were cleverly done.

The propaganda dealt with the specific problems of the gypsies, with their habits of cheating, fortune-telling and stealing under the Czarist regime,--and on the other hand--with the new opportunities of creative collective effort offered by the Revolution. In one play, called "Between Fires", the propaganda interludes, involving the explanatory speeches (in Russian) of a conferencier, consisted of charming bits of folk-songs and tableaux bringing home the message of the Revolution. Altogether the performances were striking in their peculiar folk-content (singing and dancing not at all like the cheap and hackneyed "gypsy scenes" you see in Roxy's) and in their amazing sense of rhythm. The gypsy theatre is regularly stationed in Moscow.

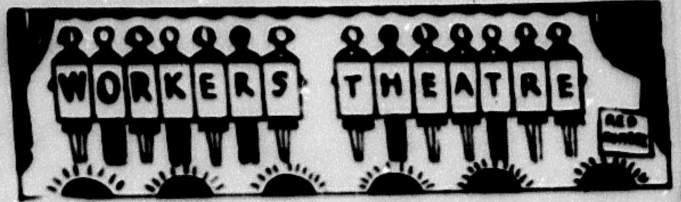


the
**SOVIET
GYPSY**
theatre

by
Nathaniel Buchwald

workers theatre correspondent in the U.S.S.R.

WORKERS WHO WRITE



A Children's One-Act Play Contest

With all the bourgeois propaganda being given out in the schools and the movies to the children of workers, it was a very stimulating experience to watch over five hundred children of the Workers Cooperative Colony, 27-2800 Bronx Park East, New York City, gather together to watch and participate in a one-act play contest that the Culture Committee of the Coop. Colony conducted Sunday afternoon, March 5th. All the plays dealt with the problems of workers and their children and showed fine militancy and revolutionary spirit. They were all original, written under the direction of the leaders. Nine groups participated.

There was a fine front against the propaganda given out through the bourgeois institutions to poison the minds of our school children. There was a play dealing with Lenin and his influence on the workers of the future generations, called "Lenin Looks Ahead". A play on the case of Tom Mooney was given by one of the older groups. The chain gang system was the subject of another play. Two of the younger groups gave a play showing the part Pioneers played in an eviction and in helping to get free hot lunches at school. They were both based on true incidents.

The judges were impressed with the militant spirit of the young players who ranged in age from eight to fourteen years. In spite of the fact that some of the groups did not have leaders, there was a mature cooperation in the groups. The judges were: Paul Peters of the Theatre Union, Beno Schneider of the Artef, Ben Stern of the Workers Laboratory Theatre, and Abe Harris, Cultural Director of the Cooperative. The winners were the Ella May group who gave a play on the decay of Capitalism, and the Vanguard Science Society whose play was called "Two Pioneer."

The most significant fact that was brought home by the contest was that there are workers' children who want to use the theatre to take part in the class struggle. These children are the future adults of the revolutionary theatre and the revolutionary movement. We need leaders who are politically developed as well as informed in the technique of the revolutionary theatre. All children are anxious to express themselves dramatically. The public school and the moving pictures benefit from this desire. We who are interested in the theatre must use this graphic means to activate these children. We also need plays, but that would not be a difficulty once

Workers! send in your criticisms!

there were enough leaders to work with the children and use the material all around us concerning the class struggle.

My experience with the children who come from workers homes has shown me that there is a strong spirit of militancy that is being wasted. Then there is the consideration that there are children who come from homes where there is no militancy who can be drawn into the movement by means of their struggles and their native interest in the theatre. The revolutionary theatre is a means to an end. We must not be content to seclude ourselves and take only those who come to us but must go out and seek available material. Our children are anxious and ready—we must give them this form of activity and develop them into the class-conscious leaders of the future.

Esther Cushman

Is this WORKERS THEATRE?

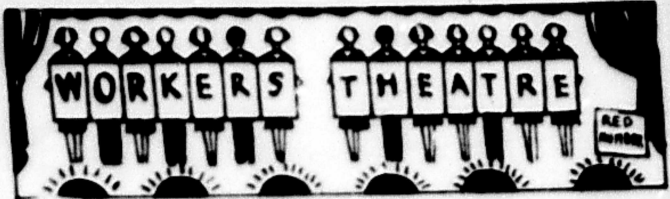
At a meeting of the Workers Committee on Unemployment the other day, which has Socialist Party leadership, the organization put on a last minute skit which went over big with the workers and called for lots of applause.

