

S1896(2)

* * * * *
S T A R S & B A R S
- - - - -

A LIVING NEWSPAPER PLAY
b y
Ward Courtney

Based on research compiled by the author,
with the cooperation of the Negro Unit
of Connecticut Federal Theatre.

COPY
from
Library of Congress
Federal Theatre Project Archives
at
George Mason University
Fairfax, Virginia

Property of the Federal Government

Federal Theatre Project Records
George Mason University
Fairfax, Virginia

BIBLIOGRAPHY

Rise and Fall of the Slave Power in America - Vol. I
Henry Wilson

Our Republic - S. E. Forman
The Negro In American Civilization - C. S. Johnson
General Statutes of Connecticut - Revision of 1930
Journal of the Aldermen's Council - 1935 - Hartford
Alice in Wonderland - Lewis Carroll
Slum Clearance Report - Hartford - 1934

NEWSPAPERS

New York Sun - 1839
Connecticut Courant 1833
The Daily Courant - Hartford - 1839
Bridgeport Sanday Herald - 1937
Hartford Times - 1937-38
Hartford Daily Courant 1937-38

MIMEOGRAPHED MATERIAL

Hartford YMCA bulletins - 1932
Hartford Board of Health Bulletin - Feb. 1937
Mayor's Housing Committee Report - June 1935
Report of Expenditures, Hartford Board of Health, Jan. 1, 1938
A. B. C.'s of the N.E.T.A.

S O N G S

Music by James Carley; Lyrics by the author

"On the Green" - Act I - Scene 2
"Lessons" - " " " "
"We're Lucky" - " " - Scene 5
"Slum Lullaby" - " II - Scene 4

SNOPSIS OF SCENES

A C T I

SCENE 1	-	Slave Ship	-	-	-	Early 19th Century
SCENE 2	-	Prudence Crandall	-	-	-	1833-34
SCENE 3	-	Captives of the Amistad	-	-	-	1839-41
SCENE 4	-	Milestones	-	-	-	1619 - 1938
SCENE 5	-	Discrimination	-	-	-	1930 - 1938

A C T I I

SCENE 1	-	Slums	-	-	-	1938
SCENE 2	-	Conference	-	-	-	"
SCENE 3	-	Housing	-	-	-	"
SCENE 4	-	Disease	-	-	-	"
SCENE 5	-	Who Cares?	-	-	-	"
SCENE 6	-	Hey, You!	-	-	-	"

ACT I - SCENE 3.

VOICE OF THE LOUDSPEAKER

20 NEGROES (as in scene 1)

CINQUEZ

SEÑOR RUIZ W

SEÑOR MONTEZ W

CAPT. FERRER W

ANTONIO - mulatto cabin boy

COOK

TWO SAILORS W

THREE WOMEN W

2 MEN W

LT. GEDNEY W

LT MEADE W

SUN REPORTER W

ANDREW T. JUDSON W

DIST. ATTORNEY HOLABIRD W

SEC. OF STATE FORSYTH W

ATT.-GEN. GRUNDY W

10 SPECTATORS W

REV. LEWIS TAPPAN W

COLLECTOR W

WOMAN SPECTATOR W

TENOR W

JUDGE THOMPSON W

AMBASSADOR DE ARGALIZ W

JOHN QUINCY ADAMS W

SUPREME COURT JUSTICE STORY W

2 MISSIONARIES W

ACT I - SCENE 4.

VOICE OF THE LOUDSPEAKER
SOUTHERNER W
12 MEN
6 MEN W
OVERSEER - SLAVE DRIVER
CONNECTICUT YANKEE W
SLAVE TRADER W
SLAVE
OBJECTOR
NEGRO
LABORER
STOOGES
NEW VOICE OF THE LOUDSPEAKER
STAGEHANDS

ACT I - SCENE 5.

VOICE OF THE LOUDSPEAKER	-	MRS. LARK
NEGRO	-	WILLIAM
LABORER W	-	LYNN LARK
ATTORNEY SMITH W	-	DOCTOR W
COUNTER CULLEN	-	FIRST EMPLOY. DIRECTOR W
YOUNG WOMAN	-	SECOND EMPLOY. DIRECTOR W
HOSTESS W	-	APPLICANT - male
3 WAITRESSES W	-	WORKER
LAVINIA JONES	-	MRS. BUMBLE W
YOUNG WOMAN, 2nd	-	NORA W
YANKEE W	-	APPLICANT - young woman
JOHNNY CASE W	-	CHORUS OF GIRLS (4-6)
WALTER W	-	PROSTITUTE
PROPRIETOR W	-	FIRST SHAPE * GONORRHEA
GENTLEMAN	-	SECOND SHAPE - SYPHILIS
CASE'S COMPANION W	-	ENGINEER

ACT II - SCENE 1.

VOICE OF THE LOUDSPEAKER
WHITE COMPANY as "AUDIENCE"
READER
NEGRO
MOTHER & BABY
CHILD
OLD WOMAN
OLD MAN
SHAPE OF SYPHILIS
SHAPE OF TUBERCULOSIS

ACT II - SCENE 2.

VOICE OF THE LOUDSPEAKER
NEGRO COMPANY--including:
NEW ENGLAND NEGRO
SOUTHERN NEGRO
OLD MAN
YOUNG WOMAN
WOMAN
STOOGES = 1/3 of the company

ACT II - SCENE 3.

VOICE OF THE LOUDSPEAKER	PROBATION OFFICER LYNCH W
INSPECTOR DOMINICK J. MURPHY W	LANDLORD W
FIRST NEGRO	WOMAN
YANKEE W	TWO CHILDREN
ALDERMAN ROBERT I. ELLIS W	WILLIAM KATZ W
PROSPECTIVE TENANT W man	FRIEND - young woman
SECOND NEGRO	NEGRO -
MRS. HERBERT FISHER W	AUTHOR
4 YOUNG WOMEN	
ROSELLE LATIMER	
6 MEN	

ACT II - SCENE 4.

VOICE OF THE LOUDSPEAKER

YANKEE W

AVERAGE NEGRO MAN

AVERAGE NEGRO WOMAN

AVERAGE WHITE MAN

AVERAGE WHITE WOMAN

FATHER

MOTHER & BABY

CHILD

SHAPE OF DEATH

SHAPE OF INFANT MORTALITY

SHAPE OF PNEUMONIA

SHAPE OF TUBERCULOSIS

SHAPE OF SYPHILIS

ACT II - SCENE 5.

VOICE OF THE LOUDSPEAKER

ALDERMAN ROBERT I. ELLIS W

MALE SECRETARY W

MR. KAPLAN W

T. R. MALLOY W

NEGRO

MR. HOUGHTON W

YOUNG MAN

2 YOUNG WOMEN

MOSES NEWKIRK

FIRST NEGRO

SECOND NEGRO

MARK TERELL W

ALVER NAPPER

MAYOR SPELLACY W

YANKEE W

COPY
from
Library of Congress
Federal Theatre Project Archives
at
George Mason University
Fairfax, Virginia

ACT I - SCENE 1 - SLAVE SHIP

OVERTURE arranged from "Fantee Dirge", "Fantee Air", English Folk Tune, "On the Green", "Lesson", "We're Lucky".

When orchestra starts "We're Lucky" NEGRO JANITOR, and NEGRO ELEVATOR OPERATOR come out before the curtain and begin to hum the tune and talk together.

At end of Overture, STAGE MANAGER sticks head out from right wings; ASST. STAGE MANAGER the same from left wings.

STAGE MANAGER

(superior)

Hey, you!

(The JANITOR turns and starts off right.

ASST. STAGE MGR.

(superior)

Hey, you!

(The ELEVATOR OPERATOR turns and starts off left.

(The HOUSE LIGHTS go down quickly.

In the darkness: 1. a pandemonium of PERCUSSION, =drums, gongs, etc.

2. Negroes humming first melodic passage of "Fantee Dirge".

3. First percussion passage of same.

4. Second melodic passage, during which:

CURTAIN on dark stage.

Sustain "Fantee Dirge"

(SPOT picks up "idol" (ship prow) at rear center and light gradually spreads to reveal

1. WITCH DOCTOR clinging to "idol; and TWO MALE DANCERS, dancing with backs turned.

2. NEGROES crouched facing the "idol", swaying and humming.

3. Several WHITE MEN with whips at lower right and left.

The primary picture is one of African Worship. The Secondary picture is that of a ship. As the WHITE men show their whips, the NEGROES all turn showing their bonds as the PERCUSSION roars again.

BLACKOUT

(The beat of ONE-TWO on a drum followed by the sound of a whip lash = ONE-TWO-THREE...., beat-beat-lash-hold, beat-beat-lash-hold etc.)

LOUDSPEAKER:

LOUDSPEAKER

Slave ship -- bearing slaves for the Land of the Free.

