



RED STAGE

ORGAN OF THE WORKERS' THEATRE

CBM

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One Penny

THE THEATRE ON THE STREETS



AN article in last month's "Red Stage" defined the job of the Workers' Theatre Movement as being to "kindle the flame of revolt among the workers." This differentiates it at once from the thousands of amateur dramatic societies up and down the country, whose aim is merely to amuse and interest themselves.

For them an audience of friends and relatives of the performers is enough—and is usually all they get! But for the W.T.M. to perform merely to those who are already in agreement with our basic revolutionary principles would be completely futile.

We have abandoned the curtained stage, footlights and floodlights, costumes and make-up, not because we are deeply op-

posed on artistic principles to these, but because they stood as obstacles in the way of our reaching the wide masses of workers.

No longer do we reach merely those personal contacts whom we can persuade to come to a performance in a well-equipped hall. A platform at a meeting, is all that is required for our shows, and on many occasions, at small meetings we have been able to dispense even with that.

But even a performance at a meeting means that the audience has been selected to a certain extent, if only by the interest that they have shown in attending the meeting. By freeing ourselves of all the accessories that are often mistaken for the essentials of the theatre—but which quite demonstrably they are not—we gain enor-

mously. We gain the ability to go out to the workers instead of waiting for them to come to us. On the streets, in parks and open spaces, the fighting theatre of the working class can carry out its work of influencing the masses.

This is not a matter of theory. It has been carried out in practice by a number of London groups during the summer and autumn and also during the Scottish Tour and the Election campaign. And always with excellent, sometimes overwhelming results. The workers will often stop to a lively interesting performance on a street-corner when a speaker would not attract or hold them.

We publish a photo of a street performance in Germany, where this method of propaganda has been carried on for some years by our brother organization—the Workers' Theatre League of Germany. A significant tribute was paid to their work by a speaker at the International Conference of Revolutionary Writers:—"I am inclined to think that 20 per cent. of the votes received by the German Communist Party at the recent elections were due to the work of those proletarian writers who composed songs and sketches for the propaganda troupes." (Page 213, Conference Report.) And the Communist vote was well over 4 million! The importance of their work has also been recognized by the German police, who have completely forbidden all performances by most of the troupes. But still they play!

And even more important than street work is the agitation definitely aimed at strengthening the fight of the workers in the factories. It is certain that to approach workers in a given factory with an invitation to a free performance in a nearby hall they are more likely to attend than to a meeting. And imagine the effect if they can witness sketches dealing with their own struggles in the factory as they themselves know them.

And when this has been done with success and the workers who have come to the social approve of the contents of the sketch, the next step can be taken of play-

(continued on Page 6, column 3)

GETTING DOWN TO IT

BOOK THOSE SHOWS !

By "Producer"

THE problem of many troupes, especially some of the newer ones, is in obtaining an adequate number of bookings. It is very desirable that a new troupe should commence activity right away, and start giving shows locally. Otherwise the interest of the members flags and what could have been a useful and virile troupe peters out to one or two disgruntled comrades who have lost their faith in humanity in general and local talent in particular.

"Sounds fine to talk about getting an adequate number of bookings" you say, "but how to get them? We thought that when we started a W.T.M. troupe here all the local organizations would jump at the possibilities." Well, some do and some don't, and the only way to achieve a full booking list is to make the value of the movement known by illustrating the possibilities in terms of practical work and results.

When other organizations see that at a meeting where you gave a show twenty recruits were made for the N.U.W.M., next week you achieved similar results for the C.P., and that you always draw a crowd of 300 at the market place on Saturday nights, you will soon find yourselves being offered more engagements than you can cope with.

These figures are not imaginary: they are being exceeded regularly by many groups, and a new troupe that starts out with the determination of achievement, and not just amusement, will soon surpass them. Don't expect to be offered dozens

of shows at first—you've got to make them. Link up early with organizations such as those mentioned, where you can take a part in their meetings. Open-air work, even at this time of the year, offers wonderful opportunities not only for publicity but for getting real good propaganda across to the masses who are not reached by other organizations. Parks, streets, market-places and housing estates provide open-air "stages" of the greatest value—and nearly all our sketches are specially written with a view to outside production.

If your troupe can manage it, take a small hall in the district and give an "all-night" show. Issue tickets and charge a small fee for admission which will cover your costs and leave a margin for the troupe funds. Perhaps you can run a joint show with a nearby troupe in this manner. Then get your secretary to write to your local co-op. guilds, trade union branches, F.O.S.U., and all the other working-class organizations who are always running meetings and socials which can be made even more effective by your services. Don't forget to get your expenses, and charge a small fee when the occasion warrants.