It was about the Relief Buros, called "Now and After" (now no unemployment insurance and after with insurance). The social worker who in real life also carries on the same function treated the applicants very meanly as he usually treats them in his own office. The next scene, "After" was a jovial relief worker who issued checks to the applicants and sent them to the cashier for payment of insurance.

No attempt was made to show how we were to get this unemployment insurance, that the Socialist leaders left for the legislatures alone to do and no action on the part of the workers was deemed necessary. These attempts to induce the workers to calmly wait for unemployment insurance is part of the Socialist tactics of holding the workers back from any form of struggles for insurance. We must be able to appear before the workers with satires of the home relief and such and also present the only way to get unemployment insurance - through mass struggles.

E. Crane, New York City

WORKERS WHO WRITE



*A Children's
One-Act Play Contest*

Workers! send in your criticisms!

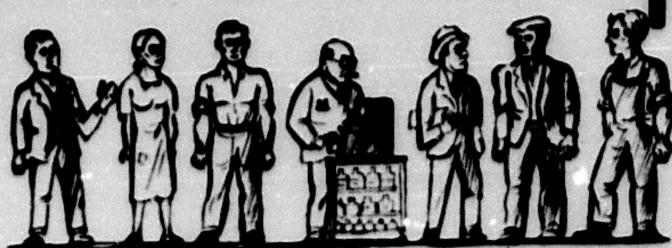
...propaganda being given

there were enough leaders to work with the chil-

Plays and Recitations

by Ray Holmes
REBEL PLAYERS
LOS ANGELES

adventures of a telephone booth



CHARACTERS: Speaker, Woman, Worker, Proprietor, Reporter, 2nd Worker, 3rd Worker.

(THE SPEAKER IS ON ONE SIDE OF THE STAGE, THE TELEPHONE BOOTH ON THE OTHER. THE TELEPHONE BOOTH MAY BE REPRESENTED BY TWO PIECES OF PLYWOOD EACH ABOUT TWO FEET WIDE, FIVE OR SIX FEET HIGH AND HINGED ON ONE SIDE. THE IMITATION TELEPHONE IS HUNG ON ONE SIDE. TWO SPOT-LIGHTS SHOULD BE USED ONE ON THE SPEAKER AND THE OTHER ON THE PHONE BOOTH WITH A BLACKOUT AFTER EACH SPEECH)

SPEAKER: (SPOT GOES ON) A telephone booth is an unexciting object. No entertainment or adventure within forty yards of it. You step inside, close the door if you are lucky enough to find a door on it, take down the receiver and drop your nickel. The nickel is the most important thing about this business. There's a click and a jingle and Central answers--"Number Please". (SPOT OUT. SPOT ON BOOTH ON. A POORLY DRESSED WOMAN IS AT THE PHONE)



WOMAN: Berkeley five-two-three-five, 5-2-3-5. Yes, yes! Please, please hurry. Hello, is this the Berkeley Health Center. Send a doctor quickly! My children are terribly, terribly sick! My name! Johnson, Mrs. Joseph Johnson. Send a doctor quickly! My little one may die. The address is 1919 Fifth Street. Oh, please hurry! The children--what? Have I ever received help before? Yes, yes, many times, we have no money to pay. Please send a doctor quickly. My little ones scream and roll with the pain--you cannot send a doctor now? The children are so sick! But I have no more nickels to call someone else. My neighbors gave me this nickel. For the love of God! (BOOTH SPOT OUT AND WOMAN EXITS.)(SPEAKER SPOT ON)

SPEAKER: It's no use. The nickel's gone, and they've hung up. Let's look around us. The interior of this drug store is filled with neat displays of bargains, on tables, counters and shelves. Prices have certainly come down on flashlights and medicines these days. Too bad we haven't any money to buy. Here comes a man, evidently in a grim hurry. He enters the telephone booth Drop your nickel. Click--jingle--"Number please". (SPOT OUT. BOOTH SPOT ON.)

WORKER: I want an ambulance.

SPEAKER: There is a click of a receiver, and a voice answers that it is the ambulance department.