1830. The United States of America, first of the republics of modern times: founded on Revolution, established on the principle that all men are created equal, last great patron of slavery in Western Civilization. America shuddered at the horrors of slave ships - outlawed them, but continued buying their cargoes. America so loved Liberty that she enslaved another race that her citizens might have more Freedom!

too
Edwards
her
scene
feel it

(SPOT on CONNECTICUT YANKEE down center.)

YANKEE:

YANKEE

(to amplifier)

They got worse in Africa than they got here. We gave them a chance to share in our Civilization!

LOUDSPEAKER

The Negroes in Africa had a culture of their own.

YANKEE

We gave them Christianity!

LOUDSPEAKER

They had a religion of their own.

YANKEE

And what a religion!

LOUDSPEAKER

And what a Christianity we gave them!

YANKEE

Maybe slavery wasn't right, but we got rid of that!

LOUDSPEAKER

Did you? (wisely)

YANKEE

Yes, we did. We freed the Negro.

LOUDSPEAKER

Did you?

} ? ditto

YANKEE

Yes, we did, and now they've got to learn our ways and accept our culture.

LOUDSPEAKER

Don't forget that African sculpture has had a tremendous effect on modern art.

YANKEE

I hate modern art!

LOUDSPEAKER

Your son likes it.

YANKEE

Yes, dang it!

LOUDSPEAKER

Your son's learning the value of what the Negro had before we made a slave of him.

YANKEE

What's that got to do with me? Connecticut abolished slavery in 1784!

LOUDSPEAKER

(wisely)

Did she?

YANKEE

Yes, she did. And she's treated him pretty well ever since.

LOUDSPEAKER

Hold on. Are you sure about that?

YANKEE

Danged sure!

LOUDSPEAKER

Ever hear of a Quaker schoolteacher named Prudence Crandall?

YANKEE

No.

LOUDSPEAKER

Let's look back a little then. We'll tell you about her.

BLACKOUT

ACT II - SCENE 2 - PRUDENCE CRANDALL

(At blackout, English Folk Tune fades in and drum and lash are cut. Music sustains until Light.

LOUDSPEAKER

Prudence Crandall was a schoolteacher of good reputation in Plainfield in the year 1832. In that same year she came to Canterbury to open a girl's school of her own. (1)

(SPOT on TWO WHITE GIRLS with books. They stand talking together.

Several months later, Sarah Harris, a colored girl, was admitted to the school.

(SARAH HARRIS enters spot area with books. WHITE GIRL'S noses go up in the air. SARAH hesitates, goes on out of spot to second area.

(SECOND SPOT AREA for PRUDENCE CRANDALL

PRUDENCE

Thee has thy books, Sarah. Is thee ready to commence thy studies?

SARAH

Yes, Miss Crandall.

PRUDENCE

Thee appears to be very eager to learn, Sarah.

SARAH

I am, Miss Crandall. I want "to get a little more learning" than my grammar school "in order to teach colored children".

PRUDENCE

Splendid, Sarah! Let us pray thee will be able to accomplish so worthy a desire. Latin is called, girls.

(ALL start to follow

BLACK OUT

LOUDSPEAKER:

LOUDSPEAKER

The mothers and fathers of the white girls in Miss Crandall's school were not mixed in their feelings about this new situation in Canterbury.

(SPOT AREA - CHARITY & HOPESTILL

CHARITY:

CHARITY*

Sarah Harris has been admitted to the Quaker school. She's as black as night, too!

(1) Source for scene: Rise and Fall of the Slave Power in America - Vol. I - Henry Wilson.

HOPESTILL*

Don't I know, Charity! The whole town's talking about it! My daughter is staying home until I can find a suitable place for her.

CHARITY

Well, I can say one thing, even if Sarah Harris does go to my church; it never will be said that my daughter went to school with a nigger!

BLACKOUT

LOUDSPEAKER

Prudence Crandall announces a new policy for her school -

(SPOT AREA for YANKEE and TOWNSMAN, the latter with a newspaper.

T

TOWNSMAN*

Listen to this! "Miss Prudence Crandall announces the new term of her school for young ladies and little misses of color and others who may wish to attend". (1) Others who may wish to attend! That's a good one for you!

(laughs)

YANKEE*

(laughs)

"Little misses of color"! that's what she'll get!

(laughs again)

TOWNSMAN

She'll miss my daughter in her slave quarters!

LOUDSPEAKER

Andrew T. Judson will be along in a moment. He is Canterbury's big man in politics. He was a supporter of Andrew Jackson who called Negroes in New Orleans "fellow citizens". Mr. - Andrew - T. - Judson!

(JUDSON strolls into area.

JUDSON

Gentlemen, gentlemen! Good-day to you. What's the good word?

YANKEE

Ain't heard none lately.

TOWNSMAN

'Lo, Andy. We were discussin Prudence Crandall's school - nice thing ain't it?

JUDSON

An outrage! I trust you're both coming to the town meeting.

(1) Source for scene: Rise and Fall of the Slave Power, Vol. I - Henry Wilson.

What town meeting?
YANKEE

JUDSON
Haven't you heard? Why they're going to put a stop to that nigger school! The Abolitionists are sending a couple of preachers to defend Prudence Crandall at the meeting, but we won't even give them a chance to talk! Are you with us?

TOWNSMAN
You bet, Andy. We'll run that Quaker out of town!

YANKEE
Serve her right if we did.

BLACK OUT

LOUDSPEAKER:
March 9, 1833 -
LOUDSPEAKER

(SPOT for TOWNSMAN & YANKEE coming along from left to right.)

YANKEE
Andy certainly can keep his hold on a public gathering!

TOWNSMAN
Them preachers didn't get a word in edgeways.
(chuckles)

YANKEE
Looks as though Mr. Judson might get a new law through the legislature so's we can close up that school.

(BLACKOUT)

LOUDSPEAKER
Before the State Legislature - Mr. Judson:

(SPOT ON JUDSON)

JUDSON
With all speed, I say, gentlemen, a law must be passed which will make it illegal to instruct any child in a Connecticut school who is not a resident of the state.

(BLACKOUT)

LOUDSPEAKER
The law was passed, and Canterbury went wild with joy

(Brief outburst of cheering, a line of "Yankee Doodle", another cheer.)

LOUDSPEAKER

In June 1833 Prudence Crandall was arrested and in August brought to trial under the new law:

(SPOT for CLERK

CLERK

"Windham County ss. County Court, -- State of Connecticut versus Prudence Crandall. It is charged that the said Prudence Crandall, on the 24th of June last, with force, and arms, in a certain school -- in said Canterbury, for the instruction and teaching of colored persons not inhabitants of any town in the state. "that the defendant with force, and arms, did wilfully and knowingly harbor and board, and aid in harboring and boarding certain colored persons not inhabitants of the state."
(1)

(BLACK OUT

LOUDSPEAKER

The trial went on.

(SPOT area for YANKEE & CHARITY

YANKEE

I'm afraid the law will be held unconstitutional. You know it goes against the federal policy of non-discrimination between the states.

CHARITY

If Judge Daggett lets Mr. Judson talk to the Jury much more, they'll be ready to declare QUAKERS unconstitutional!

YANKEE

Good idee, Charity, good idee! Here comes Hopestill Weston. She was there when we left -

(HOPESTILL comes into area

Good day, Mrs. Weston.

HOPESTILL

Good day to you, Amos Peleg. How do, Charity. Well, the Judge just charged the jury.

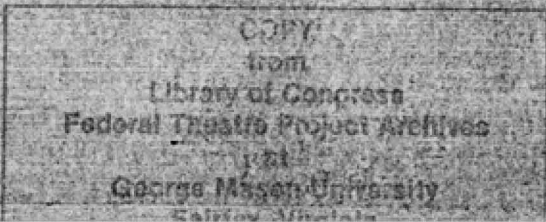
CHARITY

You don't say!

HOPESTILL

Yes, I do say. He said he hoped the case would be reviewed by a higher court, but that as far as he was concerned the new law was constitutional.

(1) Connecticut Courant - August 1833.



YANKEE

So - the jury's gone out.

HOPESTILL

That it has. And unless I miss my guess they won't be out long. All the Defense did was talk Abolition, Abolition! I don't see why they don't free them poor slaves and send them back where they came from!

YANKEE

The South won't be free in any slaves so long as they can keep them to do their dirty work. It's a burnin shame!

CHARITY

That's just what I say! A shame! Why they're just as good as we are if they are black! They've got souls like we have, I reckon.

HOPESTILL

They'll be white in Heaven.

(HANDSOME WELL-BUILT NEGRO passes by the group.)

CHARITY

(looking admiringly)

My, - but some of them certainly are manly! Amos Peleg, you never looked like that, walking along!

YANKEE

You're not forgettin the trial, are you, Charity? Would you want your daughter going to school with him?

CHARITY

(last admiring look)
Well - NO!

HOPESTILL

You know perfectly well, Amos Peleg, that a Negro can be as much a gentleman as a white man!

YANKEE

But ~~xxx~~ the "little misses of color" can't be ladies, is -

CHARITY

WELL! - They have to keep their place - all of them! But the men are awfully good to have around the house.