But—don't attempt to give a show without proper rehearsals. Good discipline wins through every time. Make one comrade responsible for "Red Stage" and another for song sheets. See that the organizational side of your group is effectively handled, the members all pulling together, and the troupe will advance and take its place in the van of the movement.

THE WORK OF THE READERS' COMMITTEE

AFTER a number of difficulties, the Reading Committee appointed by the Central Committee of the W.T.M. to consider all material written for the movement, and to decide which should be performed and published, is well at work. The results of its recent discussions are seen in the list of new material just issued.

Not the least of our difficulties is that of finding some standard of criticism. It is no longer sufficient for anyone to appraise a sketch on the basis of "I like it," or "I don't like it." We must endeavour to determine in a scientific way, by discussions and argument, by self-criticism and a determined application of the Marxist-Leninist principles of our movement, the best methods of approach to the workers on any given question and the right handling of the question itself.

By working together as a team, seeing all the material submitted and arriving at an agreed criticism, the Reading Committee intends to attain a standard of criticism which in due course will be available for the membership as a whole. For example, we first of all agreed that the question of the approach to the workers could be summarised in this fashion:—"From what the workers understand or are familiar with, TO what they do not yet understand," i.e., the view point of the revolutionary workers.

This may seem a very trite formulation; obvious, in fact. And yet sketches submitted have had to be turned down because the revolutionary point of view has been taken for granted at the very start of the sketch, instead of being one object to which the sketch has carefully worked up. This approach limits the value of any sketch to the relatively small number of people who are already convinced of this point of view—and its unnecessary to play to them, anyhow. In a word, this approach is "sectarian" and a technical mistake having big political importance.

HARRY POLLITT SAYS—

At a recent meeting the Workers' Theatre Movement had a handsome compliment paid by Harry Pollitt, one of the leaders of the Communist Party. He said that if he and other speakers could not convince the workers of the truth of the revolutionary policy, then the Workers' Theatre Movement could be relied upon to do the job effectively. Comrade Pollitt appealed to the audience to listen to our performance carefully, as he felt sure they would learn a lot from the W.T.M. sketches.

P. J. P.

OLD STAGER WANTS TO KNOW

WHAT young Ben, of Red Radio, said (?) when he was coshed by an over-zealous son of toil for doing his famous "voice from the audience" act in the P.A.C. sketch?

WHAT were the thoughts of the speakers when the bulk of the audience followed a troupe out of a meeting after a jovial show—a case of swallowing the jam and leaving the pill?

WHY a number of ferocious-looking bandits bearing rifles and continental caps were (a) prevented from entering a 'bus; (b) glared at suspiciously by bobbies; (c) mistaken for gangsters?

WHETHER their explanation that they were only the Red Army from the sketch "Enter Rationalization," proved effective?

WHETHER a certain pompous politician is really still alive after a distant accident? And why?

RED PLAYERS SHOCK "ILFORD RECORDER"

AS reported in the "Daily Worker," the Red Players recently lent effective support to the Barkingside Tenants' Association. This was the first visit of a Workers' Theatre troupe to the district, and the audience received each sketch with unmistakable enthusiasm. The representative of the "Ilford Recorder," however, who must have been present, was so deeply impressed that the next issue of that stalwart exponent of "things as they are" devoted a whole news column and the leading article of its next issue to the W.T.M., reproduced the "Song of the Proletariat" and the "Soviet Airman's Song," and described in detail the uniforms of the players and the sketches—"propaganda cunningly conceived but thinly veiled."

We don't look for praise from the capitalist papers, but when they find our method of propaganda so effective as to warrant two whole columns—we accept the compliment. The sketches given were "Love in Industry," "Enter Rationalization," and "1914."

A TOUR FOR SOUTH WALES

AS we go to press, preparations are being made for another tour of a London group of unemployed comrades—this time to South Wales.

The deep-rooted musical and dramatic traditions of the Welsh workers should give even better results than the previous tour to Scotland.

According to present arrangements a start should be made on January 23rd, and for a fortnight afterwards performances will be given at miners' institutes in Rhondda, Maesteg, Ogmore and other districts.

We are hoping that the companion of the Scottish tour—the Ford van—that became so well known in Fife, will again be lent to solve the transport problem.