WORKER: Send an ambulance to 1919 Fifth Street, and be damned quick about it. What's that? A little courtesy might help? Courtesy hell! There are two children in convulsions at that address. The Berkeley Health Center just refused them help. You send an ambulance! This is a representative of the Unemployed Council speaking. (SPOT OUT. SPOT ON SPEAKER)

SPEAKER: The outside of this drug store is an unusual example of individuality. Something like the rugged individualism of the American Worker. There can't be more than a hundred thousand stores like it. Expensive plate-glass windows, backed with a fine array of "sale bargains" in the latest cures for constipation and dandruff. Each bargain carries its former price which is carefully crossed off, and its "special sale" price. But here comes the proprietor and in a dickens of a hurry. He dashes into the telephone booth. He drops his nickel. Click--jingle--"Number please". (SPOT OUT. BOOTH SPOT ON)

Plays and Recitations

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REBEL PLAYERS

LOS ANGELES

adventures of a telephone booth



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PROPRIETOR: Give me the Police department, quick!
Hello!! Send a riot squad to 1919 Fifth
Street. There's a bunch of unemployed
workers ganged up there. They're getting
ready to march on the City Council to
demand cash relief and free medical care,
or some such foolishness. I'm afraid
they'll start rioting--and I don't want
my store wrecked. I don't carry riot
insurance--(SPOT OUT. SPOT ON SPEAKER)

SPEAKER: You're talking to the air, mister.
They've hung up. No Nam! Hello! Here
people in a hurry, this afternoon. Drop
your nickel, mister. Click--jingle--"Num-
ber please" (SPOT OUT. SPOT ON BOOTH)



REPORTER: But-Hill 4-7-0-1. Hello! Gimme the
city editor, and make it snappy. Hello
chief? This is Brown. Better hold the
press. This riot story is good. The
two kids were starving--not getting
enough relief, so they've been pickin
garbage--their mother didn't know it,
and it poisoned 'em. The Berkeley Health
Center turned 'em down and one died before
an ambulance could get 'em to a hospital.
The other isn't expected to live. What--
you don't want a story like this to hold
up the press? All right, I'll let you
look it over before I write it up (IS
VERY PUZZLED. SPOT OUT. SPOT ON SPEAKER)

PHARM: Hung up on you, didn't he. We bet
you're a cub reporter and pretty new at
the game. Well, you'll learn. Have you
noticed that the telephone booth does
this drug store credit. It's a neat, new,
shining affair, with an upholstered seat
and folding doors--well, here comes ano-
ther customer--he seems to be in trouble.
(SPOT ON BOOTH. WORKER COMES STUMBLING IN
HOLDING HANDKERCHIEF TO HIS HEAD) He enters
the booth. This time he digs out a dime.
Click--jingle--Number please (SPOT OUT ON
SPEAKER)



WORKER: (SPEAKS WITH DIFFICULTY) Under-Hill 3-4-2-5
(PAUSE) International Labor Defense! This
is Comrade Snow...over in Berkeley...There's
been a riot...yes, we were lined up..ready
to march..to...the City Hall...the police
came...and broke it up...they beat a lot

of workers...and arrested six. Two of
those....that were pinched...are badly..
hurt. The I.L.D.....better...get on the
job....Drunk?....Who me?.....No....but do
you know a doctor....donate some service..
need.....about six.....stitches..scalp...
(HEAD SINKS DOWN. SPOT OUT AND ON AGAIN
SHOWING PROPRIETOR AT PHONE)



PROPRIETOR: Hello, Central. Give me the Police
Station. Hello, send a car. One of those
rioters just came into my store. Yes, he's
fainted in my telephone booth. His scalp
has been split, and I gotta get him out
of here. (SPOT OUT. SPOT ON SPEAKER. SHAKES
HIS HEAD. LOOKS TOWARDS PHONE BOOTH)

SPEAKER: Another nickel drops in the slot. Another
worker's lip at the mouthpiece (SPOT OUT.
SPOT ON BOOTH)



WORKER: Hello, Western Worker Office. This is a
worker correspondent speaking. Here's the
story in a nutshell. The vicious brutali-
ty of the police thugs was again exhibited
today when a riot squad broke up a demon-
stration of workers protesting the denial
of medical care to a workers family. There
were no signs of disorder until the police
attacked the line of workers. The workers
put up a brave defense against the attack
of the cops. Six workers were arrested
and many injured. The mass indignation
of the workers of the neighborhood has
compelled the authorities to provide re-
lief and medical care to several families.
The Unemployed Council calls for all wor-
kers, employed as well as unemployed to
rally to the struggle for relief and so-
cial insurance, to organize into the
Unemployed Council (BLACKOUT)