(The discussion goes on indistinctly -

LOUDSPEAKER

People have changed very little in Connecticut in the last century. We hear these same speeches, and catch these same looks today on the streets of Hartford.

But the August hours back then wore on -

(DIM OUT, then DIM UP near left wings as the same group walks to right.

Soon the jury came back -

(SARAH HARRIS comes from right and passes the group.

(ALL THREE spit as Sarah passes.

CHARITY

Seven to five! And did you see how quick Judge Daggett sent them out again.

(DIM DOWN as before, to dim up on group coming from left again.

LOUDSPEAKER

In a little while the jury came back again - to be sent out a third time.

HOPESTILL

Yes, yes, I heard what he said. The foremen said, "Your honor, we never will agree!"

CHARITY

Whatever's going to happen, then?

HOPESTILL

I heard the Judge said it would be bound over to the December term.

(EURDENCE CRANDALL passes them from left to right.

(ALL THREE spit ~~at her~~ as she passes.

BLACK OUT

LOUDSPEAKER

The case came up again and Miss Crandall was found guilty. However, the case was appealed and while the higher court set aside the decision of the lower court, a MOB formed in Canterbury.

(A growing shouting and din off left; TOWNSPEOPLE come marching across the stage with clubs, etc. singing "Yankee Doodle" and shouting.

(As they go off, two NEGROES come on from right, fearfully. They are nude to the waist - battered looking.

FIRST NEGRO

They're tearin her house to pieces!

SECOND NEGRO

It sure ain't fit to be lived in now.

FIRST NEGRO

She'll have to go somewheres else to live.

(They stand clutching each other at upper center. SEVERAL OTHER NEGROES = including three or four girls. THEY ALL crouch at center facing the ship prow behind the middle travelers .

LOUDSPEAKER

The State Supreme Court set Prudence Crandall free, but Canterbury had driven her out of the State.

(BLACKOUT

Fifty years later, in 1886 - the Connecticut Legislature voted Prudence Crandall, then in Kansas, a pension of \$400.

(In the darkness, the middle travelers part on the Slave Ship set. In place: NEGROES, CINQUEZ, ANTONIO, CAPTAIN FERRER, TWO SAILORS(white), RUIZ, MONTEZ, COOK, & NEGRO CHILDREN.

("Fantee Dirge" as above = hummed from blackout to opening line of Scene 3.

ACT I - SCENE 3 - CAPTIVES OF THE AMISTAD (1)

(As stage is lighted: Sustain "Fantee Dirge" softly now.)

LOUDSPEAKER

Slave Ship!

RUIZ

(Cuban owner of 49 slaves on Spanish ship Amistad)
Si, Slave Ship - want to buy slaves?

LOUDSPEAKER

No! I'm from Connecticut. I pay for my labor!

RUIZ

Do you, now? Do you pay black labor?

LOUDSPEAKER

I would if I hired them.

RUIZ

Ah - but you never will! is that it?

LOUDSPEAKER

That will do. Ladies and gentlemen, before us we see the
the good ship Amistad, owned by Captain Ramon Ferrer -

(FERRER bows to audience.)

She is resting here in Habana Harbor prior to her journey to
Principe - one hundred leagues away. It is the 28th of June,
1839. Senor Ruiz, -

(RUIZ bows)

Senor Ruiz has aboard varied merchandise: crockery, dry
goods, and 49 Negroes kidnapped into slavery near their Native
Mendi, Africa, and shipped to Cuba. Senor Montes, -

(MONTES bows)

Senor Montes has four slaves aboard - all children.

(MONTES bows again.)

The destiny of these Negroes is the slave markets of the
United States of America.

(CINQUEZ, strikingly handsome, intelligent, striking in
every way - moves near the group-Montez, Ruiz, Ferrer.)

(1) Based on material in Rise and Fall of the Slave Power in
America, Vol. I - Henry Wilson and PRINCIPALLY the New York Sun
of August 31, 1839 and the DAILY COURANT for that date ff.

1-5-2
(CUT "Fantee Dirge", humming.)

COOK

(Ferrer's slave)
How long before Principe, Antonio?

ANTONIO

(Mulatto - also Ferrer's slave)
Twenty-four hours, Senor Capitan tell them.

(FERRER, MONTES, RUIZ move toward prow at rear.)

COOK

Look! Cinque nosing around.
(turning on him)
What do you want?

CINQUEZ

(Pointing to himself)
Shinequan! No Cinquez - Shinequau!

COOK

To us, you're Cinquez. What you nosing around for?

CINQUEZ

(gestures at Cook - making uncomprehensible sounds)

COOK

What's he trying to say?

ANTONIO

He says who made you a slave?

COOK

(to Cinquez)
You're a slave, too! Slave! Slave! Slave!

CINQUEZ

(shaking his head violently)
No! No! Free! Free!

(COOK & ANTONIO look at each other and laugh.)

COOK

You better keep quiet, Cinquez.

CINQUEZ

(speaks uncomprehensible syllables)

COOK

What's he saying?

ANTONIO
He wants to know what we are going to do with him and his people?

COOK
(laughs)
Tell him -- tell him -- we kill and eat!
(laughs as he moves toward the owners and his master)

CINQUEZ
(uncomprehending)
Huh?

ANTONIO
Shinequau! Cinque, you, and your fellows, will be KILLED
(gestures mightily - and gives fake word for "killed"
and "eaten")
and EATEN!
(turns away quickly to avoid smiling at the way he
has frightened Cinquez - moves up with COOK and others)

(CINQUEZ turns in horror to THREE
unbound NEGROES at right - he draws
them aside -

BLACKOUT

LOUDSPEAKER

Five days out, Cinque projected his plot to save his fellows from the fate of cannibalism which he supposed awaited them.

(LIGHT

It has just rained; there is no moon. The deck seems unearthly - you cannot really see, yet the atmosphere seems strangely aglow.

(Against some bleas CAPT. FERRER sleeps between ANTONIO & COOK.

CINQUEZ steals up to them with a sugar knife - attacks the CAPTAIN.

ANTONIO springs to his feet in terror, flees, down trap.
COOK tries to help CAPTAIN, is killed by Cinque.
CAPTAIN shakes himself free but wounded.

FERRER
Jesu! Maria! Antonio, throw some bread to them to quiet them down!

(CINQUEZ attacks and kills Capt. Ferrer.
The other THREE NEGROES arrive with RUIZ & MONTES.

CINQUEZ

Tony! Tony!

(ANTONIO appears abruptly.

(runs on rapidly in jargon)

ANTONIO

He says he did not want Senor Ruiz wounded. Is he all right?

RUIZ

(sullenly)
I'm all right.

CINQUEZ

(goes on in jargon)

COPY
from
Library of Congress
Federal Theatre Project Archives
at
George Mason University
Fairfax, Virginia

ANTONIO

He says Montes steal children - he says he -!

CINQUEZ

(attacks MONTES, but is held back by the THREE NEGROES

(BLACKOUT --MIDDLE TRAVELERS CLOSE

LOUDSPEAKER

Montes was wounded, but not seriously. The two sailors escaped in a boat. Ruiz and Montes were compelled by Cinquez to steer toward Africa. However, the Cubans managed to steer more west and north than east. For days they hovered off the Long Island shore - some went ashore for water -

(DIM UP on THREE WOMEN coming home from Church - picking their way daintily.

FIRST*

Wasn't it a mighty fine sermon!

SECOND

It was a little short, I think. Why, he didn't talk more than an hour!

THIRD

He ought to be thinking about marrying and moving into the parsonage pretty soon - 'stead of boarding out all the while!

FIRST

(laughingly)
Why Cynthia! how you do talk. Anyone would think - Ou-u-u!

(CINQUEZ & THREE OTHER NEGROES come near - clad only in cloths around their waists. CINQUEZ moves to speak BUT:

(At the sight, THE WOMEN all shriek and squeal as they flee in the direction from which they came.

BLACK OUT

LOUDSPEAKER

The news soon spread along the coast that a shipload of savages was lying somewhere off Montauk Point. The U.S. brig Washington under the command of Lts. Gedney and Meade came out to investigate. The blacks were driven below at the point of a gun. Montez and Ruiz were rescued and the Amistad was towed into New London harbor. On the way, Cinquez begged to be taken aboard the Amistad from the Washington where he was confined. When taken there, he addressed the Negroes in his own tongue. Translated, it was as follows:

(LIGHT UP on group of listening NEGROES.

CINQUEZ++

"Friends and brothers, we would have returned to Africa, but the sun was against us. I would not see you serve the white man, so I induced you to help me kill the captain. It ought I should be killed - I expected it. It would have been better. You had better be killed than live many moons in misery. I shall be hanged, I think, every day. But this does not pain me. I could die happy, if by dying, I could save so many of my brothers from the bondage of the white man".

(NEGROES shout vigorously - move forward ominously.