The repertoire will include the new sketch dealing with Lenin, Liebknecht and Luxemburg, and also many of the items that have been so popular in London. Local material will also be written with the help of the comrades in the area.

We shall not be satisfied unless there are left behind in South Wales a lively trail of W.T.M. groups, who will carry on the fight. For this purpose we hope that all comrades interested in the W.T.M. will make every effort to meet the troupe, to study its methods and get its help in setting up further groups.

We have received requests that we organize tours to other areas. This will be done in time, and we are sure that all readers of "Red Stage" will wish comrades, who are braving the discomforts of a winter tour, "Good Luck, and Lots of new groups."

AND AN APPEAL

Before the tour to Scotland started we asked those friends of the Workers' Theatre Movement who were at an all-London Show to help us cover the initial outlay. The response was magnificent—over £3 being received.

A further tour of unemployed comrades is now being planned—this time to South Wales. Can we ask those who contributed before, as well as all those comrades who can help financially to make this second tour an even greater success than the first, to send contributions to the organizer as soon as possible? (See directory for address.)

All groups are invited to make generous use of advertising space. Rates are still extremely low, but will have to be increased as our circulation goes up. Small advertisements, 3d. per line. Displayed advertisements, 2s. per single column inch. Box numbers, 3d. extra. Address advertisements to the Editor. (See Directory.)

Mandoline for Sale, good condition, accept £1. Write Box A, "Red Stage," 59, Cromer Street, W.C.1.

IF

*If they can smash your head, when all about you
Are fighting back, and still you hesitate,
If you believe the magistrate won't doubt you
But vindicate your right to demonstrate,
If you can wait, and not get sick of waiting
In patient trust that soon a job will come,
If you don't loathe the Boss Press' daily prating
That round the corner's the millenium.*

*If you can cringe and make the boss your master
If you think your wage-cut's "for the best,"
If you believe to fight back is disaster
And scab and serve the bosses' interest,
If you're content to see your wife and children
Ill-fed and clothed on your starvation wage
Yet—touch your hat and be a loyal worker
And bask in your exploiter's patronage.*

*If you're content with the rubbish on your tables
That wouldn't do to feed the rich man's cur,
And live in slums that he'd not use for stables
Yet never make a protest, or demur,
If you're afraid to play your part, and rally
To struggle with your mates your class to save,
You'll be still further trodden on and beaten
And die—as you have lived—a slave.*

BUT

*If you're prepared to organize, and determine
To end this state of poverty and war
We soon can clear the earth of all the vermin
Whose exploitation keeps the workers poor.
There are millions who are waiting to begin it
We'll end the Boss and Landlord too, and then
Ours will be the earth and everything that's in it
And—not before—we'll all indeed be men!*

TOM THOMAS.

Just One More Chance !

(The Plea of the Labour Party.)

Just one more chance!
To show we're really out to serve you,
The Labour Party does deserve to
Get just one more chance!

Give us the job
To serve the interests of the nation
—By tariffs, wage-cuts or inflation—
A fat well-paid job.

We know we pass Anomalies and Means
Test,
We cut your wages, that no one denies.
But, after all, for workers margarine's best!
Now they must economise.

We hope you'll
Just give us Power!
Next time we'll do our best to please you,
Next time we promise not to squeeze you,
So—just one more chance!

LOOK OUT

for the
W.T.M.
POSTER

Now in preparation. A really striking effect, adapted from a German design, by our own poster artist. Copies (with tons of room for your own notices) will be available to Groups at cost price—about 2d. each.

RED RADIO, We are working
NORTH LONDON. hard to beat our comrades in the other groups. We have paid up for both first and second issues of "Red Stage," twelve dozen of the first and twenty-four dozen of the January number. We think this is a record, which we challenge any troupe to beat. We have donated 5s. to our journal and paid for fifty tickets for the All-London Show—another record which will want some beating.

We are carrying on our agitation, doing an average of three shows per week. Our sketch dealing with the "Daily Worker" is receiving great ovation—especially was this so at the mass meeting held by the "Daily Worker" recently.

We intend to beat our sales and anybody else's sales of the "Red Stage" during February. What about it other troupes? Pull your socks up and have a go at beating our twenty-four dozen sales of the paper and paying for them in the same month.

RED PLAYERS, The Red Players
SOUTH LONDON. have been busier than ever during the last few weeks. New material, new localities, new members, more shows, more rehearsals! Sales of "Red Stage" and the song sheets are going up by leaps and bounds, a competition having been established between the two departments.