(THE ABOVE CAN BE CHANGED TO SUIT THE CONDITIONS
AT HAND BOTH AS REGARDS TO LIGHTING, SET, AND
THE NAME OF THE PAPER CAN BE CHANGED TO DAILY
WORKER OR ANY OTHER WORKERS SHEET)

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they'll start rioting--and I don't want
my store wrecked. I don't carry riot
insurance--(SPOT OUT. SPOT ON SPEAKER)

SPEAKER: You're talking to the air, mister.
They've hung up. No Hum! Hello! More
people in a hurry, this afternoon. Drop
your nickel, mister. Click--jingle--"Num-
ber please" (SPOT OUT. SPOT ON BOOTH)



REPORTER: Nut-Hill 4-7-0-1. Hello: Gimme the
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CANADA
Toronto, Ont.

From a letter of the WORKERS THEATRE OF THE PROGRESSIVE ARTS CLUB.....Our group is making very good progress. The audiences we perform for are beginning to realize the worth of the Workers Theatre and are taking an interest in it. Last Saturday, we put on a complete program, (6 plays and 2 mass recitations) for the Students League, and we were received very enthusiastically. The organizations here are just beginning to realize what a force the Workers Theatre is. This is very good, because we have quite a fight here with a good many comrades who think that the Workers Theatre is just an organization to spend some free time at, and not an important weapon in the class struggle. Little by little, we are overcoming this difficulty, but we still must carry on an ideological campaign..... We have contacts with most of the groups in Canada, but some of the, after getting material from us, still insist in getting the address of the IOWT. I guess they have more faith in your organization because it has more experience. But lately, also this changes and very recently we are receiving numerous requests for material and organizational help. We give the groups every guidance, we possibly can and we can say that we have as yet not failed to give one group the assistance that it required.

Comradely yours,
On Behalf of the Workers Theatre Group
of Toronto.

Secretary.

Well, comrades of Toronto, this last statement in your letter not even the L. O. W. T. can make for itself. The comrades and the organizations not only in Canada but also in the different cities of the U. S. must get used to the idea that they themselves are doing important work and can do it still better if they have faith in their own abilities. Wherever it is, the Section organizations of the L. O. W. T. should help the groups in their vicinity as much as possible. This still will leave enough work to be done by the central office in N. Y.

Coast to Coast

with the group

• Los Angeles •

REBEL PLAYERS - Our Blue Blouses are still performing on an average of 8 to 10 times a month. Troupe No. 2 gave it's first performance this week. Still lack material. Rebel Players revised the short play which appeared in WORKERS THEATRE - "Labor's Love Lost" substituting a Technocrat for the Socialist and presenting it under the title of "The Technocrat." We are preparing a play for the Criminal Syndicalism Repeal campaign. And if we can find suitable material, we will put on an evening's performance for ourselves. A number of their members participated in the presentation of Enjo Buehler's "Doomsday Circus." Have also presented "adventures of a Telephone Booth", adapted from an article appearing in the Western Worker. Are in correspondence with and have agreed to enter into socialist competition with "TEMAPOR", a dramatic group of the Communist Locomotive Factory in Karkov, USSR. Are participating in all conferences, campaigns, etc., with the local election campaign starting; the Repeal the CS campaign starting, and the Recognition of the Soviet Union campaign getting started, expect to be quite busy filling bookings, provided they have the material.

JUNIOR PROLET PLAYERS (Childrens Group) are meeting regularly, reading plays, discussion on theatre work, etc. Have put on a short play and a mass recitation. A second presentation of the mass recitation was prevented because of the meeting being suppressed. Every member is learning a recitation, several having already recited for various meetings. Are now taking up another play for presentation. Need more material though. (About 20 in this group)