TWO WHITE MEN drag CINQUEZ away,

BLACKOUT

LOUDSPEAKER

Cinquez was led back to the Washington and put in chains to prevent his jumping overboard as he had on a previous occasion when for forty minutes he gave the sailors chase by swimming under water and coming up at unexpected times and places. Finally he had tired and given himself up. Lts. Gedney and Meade did not propose to have further embarrassment from him, so he sat quietly in the hold until:

(CINQUE in bonds. GEDNEY & MEADE ANTONIO as interpreter.

ANTONIO

He says he knows where there are doubloons in the hold of the Amistad.

MEADE

Is he lying?

++ Translated by Antonio: New York Sun, Aug. 31, 1839.

ANTONIO

There was \$8000 in doubloons on board. It belonged to my master Senor Ferrer.

MEADE

We'll take him over there and see.

BLACKOUT

LOUDSPEAKER

Aboard the Amistad once more, Cinquez -

(CINQUEZ before the NEGROES as before.

CINQUEZ ++

(passionately)

"My brothers, I am once more among you, having deceived the enemy of our race by saying I have doubloons. I come to tell you that you have only one chance for death, and none for liberty. I am sure you prefer death as I do. You can by killing the white men now on board, and I will help you, make the people here kill you. It is better for you to do this, and then you will not only avert bondage yourselves, but prevent the entailment of unnumbered wrongs on your children. Come - come with me, then -"

(NEGROES chorus assent - move toward him.

MEN drag Cinquez away as before.

BLACKOUT

LOUDSPEAKER

The United States Marshall and Mr. - Andrew - T. - Judson, now a District Judge, were summoned from New Haven. They came directly aboard the Washington for the hearing.

(DIM UP on JUDGE JUDSON, LITS. MEADE & GEDNEY, SUN REPORTER, for informal hearing. Standing before them, part of the forty-odd Negroes lighted as if all but CINQUEZ were present. RUJIZ and MONTES - conspicuously present.

JUDGE

Where is this Joseph?

REPORTER

Excuse me, your honor.

JUDGE

Yes?

++ Ibid. Note page 1-3-5.

REPORTER

Before you dispose of this Joseph let me tell you that my paper is going to call him the best example of "disinterested patriotism and unshrinking courage seen any race for many a day.

(sitting back in chair)

"Now most probably he will be hanged as a murderer and a pirate."

JUDGE

(drily)

No doubt. Where is the man?

(CINQUE enters before the others and facing the whites - dressed in "red flannel shirt and white ducks".

REPORTER

(to Meade)

"He would compare favorably with any colored dandy on Broadway"!

(There is a pause of ADMIRATION & RESPECT from all including JUDSON.

(MEADE chuckles at the Reporter's remark.

JUDGE

Are you Joseph Cinque?

CINQUEZ

Shinequau.

JUDGE

What?!

MEADE

Your honor, he says his name is Shinequau. That is his African name.

JUDGE

What is your name?

RUIZ

He's my slave, your honor! His name's Cinquez.

CINQUEZ

No slave! Free! Shinequau!

JUDGE

We shall call you Cinquez, and no further interruptions from you or I'll fine you for contempt of court.

(ALL except the Cubans & Negroes snicker - then ripple into laughter.

JUDGE
Joseph Cinquez, you and -

CINQUEZ
Shinequau -
(smiles devilishly - good naturedly; puts hands to
throat to indicate noose)

JUDGE
You and the 28 others, above named in the indictment stand
committed for trial before the next Circuit Court at Hartford
to be holden on the 17th day of September next.

CINQUEZ
(again holds hands up to throat, smiling)

BLACKOUT

LOUDSPEAKER
The whole Negro group was committed to the New Haven Jail
until the Circuit court would sit in Hartford. Ruiz and
Montes enter their complaint -

(SPOT on RUIZ & MONTEZ)

RUIZ
We claim these blacks as our slaves, and demand their
restitution to us as their owners in the name of her Majesty,
the Queen Regent of Spain!

(BLACKOUT)

LOUDSPEAKER
The Queen Regent of Spain did not recognize man-stealing as
legal. A note on the policy of the Spanish government was
printed in the Daily Courant of Hartford at the same time
as news of Spain's insistence on the restoration of the slaves.
Lts. Gedney and Meade also made certain demands -

(SPOT on GEDNEY & MEADE)

GEDNEY
We demand salvage for rescuing Senor Ruiz and Senor Montes
from the Amistad and for furthering the arrest of the Negroes.

(BLACKOUT)

LOUDSPEAKER
The District Attorney, Mr. Holabird, hastened to inform the
Secretary of State, Mr. Forsyth -

HOLABIRD

(as if dictating letter)

To Mr. Forsyth, United States Secretary of State -
In regard to the recently captured Africans being held here for trial, it is my opinion that these Africans cannot be tried in the courts of the United States..
I should like to inquire if there are not treaty stipulations with Spain to authorize our government to deliver them up to Spanish Authorities; and if so, whether it could be done before our court sits.

(BLACKOUT

LOUDSPEAKER

Secretary of State Forsyth -

(SPOT on FORSYTH

FORSYTH

(dictating)

To Mr. Holabird, in Connecticut: I must instruct you to take care that no proceedings of your Circuit Court, or any other judicial tribunal, place the vessel, cargo, or slaves beyond the control of the Federal Executive.

(BLACK OUT

LOUDSPEAKER

Mr. Forsyth did not seem to be aware that the President has no right to supercede the criminal warrants of the United States. Although the Federal law declared man-stealing piracy, the Van Beuren Administration assumed the Negroes to be slaves. It would have been proper legal procedure in both the United States and in Spanish Dominions to proceed against Ruiz and Montes on charges of piracy.

The Attorney-General of the United States, Mr. Grundy of Tennessee.

(SPOT on GRUNDY

GRUNDY

I cannot see any legal principle upon which the government would be justified in going into an investigation for the purpose of ascertaining the facts set forth in the papers issued to Ruiz and Montes in Cuba, as evidence whether or not these Negroes are slaves. Of course they're slaves!

LOUDSPEAKER

On the site now occupied by New Haven's post office once stood the New Haven Jail -

(PROJECTION: barred windows - on cye.
SPECTATORS passing along "viewing" at groups of Negro prisoners. They are paying a MAN as they enter.

COLLECTOR

One New York shilling please. Help the defense of these unfortunate people. One shilling please.

(CINQUEZ is in one corner less lighted than rest

ONE WOMAN has brought some pieces of bright calico for shawls. She gives them to two little girls. SPECTATORS watch the little girls. REV. TAPPAN, present.

The little girls try the cloth in all sorts of ways: around hips, breasts, necks - finally they tie them in turbans around their heads to the delight of the spectators.

A WOMAN*

I understand the President of the United States is very interested in getting these Blackamoors handed over to Spain for trial. What do you think about it?

REV. TAPPAN

Madam, the courts of Connecticut will see that justice is done notwithstanding Martin Van Beuren, the Southern Newspapers, and the Queen of Spain herself!

COLLECTOR

One shilling. One shilling, please. Help the defense of these unfortunate -

BLACKOUT

LOUDSPEAKER

Occasionally the prisoners were taken out for exercise on the New Haven Green.

(PROJECTION: the three Churches on New Haven Green from print of the period.

SAME SPECTATORS. Colored children playing - running and dancing in circles. NEGRO MEN stretch and tumble. NEGRO WOMEN dance about rhythmically like children. SPECTATORS are quietly aghast.

CINQUEZ and ANOTHER NEGRO stand by REV. TAPPAN.

TAPPAN

Now again -

CINQUEZ

A, B, C, D, etc.

OTHER NEGRO

(at same time)

A, B, C, C, etc.

CHILDREN

(at same time)

One - two - three - four - etc. to ten.

WOMEN

One - two - six - three - four - ten etc. (badly wrong)

(MUSIC fades in on the letters & counting "ON THE GREEN"

TENOR

(Begins to sing.

(NEGROES stop to listen.

"ON THE GREEN"+++

1. On the Green, on the Green -
By the three historic churches on the Green!
We've come to see the dancing,
The tumbling and the prancing,
Of the strangest captives we have ever seen.

CHORUS: On the Green, on the New Haven Green!
Was there ever rarer vision ever seen?
To see a sight so shocking,
The Yankees come out flocking
From the three historic churches on the Green.

2. On the Green, on the Green -
Some people think we've pirates on the Green
But when we've heard the story
Of Cinquez' gory glory,
We hardly know the way that we should lean.

CHORUS:

3. On the Green, on the Green -
With these gay and happy people on the Green.
We all begin to wonder
What makes Van Beuren thunder
That we listen to the Spanish Regent Queen.

CHORUS:

(NEGROES begin to beat steady time with their feet.

"LESSONS"(1)

NEGROES

(singing, humming, dancing)

+++ "Romantic" music, written & composed for this play
(1) Necessary to clear music with composer, (no royalty)

COPY
from
Library of Congress
Federal Theatre Project Archives
at
George Mason University
Fairfax, Virginia

NEGROES

(singing and humming = spontaneously:: approximately:

One, Two!
 Three, Four!
 (da)24
 Five, Six -
 Seven, Eight.
 (da)24
 A, B, C, D, E, F, G, H, I, J.
 K, L, M, N, O, P, Q, R -
 A, B.
 Three, Four!
 (da)9!