Our show for the Tailors' Union (U.C.W.U.), at Aldgate, which included "Enter Rationalization," proved particularly appropriate, as the workers were just entering on a fortnight's lock-out. Here is a list of our bookings for January, which does not include open-air shows, which we give usually at a moment's notice:

January 2nd.—U.C.W.U., Aldgate.

January 4th.—Tenants' Association, Barkingside.

January 9th.—Minority Movement, Cromer Street.

January 15th.—All-London Show, Greenwich.

January 16th.—Furnishing M.M., Cromer Street.

January 18th.—Croydon I.L.D.

January 20th.—Acton N.U.W.M.

January 22nd.—Croydon Show, Den-nett's Hall.

January 25th.—Lewisham Show.

January 30th.—Croydon Co-op.

We are fully paid up to the C.C., and our troupe has decided to donate 5s. to "Red Stage" and 5s. to the South Wales tour. Other groups please copy!

RED FRONT TROUPE, December was
SOUTH LONDON. rather a quiet month. Apart

from one or two shows, most of the time was spent rehearsing "It's Your Country" for the All-London show. A fair number of recruits was made for the party and literature sold. In all we disposed of fifteen dozen copies of "Red Stage" No. 1, and have so far sold three-four dozen of No. 2.

January is a very busy month for us, six shows having been booked, two for full evenings. This is in addition to our social on the 4th, which went off very successfully. At our all-evening show at Wimbledon on January 1st, we made special reference to the "Daily Worker" in most of the sketches, even where this was not already provided for. At this show, two of us who went on the Scottish tour gave an impromptu duologue of our experiences, which was well received.

The problems of a large troupe are quite other from those of a small one. All kinds of growing pains have to be got over. More ambitious sketches with increased personnel are attempted, and then one's numbers are suddenly decimated by 'flu or other causes. Fresh members have to be trained, and brought to acquire the spirit of the troupe, and understand the need for strict discipline, etc.

However, difficulties only breed determination, taking the ardour of the shock-brigaders for our pattern. Before this spirit—constructively directed—all obstacles must melt away, and tasks apparently beyond our strength be achieved.

RED MAGNETS, While we have no
WOOLWICH. startling news, we

have recruited two new members, and our group now numbers seven. We are to do a big show at the Plumstead Baths on January 19th for the F.S.U. We were to have done a joint show with the "Red Players," but have had to postpone this through an epidemic of colds in our troupe. We hope to arrange this show in the near future, however. We have obtained our own room for the W.T.M. and hope to make great headway.



NEWS

STILL THE

ALMOST EVERY INCREASED ACTIVE SLOGAN BE "MORE"

RED BLOUSES, Our group, which was
GREENWICH. a small one of four members up to the

General Election, has recently recruited seven new members. We are working splendidly together—everybody enthusiastic and attending rehearsals well. Although it takes a long time of hard and constant practice, we have already during the past month given two very good shows which have justified themselves in the enthusiastic applause given by the workers.

By the time this paper is published, we shall have given a full evening's show in conjunction with four other London troupes in the largest hall in Greenwich, holding 1,500 people. This has been widely advertised and we are expecting a packed house. We hope this is the beginning of other All-London shows for the working masses in different parts of London.

ST. PANCRAS The St. Pancras group,
GROUP. after a period of great difficulty and many

weaknesses, has emerged re-organized and re-named, and the erstwhile Charter Players have become the Hammer and Sickle Players. With a strengthened membership, a permanent place of meeting, regular rehearsals twice a week, a new sketch written by the troupe entitled "Manchuria," of which several performances have been given, and other material in rehearsal, the prospects for future development are extremely good.

A performance given at 71, Park Street, Camden Town, on January 1st was enthusiastically received, and another performance by the troupe is to be given at the same address on January 23rd at a social of the Friends of the Soviet Union.

MANCHESTER. Manchester's congratulations on the second number of "Red Stage," which is a great improvement on the first number. We are glad to see that many new branches are being formed in London and the provinces. Manchester is doing its best to get new groups going in the district, and a meeting is called for January 21st to go thoroughly into the matter.

We gave three appropriate items at a Rochdale meeting on December 13th.

EVERYWHERE

Group Reports

HEY COME

GROUP REPORTS VITY — LET THE & MORE SHOWS"

addressed by Professor Mirski, whose subject was the Five-Year Plan. The following evening we were at Moss Side (Manchester) Labour Party, where three items were well received despite their revolutionary flavour, and where a return visit (full evening) is fixed for January 18th. On Christmas Eve at a Charter Social, the W.T.M. shared in the jollification by giving the lighter sketches from its repertoire, and leading the singing. The operetta was tried out, again with success.