JAPANESE PROLETARIAN ART CLUB - DRAM SECTION - meet irregularly, when they are called upon to present a play. Last month they presented a pantomime sketch "Dawn in Manchuria" for the Japanese Press concert. Needing some guns for the sketch they had rented two old ones from a costume house, so rusty that the trigger could not be pulled. Others they made out of wood. They also had some cap guns. The play was presented and went over fine. Other members were presented (our Blue Blouses gave "China Awakes" After it was all over and those present (about 400) were dancing and eating chop suey - the "Red Squad" and Legionnaires raided the hall (the Local John Reed Club) and proceeded to wreck the place, which they did very well. Among other things they damaged and destroyed valuable concrete frescoes upon which the local Bloc of Painters had worked for three months. (see their statement). The next morning the papers carried headlines to the effect that a "Red Arsenal" had been found by the Red Squad and that secret drilling was going on! Incident-

THE I. W. O. DRAM GROUP OF 105th STREET and THE KINSMAN ROAD DRAM GROUP, gave performances of "Mr. Box, Nox, and Fox" and of "Liberty in U.S.A." at the International Women's Day affair, and were received enthusiastically by the audience. About a play given by the Kinsman Pioneers on the same program, comrades from Cleveland are writing us: "...A proof of what can be done in Dramatics by children was definitely demonstrated when a playlet, written and directed by Daisy Epstein a 15 year old member of the K. Pioneers, was beautifully given by their group."..."Fine work comrades, and now, where is a copy of this playlet? We are waiting to print it in our magazine "WP". Pioneer groups are much in need of plays.

THE JEWISH DRAM STUDIO decided on giving a dramatization of Nader's "Truppen Gehen". Broad lines of adoption are already completed.

• New York •

NEW GROUP ORGANIZED IN N. Y. The N. Y. comrades seem to have the goal of organizing at least one new workers theatre group per month! Here is some good news from the youngest Agitprop troupe of N. Y. "...the group, consisting of 12 well developed comrades have decided to call themselves the "Engdahl Players" in honor of Comrade Louis Engdahl. Work on a play has already been started and props are being made. The group also voted to join the L. O. W. T. The Engdahl Players will strive to keep the struggle of the workers against the capitalists to the forefront and at the same time make a contribution to the mass amateur-art of the workers theatre in the U.S.A. The group sends you their greetings, and shall be glad to receive the "Workers Theatre" Magazine.

Workers Laboratory Theatre of the W. I. R., Agit-Prop Section. On March the 11th, the Agitprop troupe of the W. L. T. performed on the streets for the "Daily Worker". The members of the troupe went thru a park with red megaphones rounding up the workers, and performed the skit "Save the Daily Worker." A collection for the Daily Worker was taken up after the performance and the workers contributed generously. The general sentiment of the members was for more and better street performances. How about it, Agitprop Troups?

On March the 18th, the Agitprop Section and the Theatre Collective ran a special affair for the Daily Worker which brought in \$37.91 for the workers paper.

On April 23th, the W. L. T. will hold a socialist competition between its two agitprop troupes to choose its representative group for the District L. O. W. T. Spartakiade. We invite all the readers and friends of the Workers Theatre to come down and judge.

Last but not least, the W. L. T. has sold more copies of WORKERS THEATRE than any other group.

The Theatre Collective (section of W. L. T.) is working on a production of Sifton's play "1931."

NEWS FROM THE HUNGARIAN DRAM GROUPS:

3 Workers Theatre Groups in New York, and quite a number of more Groups are functioning under the leadership of the Hungarian Workers Press Committee of the "Elore." The "Elore" Dram Group of New York gave a performance of "Chocolate" a play adapted from Radinov's novel, in New York, on March 6th, before an audience of 500. The group gives one bigger play every month. In addition to this, the group plays at the affairs of the various Hungarian workers organisations. Also the BRONX HUNGARIAN WORKERS CLUBS DRAM SECTION and the DRAM GROUP OF THE HUNGARIAN CULTURAL FEDERATION, N. Y. are functioning in this way.

A WORKERS DRAMATIC OLYMPIADE of the Hungarian Groups on a district scale was arranged by the Press Committee. The following groups participated, performing on 5 sundays in the different home towns of the groups: ELORE DRAM GROUP, N.Y., BRIDGEPORT, N. J., Perth Amboy, N. J., Nowark, N. J., and Carteret, N. J. There was no committee of judges voting, the decision was made by the audience. The total vote of the 5 cities gave the first prize to the Dram Group of Bridgeport, N. J.

A second competition of four other Hungarian Dram Groups is being prepared now, and will be held during the entire month of April.