(At end of number - as NEGROES are led off to the jail again:

TENOR

(sings)

On the Green, on the New Haven Green!
 Has there ever rarer vision ever seen?
 To see a sight so shocking,
 The Yankees come out flocking
 From the three historic churches on the Green!

(BLACKOUT

LOUDSPEAKER

In September, 1839, the Circuit Court sat for the case.
 During the hearing, District-Attorney Holabird maintained:

(SPOT on HOLABIRD

HOLABIRD

In behalf of the government, I claim possession of the vessel, Amistad, so that if the Negroes are slaves they may be returned to their Spanish owners, and if they are not they may be returned to Africa according to the provisions of the Treaty of 1819.

(BLACK OUT HOLABIRD

(SPOT on JUSTICE THOMPSON

LOUDSPEAKER

Justice Thompson -

THOMPSON

These Africans cannot be held for trial in this court for murder committed on the seas on board a Spanish vessel. However, I am not at liberty to discharge them because they are being held in custody by the District Court in consequence of libels and attachments against them.

BLACKOUT

HOLABIRD

We shall appeal to the Circuit Court!

(BLACKOUT)

LOUDSPEAKER

On appeal to the Circuit Court - Justice Thompson:

(SPOT on THOMPSON)

THOMPSON

This court affirms the decision of the District Court.

(SPOT on HOLABIRD)

HOLABIRD

We shall appeal to the Supreme Court of the United States!

(BLACKOUT)

LOUDSPEAKER

For the defense of the captives before the bench of the Supreme Court, an outstanding man was invited: JOHN QUINCY ADAMS, ex-president, and old man eloquent:

(SPOT ON ADAMS)

ADAMS++

I accept.

(pause)

I am speaking before the Honorable, the Supreme Court of the United States!

These Africans have been torn from their own country, shipped against the laws of Spain, against the laws of the United States, against the laws of nations. Their passage aboard the Amistad was in law and fact a continuation of the original voyage from Africa. Sixteen of the Negroes perished through the cruel treatment they received from Senor Ruiz, and Senor Montes. Their ghosts must sit heavy on the Senors' souls - now and for the rest of their lives. It is because of the extraordinary powers which the Secretary of State has taken for the Executive that this case has been brought to this court. The President has been made a mere constable, a catchpole, for the Spanish government! All these claims of the Spanish Minister - monstrous, absurd, and inadmissible as they are, have been urged and repeated for 18 months on our government. The Secretary of State evades answering them! (satirically) Why did not the President send an order at once to the marshall to seize these men from the judicial custody of the COURTS OF THE UNITED STATES, and ship them beyond the seas, or deliver them to the Spanish Minister? I am ashamed - I am ashamed of my country - that such an opinion should have been delivered (cont.)

++ Excerpts from original speech.

+ Punctuation, author's.

LOUDSPEAKER

On the 26th of November, 1839, the new Spanish Minister De Argaiz communicated with the Secretary of State -

(SPOT on DE ARGAIZ

(ANOTHER SPOT on CINQUEZ, UP farther than De Argaiz.

DE ARGAIZ

I deny the right of the courts of the United States to take cognizance of this case. In consequence of all this delay, public vengeance has not been satisfied. For be it recollected, that the government of Spain does not demand the delivery of slaves, but of assassins!!

CINQUE

(bows slightly, politely, intelligently, proudly)

(BLACKOUT

LOUDSPEAKER

New Haven was favored with two ships waiting outside her harbor as the January 1840 District Court came into session:

(SPOT at right on LT. GEDNEY

GEDNEY

We stand ready under order from President Van Beuren to deliver the prisoners to Cuba for trial there as soon as this trial is over.

(SPOT at left on REV. TAPPAN

TAPPAN

The friends of the Captives of the Amistad stand ready with a boat to transport them as free men, women, and children, back to their homes in Mendi, Africa.

(BLACKOUT

LOUDSPEAKER

Justice Judson's court heard the case and reached a decision:

(SPOT on JUDGE JUDSON

JUDSON

This court has decided that the papers of Ruiz and Montes are fraudulent; that the Negroes are native Africans illegally imported; that they are not slaves; and that they should be sent back to Africa, according to the treaty of 1819.

(SPOT on HOLABIRD

ADAMS

by any public officer, especially by the legal counsellor of the Executive. I am ashamed to stand before the nations of the earth with such an opinion recorded before us as official"!

(BLACKOUT

LOUDSPEAKER

The decision of the Supreme Court was rendered by Mr. Justice Story:

(SPOT on JUSTICE STORY

STORY

Our opinion is, that the decree of the Circuit Court affirming that of the District Court, ought to be affirmed except so far as it directs the Negroes to be delivered to the President to be transported to Africa, in pursuance of the Act of the 3rd of March 1819; and as to this it ought to be reversed, and that the said Negroes be declared to be free, and be dismissed from the custody of the court and go without delay.

(SWELL of cheering and shouting; a blare of band music.

LOUDSPEAKER

(over soft band music)

Thus the story of the Captives of the Amistad - Connecticut's most engrossing and fascinating international incident came near to its close. For several weeks before the sailing back to Mendi - the homegoing of the free Negroes: Cinquez and his people lived in Farmington and attended church there. It was in Farmington's historic church that Cinquez addressed the congregation at length in his own tongue. No one could translate; no one needed to translate. His eloquence charged with gratitude and native genius made him understood by everyone regardless of his tongue!

(HUMMING of "Fantee Air" rises softly as NEGROES gather in the DIM UP on the SHIP SET on deep stage. They move quickly, gracefully, with CINQUEZ coming on last to stand downstage before them. One or two MISSIONARIES stand with them.

(PERCUSSION fortifies the happy chant.

BLACKOUT

ACT I - SCENE 4 - MILESTONES

Milestones = placards arranged on stage for spot lighting.

LOUDSPEAKER

Milestones in the history of the Negro in America.

(SPOT "NEGROES IN VIRGINIA" (1)

Southern gentleman in area.

NEGRO in ducks. More NEGROES

entering area. THREE WHITE WORKERS.

1619. A Dutch ship brings America's first Negroes to Virginia -

SOUTHERNER

(directs pantomime work by Negroes & White workers)

At first the Negro served like many of his white equals, a term of temporary servitude.

(MORE NEGROES come and pantomime

work around Southerner. Whites leave.

As the years brought more and more Negroes to this country, a labor problem arose, and the Negroes were changed into slaves.

(LARGE NEGRO enters with whip to drive the Negroes. For a moment

(the Drum and Lash are heard as in I-1.

Pantomime of work grows very fast.

BLACKOUT

(SPOT "MAN-STEALING CAPITAL OFFENSE
IN CONNECTICUT" (2)

CONN. YANKEE in area.

LOUDSPEAKER

1650. The colony of Connecticut punished by death those who captured or dealt in slaves.

(SLAVE TRADER enters area with a NEGRO in bonds.

YANKEE

Where'd you pick him up?

TRADER*

West Indies. Want to buy him?

YANKEE

It so happens, sir, that I am the sheriff. You better come along with me. You'll hang for this.

Over for notes.

Notes to I-4-1: (also p. I-4-2)

(1) Our Republic - S. E. Forman

(2) Rise and Fall of the Slave Power in America - Henry Wilson

BLACKOUT

(SPOT "AMERICAN COLONIES REVOLT" (2)
(to BANFARE & DRUM rolls. Light with moving flashlight.

LOUDSPEAKER

March 5, 1770. The Boston Massacre! First man to fall
for American Independence was a NEGRO, Crispus Attucks.

April 19, 1775. The Battle of Lexington and Concord!
Among the patriots, a Negro.

Bunker Hill! Fighting close to the British works, a Negro
named Salem killed Major Pitcairn of the Red Coat army.

Groton Heights, Connecticut! One of the most heroic defenses
of the Revolution: sustained by Colored Battalion of rebel
troops.

The Negro fought for the liberty of those who had enslaved him!

BLACKOUT

(SPOT "SLAVERY ABOLISHED IN CONNECTICUT"
YANKEE with NEGRO-in-bonds. (2)

LOUDSPEAKER

Connecticut, 1790. A law has been passed providing for the
gradual abolition of slavery in the state.

(YANKEE releases NEGRO.

BLACKOUT

(SPOT "ABOLITION" (1) (2)

LOUDSPEAKER

The abolition of slavery was favored as early as Jefferson
and Washington. The movement grew in the 19th century and
spread throughout the Northern States. It brought on the
Civil War -

(NEGRO with microphone SPOTTED at
one end of stage.

NEGRO

(interrupting Loudspeaker)

NEGRO

Most ironic touch to the whole worthy enterprise was the unquestionable fact that Negro slaves in the South received better treatment than the free Negroes in the North! (1)

LOUDSPEAKER

What are you trying to do?