The last show we have to report to date is a mass meeting, held in the Co-operative Hall, Downing Street, in memory of Rosa Luxemburg and Karl Liebknecht. We shared the platform with Tom Mann, and though we could not perform items dealing more nearly to the occasion (when is the W.T.M. going to get down to writing sketches for every such occasion?) we gave a successful show. Our next big event is on January 16th, when we share the evening with Edvard Soermus, the revolutionary violinist. Yes, the Manchester branch is certainly forging ahead.

LIVERPOOL. We have at last established ourselves in Liverpool as a definitely successful method of propaganda. Several performances have been given at outdoor meetings, at which we have had excellent receptions. It has been decided to change our name to the Red Anchor troupe, to reflect the local shipping interests and we feature this on our overalls and posters. All members of the troupe are unemployed, except one. You may be sure that they play their parts in the "Unemployment Sketch" with feeling.

Our next performances are to be given at the Lenin-Liebknecht-Luxemburg meetings, and we are rehearsing hard for them. We have had an application from a spectator to be admitted to rehearsals with a view to setting up a troupe in his own locality.

Our members are largely new recruits from the Y.C.L., and as "Red Front" has pointed out in the "Daily Worker," their W.T.M. work is giving them a real conception of Party discipline and theory in a concrete and vital form.

ROCHDALE. We have met with many difficulties since our formation two months ago; but we have now five reliable comrades here, and a comrade from Manchester is assisting us. We are determined to put over a successful show on January 24th, for which we are preparing "The Archbishop's Prayer" and the "Meerut Prisoners," as well as a number of songs.

GLASGOW. The group is active again, and is booked for shows at the C.P. and Friends of the Soviet Union meetings. An attempt is being made to run an all-night show very soon.

SUNDERLAND. We have now got RED MAGNETS. several comrades together and have had a try-out with the "Suppress" sketch, which we put over at a "Daily Worker" meeting with very good effect. The women here are difficult to get forward, however, we think we shall soon be able to break through their timidity.

CASTLEFORD. We can now report that there are about six comrades who are definitely interested and can immediately get the local W.T.M. functioning. We have already had two meetings which were organized as social evenings. Songs were sung and material discussed. Please send two dozen "Red Stage."

PORTH. We have a group who are undertaking to give "The Spirit of Invergordon." We are giving our first "show" at Tonypany on January 8th, and our second attempt will be the holding of a youth meeting in connection with the Lenin-Liebknecht campaign. We are also going through "Murder in the Coalfields" and have localized this sketch on the Mardy explosion. There is a good basis for the extension of the W.T.M. in other parts of South Wales.

DUNDEE

RED FRONT TROUPE. We have rented a small hall of our own, and every member of the W.T.M. is helping to renovate this. We have two nights a week for rehearsals and a general meeting is held on Sundays. We gave a show at a meeting in the Forresters' Hall last Sunday, and sang rebel songs which were well received. We have several Sunday shows in hand and our own band, which gives selections at the meetings.

NEW GROUPS

Reports are also to hand from *Burslem*, *Barrow-in-Furness*, and *Pendlebury*, where W.T.M. groups have been established and material is now being rehearsed.

PUSHING SALES OF "RED STAGE"

It is the duty of every group to do its utmost in the matter of obtaining increased sales for the paper. Some groups are to be complimented on their efforts in this direction, but others are sadly behind.

Two simple but effective methods were suggested at the Central Committee recently, both of which are being applied successfully by different groups. One is to make each member of the group responsible for taking a quota of copies personally, which he sells as and when he can, and in the other case a comrade was appointed for boosting sales locally of the "Red Stage," and another comrade to do the same for the song sheets. This *does not* absolve the other comrades from responsibility in doing their share, but it is well to have a local manager to see that opportunities are not being lost.

Both these methods are simple, but effective. Of course, the best way to sell more copies is to do more shows, for this has proved universally the best way of interesting people in the paper, but perhaps some provincial groups can give a few tips on selling? Let's have them!

A CORRECTION

In the last issue, the second line of the first verse of the song, "The Shock Brigade," was given as "We're building for the future." This should have read, "We build the worker's country." Comrades, please note.