THE COUNCIL OF WORKERS CLUBS: the central organization of the American workers clubs, held a competition of 4 of its dramatic sections on March 18th. From the participating groups: the Harlem Progressive Youth Club, the American Youth Club, Brooklyn, the Progressive Workers Culture Club, Brooklyn, and the Brighton Progressive Club, the prize was given to the Brighton Progressive Group. As the oldest and most active group of the Council could not take part, plans are being made for another competition to elect the Dram Group that will participate in the N. Y. Workers Theatre Spartakiade on April 29th.

"LIGART" (Jewish Section of the L. O. W. T.-N. Y.) The "Ligart" is at present working intensively in preparing its sections for the contest that will take place April 28th with the object of selecting two groups who will take part in the N. Y. Spartakiade April 29th. The local contests will take place in four sections of the city, Bronx, Manhattan, Brownsville and Coney Island.

Meanwhile the 18 groups of the "Ligart" are busily preparing for the local contest. The "Ligart" has decided to bring out its members

of the May 1st demonstration as a feature. Its members will wear costumes, carry megaphones, and shout slogans.

The coming month of May will mark one year since the "Ligart" was organized. The organization will celebrate its first years existence with a Proletarian Vaudeville. The performance will be directed by a group of the "Ligart."

THEATRE OF THE WORKERS SCHOOL, gave its first performance on March 15th at its own party for the benefit of the Daily Worker. The group performed "Pennies, Nickels, Dimes" a play explaining the role of the Daily Worker, analysing its financial situation, and urging the workers to help their organ by a quick action. The play was written collectively by the group. The second production, "Hands Off", is scheduled for the Daily Worker Affair of the Workers School on April first. An eviction play written by a member of the group is in rehearsal.

PROLET BUEHNE moved its headquarters to the new home of the German "Arbeiter Club" on 1536 - 3rd Ave, thereby creating an opportunity to broaden its activities amongst German speaking workers. The group is now working on a new anti-fascist play. To get concrete material for this play, members of the Prolet-Buehne visited the New York headquarters of the National Socialists. The play is scheduled for the affair of the German "Arbeiter Club" to be held April 30th. The "Arbeitsgemeinschaft" of the Naturefriends and the Prolet-Buehne decided at its last meeting to arrange a Workers Theatre Evening in Reading Pa., early in May.

NATUREFRIENDS THEATRE GROUP German and English sections, gave successful performances at the Spring Festival of the Naturefriends on March 15th. As this affair marked the end of the conference of the north-east section of the NF, it was of special importance. Delegates from groups as far West as Chicago were present, and were very much impressed by the work of the groups. In this way, the performances of March 15th serve as a stimulus to the development of Naturefriends Theatre Groups in other cities.

YORKVILLE UNIT, Y.C.L. DRAM SECTION is ready for performances. The play "Charity" will be given for the first time at a party of the Unit on April 1. The next production will be "Pennies, Nickels, Dimes", the changed version of the play written by the Theatre of the Workers School. A committee of 3 was elected to write a play to be performed at the Spartakiade, on April 29th. The group also elected a "Workers Theatre" Correspondent and a "Workers Theatre" Agent.

I. W. O. PIONEERS, YORKVILLE, are doing dramatic work as one of their regular activities. The group performed 4 times the play "Labors Lost" for different workers organizations. They are now rehearsing on a 30 minute play, translated from the Finnish. The feeling arose in the group that the children should have their own plays, written for children and by children. So, one of the group, Carmale Comate, wrote a play dealing with the school life of workers children. The children meet regularly on Thursday, 4 P. M. at the Hungarian Workers Home, 360 East 51st Street.

International News Section

NORWAY: The oldest group in Norway is the workers theatre of Odda, founded in 1920. The theatre reorganized its repertoire in 1930, adopting definitely revolutionary plays. The Norwegian Section of IURT is in touch with 20 groups,--2 in Oslo and 18 in the provinces.

CHINA: The theatrical groups working under the League of Left Theatres (formed in 1930) often arrange performances in the open. These performances are directed primarily against imperialism. Activities are carried out in spite of wide persecutions. Arrests and executions of theatrical workers have become daily occurrences.

USSR: In January the Teatr Revolyutsii (Revolutionary Theatre) celebrated its tenth anniversary. A new play, Fighting in the West, by Vishnevsky, was presented. In connection with this anniversary, the theatre held a large conference of proletarian theatre-goers--the shock-brigaders of Moscow.