NEGRO

For the most part discrimination and prejudice went hand in hand with the sentiments for abolition. To this day the South treats her Negroes like children. But children are human. In the North Negroes are ^{individually} regarded as not quite human. I do not want to condone the attitude of the South toward my race, I merely wish to point out the singular fact that the Southerner thinks and acts consistently, while most Northerners think and talk sympathetically while they discriminate and exploit.

LOUDSPEAKER

That's about enough from you.

NEGRO

In the North the free Negro is debarred from fellowships not of his own race; he has been ruthlessly excluded from the more profitable occupations! (1)

LOUDSPEAKER

Please leave the stage, and permit me to go on reading from my history book. ✓

NEGRO

History book! The trouble with you is you can be liberal until you come down to your own times - your own generation! Are you willing to admit that discrimination and prejudice are not by any means dead right here in Connecticut?

LOUDSPEAKER

I am not in a position to admit that. I am not required to admit such things. Any newspaper has the right to be conservative.

NEGRO

I'm going to ask for a change of Editors for the Living Newspaper!

LOUDSPEAKER

Black him out!

(BLACKOUT)

Now let us go on with our Milestones in the history of the Negro in America. No doubt this Negro is a Communist.

COPY from Library of Congress Federal Theatre Project Archives at George Mason University Fairfax, Virginia

(RETURN SPOT on NEGRO with red flannel "herring" on a string.)

NEGRO
How do you do? Let me remind you of something: every person who wants Hartford to know the conditions under which Negroes have to live in this city is suspected of Communism. According to the last elections in the city, less than 1% in the Negro section of Hartford ~~YANKEE~~ are Communists...

(tosses "herring" into middle of stage and drags it toward him)

What is that?

LOUDSPEAKER

Red herring -

NEGRO

(picking it up in his hand)
Really only flannel, you know!

LOUDSPEAKER
What's the matter with the Lighting?! Black that man out! Shift to the next milestone!

NEGRO
(laughingly)
Maybe the lighting director is a Communist!

(BLACKOUT

(SPOT "CIVIL WAR" - YANKEE, NEGRO.

LOUDSPEAKER
Civil war -- civil war - oh! the Civil War was fought to set the Negro free.

(SPOT NEGRO again.

NEGRO
Was that what it was for? (smiling)

BLACKOUT NEGRO

LOUDSPEAKER
Ladies and gentlemen, I'm sure there will be no further interruptions of this sort. The Civil War was won by the Northern States and the Union was preserved. Abraham Lincoln set all slaves free with his Emancipation Proclamation of January 1, 1863.

(YANKEE & NEGRO stand with arms about each other, hugging very "close" "Listen to the Mocking_bird".

LOUDSPEAKER

What are you two doing that for?

NEGRO

The Yankee loved the Negro during the Civil War.

LOUDSPEAKER

Black them out!

(SPOT NEGRO GIRL

GIRL

The Queen of Hearts kept shouting: "Off with their heads!"
"Off with their heads!" (1)

BLACKOUT

SPOT "13, 14, 15th AMENDMENTS"
NEGRO & YANKEE uncertain of each other.

LOUDSPEAKER

The Thirteenth Amendment abolished slavery!

(NEGRO starts to put a grateful arm about Yankee.
YANKEE repulses him.

What's the matter, don't you two love each other any more?

YANKEE

Consarn it! the War's over - he's free now. Let him keep his place!

LOUDSPEAKER

The Fourteenth Amendment established the citizenship of the Negro and -

NEGRO

But not his franchise!

LOUDSPEAKER

Quiet! The Fifteenth gave him that.

NEGRO

Not in all the states.

LOUDSPEAKER

You've been granted your rights; all you have to do is insist on them.

NEGRO

Will you call us Communists if we do?

LOUDSPEAKER

Not if you use the proper channels.

(1) Alice in Wonderland - Lewis Carroll

NEGRO
And if those channels are blocked?

LOUDSPEAKER
You'll have to get help from those who understand your problems.

NEGRO
That's what we're asking for.

~~XXXXXXXXXX~~

LOUDSPEAKER
There's nothing like a well-timed editorial remark.
Move over to the next milestone.

(YANKEE complies.)

You too.

NEGRO
I heard what you said about editorial remarks.

Black him out!

LOUDSPEAKER

(SPOT NEGRO GIRL again.)

"Off with his head"!

GIRL

(BLACKOUT)

(SPOT "BIG BUSINESS", YANKEE & NEGRO)

LOUDSPEAKER
After the Civil War had cleared the air, and the Ku Klux Klan had cleared away any false ideas of Negro equality - after the mighty reconstruction epic had been sung: Big Business was born!

YANKEE
Who are you and where are you from?

NEGRO
Laborer. Alabama. I heard there's work up here.

You're colored.

YANKEE

I can work.

NEGRO

How much do you want?

YANKEE

NEGRO

What I can get.

YANKEE

Fine! you're hired. And send down South for all the Negroes you can get. I'll give you a commission on all you get up here.

NEGRO

Where can I live?

YANKEE

Got a family?

NEGRO

Big one: wife and seven kids. Got a house to rent?

YANKEE

I reckon there ain't no houses around you could get. Tell you what I'll do: you and your wife clean out my henhouse over there - that old one - leaks a little - can't keep hens there cause they get the roup. Well, you and your wife clean that out and patch it up, and I'll rent it to you cheap.

NEGRO

Do you know what's wrong with that?

YANKEE

(Negro has "deserted the script"; he is amazed)
How you talk! "to you cheap", that's the cue, "to you cheap" -

NEGRO

I'm an actor. I'm not here to work for men like you. That's what you gave my grandfather "cheap" - that's just about what you gave all the Negroes you sent for to come up here and work for almost nothing! Your imaginary henhouse over there would be a palace compared to what I see all around me here in Hartford's North End.

LOUDSPEAKER

All right - get into your part! What in Heaven's name is the matter tonight?

YANKEE

"to you cheap" - "to you cheap" - your cue -

NEGRO

I've forgotten what to do - I don't know what I'm supposed to do.

Hey, Stooze!

LOUDSPEAKER

(smooth looking NEGRO into area.

NEGRO

Who are you? What do you do for a living?

STOOZE

I'm Stooze. I do what I'm told.

LOUDSPEAKER

Stooze, take this fellow's place. He's not playing his part.

(NEGRO exits with dirty look at Stooze.

YANKEE

Come on, Stooze, it's time to move to the next milestone.

(BLACKOUT

(SPOT "WORLD WAR BOOMS NEGRO LABOR"
NEGROES pantomime work under YANKEE.
LOUDSPEAKER

Now, then. Extraordinary production demands brought great labor migrations from the South during the World War years. Many came to Connecticut to work in munitions works and tobacco fields. Housing conditions did not keep up with demand for living quarters. Sheds, barns, and every available shelter came into use. Disease took terrific toll among these people brought suddenly from tropical to rigorous climates.

(NEGROES "work" fast and hard

The post war years brought a slump -

(SOUND like deflating inner tube - all Negroes sink to the ground and sit - unemployed.

Thousands had already settled in the North. They were unable to find work anywhere and so joined the ever-growing ranks of the unemployed -- the unemployed that had to take relief from their home cities in order to exist.

(NEGROES rise and "apply for work" from YANKEE, who turns them away.

(SPOT NEGRO OBJECTOR again.

NEGRO

May I ask a few questions?

LOUDSPEAKER

You back again! What do you want to know?

OBJECTOR* (same man as with mike, p. I-4-2)

You say the Negroes joined the ranks of the unemployed:
Is it true that the proportion of unemployed was greater
among Negroes than any other group?

LOUDSPEAKER

Perhaps.

OBJECTOR

Was it?!

LOUDSPEAKER

Yes, it was -

OBJECTOR

Why?

LOUDSPEAKER

I'm sure I couldn't say. I don't know.

OBJECTOR

It's your job to know!

LOUDSPEAKER

Are you questioning my position?

OBJECTOR

I've got an order!

LOUDSPEAKER

What do you mean - an order?

OBJECTOR

I've got an order for a change of voice on the Loudspeaker!

LOUDSPEAKER

Why you impudent African! I'm entrenched in this job.
The editorship is beyond criticism. You're an unappreciative
sort: why tonight I'm going to show these good people all
the heroic qualities of your race. How they have progressed
in the Arts, Music, Theatre, Education! I shall make them
weep with tears of sympathy for the Negro's guileless soul.
I shall teach Hartford to love and cherish her 8000 Negroes
like little children.

OBJECTOR

Entrenched, are you!

VOICE OVER LOUDSPEAKER

(more vital, younger)

Move over.

LOUDSPEAKER
This is a microphone! I'm "on the air"! I represent the
Editor - I -

VOICE
Move over!

YANKEE
(objecting to the continued silent applications for
work, the up-set in general)
They can't do this to me! I'm going to ask the Connecticut
Manufacturers Association if they can't do something about
it?!