REVIEWS OF CURRENT MATERIAL

IT'S YOUR COUNTRY

THE third version of this sketch is particularly interesting because it involves a new and advanced technique. Too long have our sketches described events, talked about the achievements of the workers in the Soviet Union. Here an attempt is made to show the audience in a lively graphic way the life struggles and victories of the Soviet workers. The approach to the British workers on this question is that of showing at first two English workers who answered the recruiting call of "It's Your Country—Fight For It," and now find—hunger, misery, degradation—and this is what we fought for! they conclude. Immediately and directly thrown up against this are the experiences of the Russian workers, what they fought for! The revolution, conquest of power by the workers, the developments of production, the shock-brigades, and the tremendous upsurge of the masses who are now working for themselves instead of slaving to enrich others. All are sketched rapidly in a few lines with accompanying actions. "We work hard to make more so that we shall have more," is the keynote. And, finally, we are shown the growing reward of the working class for their sacrifices and struggle—better conditions, leisure, everything that is good in life—and this is what we fought for."

T. T.

ENTER RATIONALIZATION

WE know only too well of the effects of rationalization under capitalism; but this sketch goes much farther. Not only does it show the curse of this problem under capitalism but contrasts it with the benefits of rationalization under Socialism. We are first of all shown workers being speeded up under the present system; workers are sacked; wages are reduced. "Rationalization" is represented on the stage by the introduction of a "robot." We then see the workers taking the only way out of the situation. The manner in which this takes place is highly dramatic: when the workers strike, the capitalist calls for the army, and a group of soldiers appear; but instead of siding with the boss they line up with the workers and to cries of "United Front"! they sweep the parasite off the picture.

The sketch then quickly turns to the effects of rationalization when the workers control industry themselves—rising wages, lower hours, better conditions. . . . The sketch is exceedingly powerful throughout; the massed group effects and "robot" scenes presenting an interesting technique of stage symbolism. This sketch is appropriate to almost any audience of workers to-day.

P. J. P.

SUPPRESS, OPPRESS, AND DEPRESS

THIS sketch will need little introduction to the older members of the movement, and the new (fourth) edition is well worth production. "The Herald," "Suppress" and the "Pail" announce in the words of Byron that "without fear or favour to friends or foes, they sketch our world exactly as it goes," with, however, their own interpretations. News of current events affecting the lives of the workers is received by means of a megaphone at the back of the stage, and the papers in turn twist it, disguise it or ignore it as suits the occasion. Finally the workers, unable to get the truth and disgusted with the anti-working class methods of the boss press, are driven to protest, and the need for the workers' own press in the form of the "Daily Worker" is very logically brought out. In the new edition the ending is changed somewhat: a "Daily Worker" screen obliterates the boss press, and the end is a description of the rôle of the "Daily Worker" and its use as a weapon in the class struggle. In all a most effective method of exposing the methods of the capitalist newspapers, and emphasizing the need of a press controlled by the workers. Bright, snappy, and witty throughout.

C. B. M.

THE SPIRIT OF INVERGORDON

THIS sketch dealing with the Sailors' Strike has been performed a number of times and has had an excellent reception. It first of all depicts a boss telling the world what a reliable, loyal navy he has at his command. This is followed up by Mr. Alexander (Lord of the Admiralty in the Labour Government) who arranges the cuts in pay. A group of sailors then discuss the situation and how to meet the attacks on their wages. We are then shown the efforts of the Boss Press to cover up the incident and to minimize its importance. The sailors then return and draw up their famous manifesto, followed by a review of the Labour Party "opposition" to the wage cuts. A stirring appeal is made at the end for all workers to follow the example set by the sailors and to strike against any attempt to lower the workers' standard of life.

P. J. P.

The Hammer and Sickle Players are available for performances to any working-class organizations in the St. Pancras area. Repertoire includes "Manchuria," "Means Test," etc. All applications for performances or offers for help from any comrades who are interested should be sent to Secretary, Hammer and Sickle Players, 2, Wolsey Mews, Gaisford Street, Kentish Town, N.W.5.

OUR REPERTOIRE

(Continued from last issue.)

This completes the list of material available. As new material is issued, reviews will appear in "Red Stage."

THE FIGHT GOES ON, 3d.—One-act play on the Miners' Strike, 1926.

DAWN, 3d.—One-act play. Revolt in the trenches and fraternization between the opposing troops.

EVER-READY, 1d.—The struggle in the Every-Ready factory. A model on which new factory sketches can be written.

THE FINEST CHILD IN THE WORLD, ½d.—Mr. Clynes and the royal baby.