The first Inventors Theatre has opened in Leningrad. The aim of this theatre is to carry on agitation for the inventors' movement and help in the struggle against red tape and bureaucracy that hamper the inventors' work.

The Second Five Year Plan schedules the building of 115 new theatres, with 227,000,000 rubles allotted. Besides this, many of the existing theatres will be repaired and reconstructed... Attendance at theatres will grow from 37,000,000 in 1932 to no less than 380,000,000 in 1937.... Twenty-five circuses will also be constructed.... In 1932, about 50,000 open-air concerts were given. In 1937, according to the Plan, there will be 337,000 concerts. In all 700,000 open air concerts will be given during the second five-year period.

Extra!

We have received copies of International Theatre, a new magazine issued by the International Union of the Revolutionary Theatre. International Theatre is full of interesting and valuable material on workers theatres all over the world. The supply is limited. Therefore the National Executive Committee has established quotas in order to insure distribution all over the country. The price is 10 cents a copy. Send money with orders. And step on it--if you want to be sure of yours. Bundle orders 5 cents.

Plays and Recitations

MASS CHANT for YOUNG PIONEERS

• by Rae Mosher. •
Worker's Cultural Federation, Chicago
presented at Marx Memorial meeting

(A group of from eight to fifteen Young Pioneers enter, representing children of the U.S.S.R. Megaphones should be used, if the hall is large)

First Child: We are Workers' Children -

ALL: SOVIET PIONEERS!

Second Child: Our land is building -

ALL: FIGHTING - LEADING -
WE TOO MUST BUILD AND LEAD!

Third Child: Our years are few -

Fourth Child: We are the new -

ALL: A PIONEER GENERATION!

First Child: Our brothers and sisters were
hungry and cold -

Second Child: When the Czar sat on his throne!

First Child: Those days are past; but the work-
ers will remember them while there
is suffering in any land.

Second Child: And the workers Children will remember

Third Child: And organize -

Fourth Child: And struggle -

ALL: UNTIL VICTORY IS WON!

First Child: We remember our leaders:

ALL: COMRADE MARX
COMRADE LENIN
COMRADE STALIN

First Child: And the young leaders who have
died in the class struggle in
any land:

ALL: COMRADE HARRY SIMS
COMRADE JOE YORK
AND MANY MORE.

First Child: Capitalism killed these young
workers!

ALL: BUT WE WILL FIGHT ON

Second Child: Until no workers' child is
hungry or cold anywhere on
the earth's surface!

Fifth Child: We send our call -

ALL: WORKERS CHILDREN OF THE WORLD-
UNITE! PIONEERS, IN THE CAUSE
OF THE WORKING CLASS, STAND
READY!

(Pioneers in balcony answer "ALWAYS READY",
followed by a song or march to platform.)

ON THE PROGRAM

Chicago

April 8 and 9--*Precedent*, a play about Jim
Hoover, production by the Workers Theatre
of Chicago, at the Goodman Theatre.

April 29 and 30--*First Annual Conference of
the Workers Cultural Federation of the Mid-
west*, short performances, at People's Audi-
torium, 2457 W. Chicago Avenue.

New York

April 9--*General Membership meeting*, N. Y.
Section of L. O. W. T., 36 East 12th Street,
2 P. M.

April 29th--*N. Y. Workers Theatre Spartakiad*
16 groups performing, Manhattan Lyceum, 68
East 4th Street, 2:30-7 and 8-11:30.

(Send in notices of important theatre events-
enclose 25 cents service charge for each notice)

They're Off!

WT Socialist Competition has started

Workers Laboratory Theatre of the W. I. R. New
York, challenges Rebel Players of Los Angeles
to sell the April issue, W. L. T. to sell at
ratio of 3 to 1--W. L. T. Quota 300 copies,
Rebel Players 100 copies.

Red Players, N. Y., challenge Blue Blouses of
Chicago--quota 75 copies each.

Can we hear your voices, you other groups?

Challenge some other group to revolu-
tionary competition in selling WORKERS
THEATRE. Send in a copy of your challenge

Technical Hints Wanted

We shall begin next month a department devoted
to hints on technique that will especially be
useful to workers theatre groups. How to make
effective use of tables, screens, posters, make-
up, etc. This is a give-and-take matter. You'll
have to give ideas based on your experiences--
otherwise there'll be nothing to take in a little
while. Rush your hints. Longer material, arti-
cles, etc., will also be welcome.