VOICE
All off but Yankee and Stooze! Yankee, stay where you are.
(NEGROES exit quickly.)

Stooze, come down-stage. I want to ask you some questions.

STOOZE*
(coming down)
Yes, sir. Are you running this show now?

VOICE
Yes. I understand you always do as you are told. Listen,
if certain interests in this city had any reason to wish
that certain conditions in the colored section of Hartford
remain unchanged - would you do your best to help them?

STOOGE
(guardedly)
I don't know what you mean.

VOICE
I'm not accusing anybody - to accuse anybody requires more
than knowledge of the facts - you have to prove it! But,
just suppose that enlightenment, better housing, better
employment conditions were demanded for the Negro, would
anyone stand to lose if these improvements were brought about?

STOOGE
I understand. You want me to say that certain landlords, certain
so called labor unions, and certain business men and politicians
wouldn't stand for such improvements. Well, I won't say it!

VOICE
Very well. Now if any of these people came to you with a
little check for your church or for yourself, would you do
your best help fight - let us say, public housing?

STOOGE
Sure I would. If I were a minister I'd get up in my pulpit
and cry "segregation!" if any housing for Negroes was
proposed.

COPY
from
Library of Congress
Federal Theatre Project Archives
at
George Mason University
Fairfax, Virginia

VOICE

Thank you, Stooze.

STOOGE

Say! you've got me stooging for you! When do I get paid?

VOICE

You're the worst curse of the Negro race! Now you and the Yankee run along -

(YANKEE & STOOGE exit.)

Larry! move these "milestones" out of the way - and bring on that little table and chair. Maestro! sweet music -

(Fade in music -

(STAGEHANDS quickly change props -

Sequence on Medical Attention in the following
scene written by Gwendolyn Reed of the Negro
Unit for the play.

ACT II - SCENE 5 - DISCRIMINATION

(SPOT table and chair.

(Pantomime music fades in.

LOUDSPEAKER ("VOICE" of last scene)
 From now on this Living Newspaper will be concerned with
 the City of Hartford only. First headline in the Hartford
 section - DISCRIMINATION

(The word DISCRIMINATION projected in large letters
 on cyc.

YANKEE enters area, sits at table, gestures for
 waiter.

NEGRO enters with menu, offers it, takes order,
 withdraws from area, brings in imaginary food,
 serves it.

YANKEE eats, withdraws.

That's all right, isn't it? How about this?

NEGRO comes in with WHITE LABORER who is waving
 a large bill. YANKEE comes from other side, bowing.
 NEGRO shows him seat, offers menu - stands back.
 YANKEE takes order, withdraws with NEGRO.
 NEGRO brings food, (imaginary), serves it.
 LABORER eats, withdraws.

And so's that. Watch this.

NEGRO comes in and sits down.

WHITE MAN in white coat enters, starts to offer menu,
 looks into Negro's face, withdraws, returns with
 YANKEE, who takes Negro by collar and puts him out.

BLACKOUT

There was a law against such things. (1) Here's how it
 worked:

(SPOT table again with LAWYER there
 seated as at a desk.

Mr. Smith, Attorney at Law -:

WOMAN'S VOICE*

A Negro named Black to see you, sir.

SMITH*

Send him in.

(NEGRO enters area.

(1) Gen. Statutes of Conn. Revision 1930 Vol. II, Chapter 319,
 Sect. 5385.

1-5-2
What can I do for you?

SMITH

NEGRO*
A restaurant refused to sell me a cup of coffee. I want to know if you can do something about it.

SMITH
How much did they charge for a cup of coffee in that restaurant?

Five cents.

NEGRO

SMITH
I can collect a dime for you from the restaurant. You see the law entitles you to twice the value of the article you wanted to buy. My fee will be much more than that.

Is that all I can do?

NEGRO

That's all. Sorry.

SMITH

So am I.

NEGRO

BLACKOUT (cut pantomime music.)

LOUDSPEAKER
Such was the law until May 1933.

(SPOT table & chair) COUNTEE CULLEN and YOUNG COLORED WOMAN come toward table and chair
February 15, 1932. Countee Cullen came to Hartford to give some readings at the end of a Negro Achievement Week program. (1)

(PANTOMIME follows narrative.
"He arrived in the city late in the afternoon. Since no provision had been made for his entertainment, a young Negro woman accompanied him to a restaurant for dinner. They sat at the table, with a room full of other diners, for at least twenty minutes - - with the waitress making no effort to serve them.

(SPOT HOSTESS & WAITRESSES, going into huddle.
"The embarrassment of the situation grew, while they observed what resembled a "football huddle" in one corner with the hostess and several waitresses apparently drawing lots for the pleasant job that confronted them. Finally one waitress came to the table - (1)

(1) Mimeographed bulletin of YWCA, Hartford.

Passed what? YANKEE

The Civil Rights Bill. NEGRO

So? YANKEE

No more discrimination. NEGRO

I read the law. "Not more than one hundred dollars and imprisonment not more than thirty days or both". (1) (laughs) YANKEE

Why do you laugh? That isn't so bad, is it? NEGRO

Will discrimination stop just because the law exists? YANKEE

No.. NEGRO

Expect many convictions? YANKEE

(wilting) NEGRO
Probably not -

(looking at him - smiling) YANKEE
We've got a new law anyway.

Yes.. There are lots of laws. NEGRO

(BLACKOUT)

(SPOT table & chair
LAVINIA JONES and NEGRO GIRL at
edge of area.)

Miss Lavinia Jones. LOUDSPEAKER

How do you do. LAVINIA

(1) General Statutes of Conn. Ch. 319, Sect. 5985.

LOUDSPEAKER

Outside a tea room on Trumbull Street -

LAVINIA

I'm hungry, I think I'll go in here and get something to eat.

GIRL

Not in there. Go ahead if you want to, but I won't be embarrassed by trying it.

LAVINIA

I think I'll go in.

(GIRL exits. LAVINIA comes into area - sits down.

No one offered to serve me. I sat quite a while, then

(pantomimes action to fit narrative)

went over to the cafeteria side (edge of area) to get some food there. I said, "I'll take that over there"- something that was out of my reach. No one helped, so I took something near me, and so on down the line until I had some lunch. Then I took my food to the table and ate while the employees of the tea room peeped at me through the kitchen door. When I had finished eating, I made my way toward the door. The Manager was there to be paid. I couldn't seem to remember just what had been "served" me. However, before I left,

(smiles)

I PAID. (1)

BLACKOUT

(DIM UP on YANKEE reading newspaper by table at left.

LOUDSPEAKER

1937. The Bridgeport Sunday Herald. (2)

YANKEE

Well, well! "Hartford. SILVER TAP SERVES A NEGRO - - BUT HOW! Hartford is still talking about the letter- to- the people that Johnny Case, Hartford "Times" city hall reporter, wrote about discrimination against a Negro in a central restaurant, so it's up to the HERALD to set everyone straight and fill in what Case omitted. "The incident happened in John D. Wayler's Silver Tap grill, a Tony Z eatery and drinkery across from the municipal building, where most of the politicians foregather to sip their suds and rock with their rye.

(ANOTHER SPOT - center - JOHNNY CASE. DIM OUT YANKEE.

(1) Based on experience of Miss Jones with her permission.
(2) Based on article in above paper.

COPY from Library of Congress Federal Theatre Project Archives at George Mason University Fairfax, Virginia

Johnny Case -

LOUDSPEAKER

CASE

"I have just witnessed the most outrageous and disgusting exhibition of racial prejudice that it has ever been my misfortune to see.

(DIM OUT CASE

(Proper pantomime centered on little table and chair now at right. NEGRO, WAITER, PROPRIETOR as required.

CASE

(in dark)

"At a restaurant near the municipal building, a neat and courteous colored gentleman walked in for refreshment. He was sober and quiet in his demeanor.

"As he walked to a booth he was met with a shout -

WAITER

"That booth is reserved!

CASE

"and he was shunted off to an uncomfortable table in the center of the room.

"Then, before he could take his hat off he was told -

WAITER

"You're in a dining room!

CASE

"and was ordered by a bullying waiter to -

WAITER

"Take off your hat!

NEGRO

"I know I am in a dining room. But I thank you for reminding me."

CASE.

"he said politely. He asked for -

NEGRO

"turkey,

CASE

"and the waiter barked at him -

WAITER

"there's none left!

CASE

"The same answer came when he asked for -

"oysters. NEGRO

There's none left! WAITER

He asked - CASE

"What food is available? NEGRO

"and was insultingly told - CASE

"it is up to you to ask for some definite order! WAITER

"Finally he was told - CASE

"you can have some hamburger. WAITER

CASE
"Left-over bread and something that passed for meat was served him and the waiter slammed everything down on the table in front of him so that the noise could be heard all over the restaurant.

(Break for pantomime a moment - SOUND effects.