JIMMIE MAXTON AND THE I.L.P.—A parody to a popular tune exposing the rôle of the I.L.P.

THE FIRST OF MAY, 1d.—A mass-speaking item for May Day.

MEERUT, 1d.—An impassioned appeal for the Meerut prisoners.

"DO YOU REMEMBER 1914?" 1d.—How the Press prepared the war in 1914, and how they are preparing the war on U.S.S.R.

PEACE IN INDUSTRY, 1d.—On the death of Lord Melchett.

THAT FOREIGN COMPETITION, 1d.—How the Boss pleads foreign competition to cut the workers' wages, and who the competitor often is.

THE BIG PARADE, 1d.—An amusing self-exposure of the Scouts and other organizations catering for working-youth, and an appeal for the Y.C.L.

THE CRISIS, 1d.—The events leading up to the split in the Labour Government and the formation of the National Government.

OUR LEADERS, PREACHERS, AND TEACHERS, 1d.—A skit on the relations of Press, pulpit and Government to the Boss.

UNEMPLOYED SKETCH, ½d.—Introducing the treatment of a worker before the P.A.C. Short and very easy to perform.

THE TWO PATHS, 1d.—A very comprehensive sketch, introducing Anomalies Act, war danger, and Lenin-Liebkecht-Luxemburg campaign.

ENTER RATIONALIZATION, 1d.—A powerful exposition, and a lesson in practical economics.

Orders for sketches to be sent to librarian. (See directory.)

The Theatre on the Streets—cont.

ing it outside the factory, say, during the dinner hour. It is interesting to remember that the first sketch written in the new style for the W.T.M. was one dealing with a struggle in the Ever-Ready factory.

This is how the Workers' Theatre can most effectively play its part in the workers' battles and all groups should take immediate steps to familiarize themselves with the conditions of the workers in the factories in their areas, and with specially written sketches, thus help in the vital work of taking the message of the revolutionary workers to the factories.

THE INTERNATIONAL WORKERS' THEATRE

Universal Demonstrations
February 15th - 25th

LAST year for the first time was celebrated an International Day of the Workers' Theatre. This took place on February 15th, but owing to the fact that most groups had only been in existence a short time, only two performances were given in London.

This year the situation is different. We have probably thirty groups in various parts of the country and a really big effort can be made if preparations are put in hand at once.

All groups should immediately discuss how they can bring the W.T.M. before the workers in their areas in the period from February 15th to 25th.

But it must be clearly understood that it is not intended that troupes should attempt to hold theatre celebrations on their own. This is the very opposite of what is desired.

We must make a drive towards getting engagements from the local workers' organizations . . . as many and as widely spread as possible: and when we perform to this wide mass of workers we must make each performance deal with the rôle and significance of the Workers' Theatre, in addition to the general propaganda of our ordinary material.

By starting such a drive at once it should be possible to get many performances arranged for the period February 15th—25th, and thus to bring the Workers' Theatre before thousands of workers who have not yet heard of it.

In every country in the world a similar campaign will be carried out, and the international character of the celebration should be explained and emphasized.

Efforts will be made by the C.C. to send special material to all groups as soon as possible, and on the other hand, all groups after fixing performances should inform the C.C. immediately, so that they can be featured in the next number of "Red Stage."

PRODUCERS' MEETING

An interesting and well-attended conference on methods of production was held recently in London. After some introductory remarks on the job of the producer by Comrade Thomas we held an experimental rehearsal. Five comrades acted the "N.U.W.M." sketch, and the "Sailors' Strike," while ten others acted individually and collectively as producers.

Many were the arguments that arose as to the best movements, tones of voice, gestures, etc., and out of these arguments everyone present learned a great deal.

The suggestion that these conferences be held monthly in order to give a lead in the production of new material issued during the month was received with great enthusiasm.

WHAT READERS SAY

The Last Word — More on Music — And a Letter from the U.S.S.R.

AND THAT'S THAT!

To the Editor, "Red Stage."

A FAIRY STORY.

