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UNITY THEATRE
1 GOLDINGTON STREET
N. W. 1. E U S t o n 5391.

1st July, 1957.

The Editor,
"Labour"
Transport House,
Smith Square, S.W.1.

Dear Sir,

After 21 years as one of the lone cultural outposts of the Labour Movement, the closing of Unity Theatre in about 2 weeks is inevitable unless immediate and considerable financial aid is forthcoming.

This little independent theatre of the Left has enabled countless young people to use their leisure and develop their talent in the most creative way. The culture of this country has been enriched by the writers, actors, musicians and designers Unity Theatre has developed.

Perhaps alone among amateur theatres it has introduced new forms of staging and production into this country which have had a considerable influence on the English Stage. In the field of political revue it remains unique.

Mr. Peter Cotes said about the Unity in his "Handbook for the Amateur Theatre":

"On that small stage I saw some of the finest amateur productions of my experience, including 'Winkles and Champagne', 'Matchgirls' and 'The Whole World Over'. These plays were worth doing. They were not plays that had previously been played by professionals, but they were acted by people who were inspired by their parts."

£3,000 is required to ensure the continuation of this fine experiment which has succeeded for so long.

Contributions should be sent to "Save Unity" Fund, 1 Goldington Street, London, N.W.1.

Yours faithfully,

| | |
|-----------------------------|------------------|
| (signed) A. Beverley Baxter | Wolf Mankowitz |
| Elizabeth M. Braddock | Miles Malleon |
| Lewis Casson | Sydney Silverman |
| Faringdon | Barnett Stross |
| Andre Van Gysegheem | Sybil Thorndike |
| Benn W. Levy | |

(The actual signed copies of this letter are at Unity Theatre, and will be produced on request.)

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1st July, 1957.

PRESS RELEASE.

The threatened closing of Unity Theatre, the little theatre behind King's Cross, would deprive the London theatrical scene of one of its most spirited and entertaining outposts.

It was founded in 1936 by London Trade Unionists, who took over an old disused chapel and converted it into an up-to-date and well equipped theatre.

UNITY'S AIMS

Unity attempts "to develop a new and healthier form of people's culture, to provide an alternative to the ultra-sophistication, cynicism, escapism and defeatism of the commercial theatre, the cinema and television. While providing first-rate entertainment, we endeavour to treat the human and social problems facing the mass of the people in a way that will give people confidence in their own powers to solve these problems."

SOME PAST SUCCESSES

Unity first hit the headlines in 1938 when Paul Robeson appeared as guest star (unpaid) in "Plant in the Sun".

Later came the fabulous "Babes in the Wood", the first of a long line of brilliant political pantomimes and revues.

The American school of realist social drama had a profound influence on Unity. From them they borrowed the technique of the Living Newspaper, and the great didactic plays, illustrating men and women in struggle against social and economic evils. "Waiting for Lefty", "The Cradle Will Rock", "Longitude 49" will live long in the memory of those who saw them.

Some of the great moments of the rise of the British Labour Movement were dramatized to great effect in "The Ragged Trousered Philantropists", "Match-girls" (shortly to be revived), "The Docker's Tanner" - all of which played to packed houses.

NEKRASSOV

Only 18 months ago Unity scooped the London Theatres with the first production in England of "Nekrassov" - when Strre's magical name caused Rolls Royce cars to draw up at Goldington Street, and one mink-coated dear was heard to enquire for the "Royall Circle".

PEOPLE WHO STARTED AT UNITY

Some of our most interesting actors and actresses have started their career at Unity - Bill Owen, Alfie Bass, Vida Hope, John Slater, Maxine Audley, David Kossof and others.

It will be a tragedy if this enterprising and unique theatre has to close. London can ill afford further casualties among the diminishing number of smaller theatres.