MATERIAL RECEIVED

Plays and Recitations

- Adventures of a Telephone Booth, Rebel Players, Los Angeles.
- Bull in Athens, by Irwin Shappin, John Reed Dram Group, Phila.
- Bus Chant for Young Pioneers, by Rae Mosher, Workers Cultural Federation, Chicago.
- Dr. Krupp, Specialist, adapted from the Russian by Olga Seigel and Jack Martin, Workers Laboratory Theatre, W. I.P.

Attention, Announcements, Photographs, Etc.

- Student Review, N. Y. - March 1933
- New Masses, N. Y. - February 1933
- Labor Defender, N. Y. - March 1933
- New Pioneer, N. Y. - March 1933

- Theatre Press Service of the I.U.R.P. - Moscow - No 1, 1933
- International Theatre, Moscow - No: 2

- Bulletin of the Art Alliance, Phila, March
- Schedule of the Hedgerow Theatre, Moylan, Pa.
- List of Vassar Experimental Theatre Plays, Poughkeepsie, New York.

Will Your Group Be Represented

An exhibition of the international workers theatre will be held in Moscow in connection with the Olympic Games. American workers theatre groups are invited to send photos, posters, leaflets, press clippings, histories of their work, etc., for the exhibition. The L. O. W. T. National office will forward all such material received here. Let's have it--fast!

Wanted Wanted Wanted

Photos, posters, leaflets, press clippings, news, articles about your groups activities--articles on workers theatre in general--significant news of the workers theatre in your part of the country.

WORKERS THEATRE wants this material
INTERNATIONAL THEATRE wants this material
 The International Union of the Revolutionary Theatre wants this material.
 The Press of the U.S.S.R. wants this material.
 Send it in regularly. Have you selected a responsible **WORKERS THEATRE** correspondent yet?

A Campaign against Child Misery is being launched by the Workers International Relief with the cooperation of the Unemployed Councils and the Young Pioneers of America as well as many other organizations. Groups should prepare plays and recitations on this theme. Factual material can be gotten from the U.I.R., 146 Fifth Ave., N.Y.C.

Has your group elected a **WORKERS THEATRE** correspondent to send in reports of your experiences and activities?

SHIFTING SCENES

by AGITPROP

"For Christian Culture"

While the blood of German workers, artists, and Jews was running in the streets, a group of Russian emigres in Breslau, Germany, signed a manifesto stating: "We who know the Bolshevik terror from our own experience proclaim our joy at the German Government's victory for Christian culture against Marxism and anti-religion."

They Did It With Their Little Hatchet

The "depression busters" quartet, which left New York in an auto for a tour of the South to dispel gloom by giving playlets, speeches, and puppet shows, returned in a couple of weeks with the news that it had "opened the banks, got beer back, and now we are going to start the wheels of industry and get the birds out of their nests in the stacks of the Mahoning Valley." By now they will no doubt have ended unemployment, wage-outs, and lynching. What do you say, workers--Everybody Happy?

Breaking All Records on Broadway

"Marilyn's Affairs" opened at the Mansfield Theatre one Wednesday evening last month and closed the same night. Can yuh imagine -- Broadway a one-night stand.....

Land of Opportunity

James and Arthur Stebbins, song and canoe specialists for a quarter century, headliners in vaudeville and players of all kinds of musical instruments, died recently in New Haven. Agitprop turns the rest of this paragraph over to the N. Y. Times: "They had been compelled in their old age and the failure of their savings to peddle pencils and raise money by doing odd household jobs."

Has your group elected a capable **WORKERS THEATRE** Agent?

Take pictures of your productions and send them in for publication.

Wherever you perform, make a short announcement requesting members of the audience to send in their opinions of the performance. We need workers dramatic criticism to guide us.

Individuals !! *Workers*
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 DRAM GROUP = DRAM GROUP of the MAXIM GORKY UNION = NATURE
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SAT, APRIL 29 - MANHATTAN LYCEUM
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Obtainable at: Workers Bookshop... 50 E., 13th St. N.Y.C.
 League of Workers Theatres... 42 E., 12th St. N.Y.C.
 or from participating groups, workers clubs and etc.