Once upon a time, kiddies, there was a B.W.S.F. foot-ball team (when you grow up you will learn that B.W.S.F. means Bolshies with Sport-ing Feel-ings) and just be-fore a match, their cap-tain, Com-rade Ben-net, said to them, "Now, boys! No I.S.B.," (which means, In-di-vid-ual-ist-ic Self Boost-ing) "mass act-ion, and we win." The game star-ted. Now, would you be-lieve it, kiddies, every time they had a chance to land a goal, some of the other team would take away the ball be-fore the whole eleven B.W.S.F.'s got to it to take their part in the mass shoot-ing for goal. Ow-ing to this, they lost the match, which was "just too bad." What do you think, Toddlers? "Serve the blighters right." Tut, tut, these are not words for a child of your tend-er years, be-sides, this is only a Fairy Story. Clever child-ren know that this story never hap-pen. They would real-ize that the team de-pends upon the in-di-vid-ual, just as the in-di-vid-ual de-pends upon the team. Good-bye, Kiddies.

Dundee.

A. BAYNE.

[This correspondence must now cease.—Ed.]

FROM THE U.S.S.R.— REPLIES INVITED

To the "Daily Worker,"

41, Tabernacle Street, E.C.2,
London, Great Britain.

December 11th, 1931.

Dear Comrades,—We, the members of the International Life Paper Collective of the Automobile Plant in Nijni Novgorod, having read your articles "The Red Stage" and "Invergordon Mutiny Dramatized" in the November 25th issue of the "Daily Worker," would like to get in touch with the editor branch of the "Red Stage" and the workers' theatres and start regular correspondence.

Our collective is composed of foreign workers that are taking active part in the construction of the Automobile Plant, one of the five hundred and eighteen industrial giants which have to start production in the third decisive year of the great Five-Year Plan. We are closing this short letter hoping that it will be the beginning of the correspondence between our collective and the workers of the "Red Stage" of London.

Please send us copies of "The Red Stage," "The Sailors' Strike," and other short plays.

Comradely yours,

DO YOU AGREE?

Dear Comrade,—The Workers' Theatre uses every weapon on which it can lay its hands, unfettered by any artistic or educational ideals. This is where the opponents of individualism and jazz tunes go wrong. If parodies will help us, if jazz brings us nearer to the workers, if an individual turn serves a purpose in our propaganda, then let us use them all. We must not forget, as the first number of "Red Stage" said, that our art of the theatre is a weapon of the revolution. We are not out to raise the æsthetic standards of the workers, nor to develop artistic theories of working class art; our job is to speed the revolution; our place is with the masses in their class struggle against capitalism.

If we keep this aim constantly before us our technique will not go far wrong. Let Lenin's principle of democratic centralism run through all our work; the fullest discussion and individual expression in the preliminary stages, and then—rigid discipline.

As to "good music," "Red Stage" has led the way with its publication of two such splendid tunes (neither debased to the jazz level nor precious in the "arty" sense) as "Comintern" and the "Shock Brigade."

Yours fraternally,

Liverpool.

JOHN MORRIS.

A WOMAN SPEAKS

Dear Comrade,—May I suggest to you that you are on the right track by introducing through the "Workers' Theatre" Players Revolutionary singing which will do more to arouse the enthusiasm of the masses than any amount of talking—they have had such large doses of the latter, that it leaves them stone cold. Also it is the only way you could interest the youngsters, whose membership is so essential to the movement, and lastly, it gives the unemployed a chance to express their feelings, and relieves the monotony in much the same way as the Tommies (in the horrors of the War) were bucked up by the marching songs.

In short, that's the "stuff to give 'em."

AN INTERESTED WOMAN WORKER.

Correspondence is invited from readers for publication in this section, which should form a means for discussion on all the points affecting our movement. Letters must be interesting, to the point, and essentially brief.

212/X/3/4/6

SONG OF THE YOUNG WORKERS

Tune:
"Die
Erste
Reihe"

1 We lead the workers' force - es Who're fighting to be free. We're work-ing class young reb - els, De - fy - ing tyr - an - ny. Our peop - les' life of hard - ship, Of hung - ry toil we know, we know. The rule of boss and land - lord we march to ov - er - throw: The rule of boss and land - lord we march to ov - er - throw.

Text:
T.
Thomas

We sweat in mill and workshop,
To serve the owners' gain;
Or, flung upon the scrap-heap,
We search for work in vain.
No more we'll starve in silence,
Our slavery's chain we'll break, we'll
break;
And by our blood and labour,
A workers' world we'll make.
And by our blood and labour,
A workers' world we'll make.

We greet the Soviet Union,
The land the workers' own;
And for our Soviet Britain,
We're fighting—not alone.
With Lenin's words to guide us,
Our victory is sure, is sure,
Heroic deeds inspire us,
Of Liebknecht and Luxemburg.
Heroic deeds inspire us,
Of Liebknecht and Luxemburg.

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