"Timidly the colored gentleman a little later asked for -

"a glass of beer. NEGRO

"' Twenty-five cents!' WAITER

CASE
"barked the waiter. Other patrons were paying ten cents. Discouraged, the poor fellow arose to go. The waiter looked at the table.

WAITER
"What did you do? Swallow it?"

CASE
"he asked sarcastically as he looked and saw that the food(?) had disappeared. The Negro had wrapped some of the meat(?) in a paper napkin to take with him. With tears in his eyes the poor Negro -- who very evidently had sought nourishment and had not been trying to make trouble -- said bitterly --

NEGRO
 "'What do you care?'

CASE
 "Still polite in spite of the inhuman treatment he had received -- as my companion remarked,

VOICE OF COMPANION
 "'Even a dog wouldn't be treated like that!'

CASE
 "He sought to pay his bill.

PROPRIETOR
 "'No charge',

(BLACK OUT SCENE
 DIM UP CASE.

CASE
 "said the proprietor, and the poor man who had committed the gross sin of being born black, walked out."

(BLACKOUT CASE and simultaneous
 DIM UP YANKEE.

(reading) YANKEE
 "Case gave an accurate description of the methods used by the rude and uneducated, among restaurant owners, to frighten off any Negro trade and still stay within the wording of the civil rights bill which makes it a misdemeanor to refuse to serve any man because of his race." (1)
 Good for the Bridgeport Herald!

(NEGRO (enters area) grinning

What you grinning for?

NEGRO
 Remember what we said about the Civil Rights Bill?

YANKEE
 (laughs understandingly)
 - Yes!

NEGRO
 So do I - (looks at Yankee and laughs)

(YANKEE & NEGRO laugh together.

BLACKOUT

(1) Close of Herald article; ref. Gen.Stat.of Conn.319/5985

LOUDSPEAKER

The following scene was written by Miss Gwendolyn Reed for the Living Newspaper. It is based entirely on her own experience.

(DIM UP on bed with NEGRO GIRL there sick. By her, her MOTHER; WILLIAM, a boy entering area.

WILLIAM (name fictional)

You want me, Mrs. Lark?

MRS. LARK (name fictional)

Run up to the house and ask your mother will she call the Emancipation Hospital* and ask them to send me a doctor at once, please.

WILLIAM

Whom shall I say it's for?

LARK

My daughter Lynn, 56 Uster* Street, 3rd floor, and hurry.

WILLIAM

Yes Ma'am. (exit)

LARK

I hope all the doctors aren't gone home or busy. Feel better, Lynn? Still got that pain?

LYNN (name fictional)

It hurts so - bad - I hope William gets the doctor.

(BLACKOUT

LOUDSPEAKER

In a little while, William -

(SPOT UP. WILLIAM enters area.

LARK

Did you get the doctor?

WILLIAM

He'll be right down. The girl asked me who was sick.

LARK

What did you tell her?

WILLIAM

I gave her Lynn's name - guess what she asked me then?

LARK

What?

WILLIAM

She said, "White or colored?" and "What's the matter with her?" and "Is she having any pain?"!

LARK

What did you tell her?

WILLIAM

I told her I wasn't the doctor; that that was what you wanted the doctor to find out!

LARK

Well, I guess there's nothing to do but wait -- it's about a quarter to nine now.

WILLIAM

I know how that is. Say, did you hear about Mrs. Loods+?

LARK

No, William -

WILLIAM

Well her heart was bad and her medicine didn't do any good. She sent for a doctor and he just told her to take the same pills before meals instead of after like she had been! (1)

LARK

I'm praying this one'll get here before daybreak. The last time I had to call, he was coming right away, and got here six hours later.

(WILLIAM going
DIM DOWN

LOUDSPEAKER

Hours passed -

(DIM UP

LARK

Oh - I suppose they'll take their own time - how are you feeling now, Lynn?

LYNN

Miserable - oh - it's so hot in here.

LARK

I think it's sort of cold - you must have a fever - I'm so tired - he'll get here by morning - I - hope -
(goes off to sleep)

(BLACKOUT

+ Fictional name for Mrs. Ethel Woods; actual experience.

(1) Experience of " " " " .

Some time later -

LOUDSPEAKER

(DIM UP on LARK sleeping -LYNN awake.
SOUND of knocking.

DOCTOR'S VOICE

Lynn Lark?

MAN'S VOICE

Wrong door! Across the hall.

DOCTOR

(comes to rim of area - remains there until he leaves)
Lynn Lark?

LARK

(rising)

Oh - I'm sorry I kept you waiting - must have fallen asleep.
I'll take your hat and coat, doctor.

DOCTOR

(curtly) That won't be necessary. Is that the
patient?

LARK

Yes, doctor.

DOCTOR

How long has she been sick? What's the matter with her?

LARK

"What's the matter with her"! That's what I want to know.

DOCTOR

Huh? Is there any pain?

(LYNN indicates THERE IS.

Where?

LYNN

My side here - it hurts so badly -, and I'm so hot -

DOCTOR

Fell her head.

(LARK does so.

Is it hot?

LARK

Of course it is.

DOCTOR
Um-m-m, - pull the covers down half way.

(MRS. LARK complies.)

Feel her side there.

(LARK does.)

Does that hurt?

LYNN
Not exactly - it's just so sore - it hurts - the pain goes -

DOCTOR
So you said. Now -
(in his bag)
take -

LARK
Just a minute. Am I the doctor or are you?

DOCTOR
I'll leave these pills for her. Give her one or two every two hours according to the intensity of the pain.

LARK
(looking at pills)
I've got LOTS of these little pills lying all around here! And these big ones, too! is this all you can give her. Can't you -

DOCTOR
Give her those pills as I directed, and if she isn't better by morning, call another doctor. (EXIT)

MRS. LARK
"By morning?, another doctor?" - but -
(looks at pills)
"One or two every two hours, according to the intensity of the pain"! I could supply the HOSPITAL withxx these things.

LYNN
(In pain)not loudly
Oh - what am I going to do?

(BLACKOUT)

LOUDSPEAKER

The Negro population of Hartford is a little less than 4% of the total, (1) yet of the 731 families on direct relief in the city 21% are Negroes.(2)The great curse of the North End Negro is unemployment.. unemployment which is five times the curse it is among the white population. (1) The answer lies in the definition of that word you see projected before you: "Discrimination"! The employers of Hartford - the employers of Connecticut, with very few exceptions, will not hire Negroes for anything more than menial work.

(SPOT LAVINIA JONES)

Miss Lavinia Jones -

LAVINIA

How do you do?

LOUDSPEAKER

Will you consent to a short interview, Miss Jones?

LAVINIA

Certainly.

LOUDSPEAKER

Thank you. Now - did you ever work for the branch of a large Magazine Publishing Company in Hartford?

LAVINIA

Yes.

LOUDSPEAKER

Is it true that you were hired to sell magazines over the telephone?

LAVINIA

Yes. I was hired before they saw me because they liked my voice. Of course I soon began to feel uncomfortable when I learned that color was a basis for discrimination in the company.

LOUDSPEAKER

How so?

LAVINIA

My immediate superior was discharged about two weeks after I was hired.

LOUDSPEAKER

How did that happen?

LAVINIA

I came in one day to find her crying. When I asked her what she was crying about she finally told me that she had been discharged for hiring me!

(1) Hartford Board of Health Bulletin - Feb. 1937.

(2) Letter from " " " " , Dec., 1937.

COPY

from

Library of Congress

Federal Theatre Project Archives

at

George Mason University

Fairfax, Virginia

LOUDSPEAKER
And you were discharged -

LAVINIA (1)
Naturally.

LOUDSPEAKER
Is it true that a Jewish girl also working in the office with you was also discharged?

LAVINIA
No. She walked out when we were discharged.

LOUDSPEAKER
Did the company offer any explanation?

LAVINIA
Not exactly an explanation - they wrote me from Philadelphia offering to let me work in my own home at the same thing.

LOUDSPEAKER
Then evidently the basis of discrimination was prejudice against your working side by side with white girls?

LAVINIA
I suppose so -

LOUDSPEAKER
But they were not prejudiced against the good salesmanship in your voice over the phone!

BLACKOUT

LOUDSPEAKER
Here's another item about Miss Jones - her experience with the local Telephone Company.

(SPOT BACK MISS JONES.)

Miss Jones, did you ever try to get employment with the local telephone company?

LAVINIA
Yes - I tried. And I was very cordially treated, too. A Mrs. Moore treated me very kindly. She showed me around the building several times.

LOUDSPEAKER
Did she suggest that you try to get the job of running the elevator?

LAVINIA
Oh - yes. The present operator was getting old -

(1) Miss Jones' experiences (here & above) with permission.

LOUDSPEAKER

An old colored woman, I understand - you declined?

LAVINIA

I did. I said I was not interested in that type of work. You see I am equipped for better things, and I was anxious to discover all I could about the apparent fact that Negroes are not wanted in the more desirable fields of employment.

LOUDSPEAKER

I understand you were there while other girls were being tested for operators. Were you offered a test?

LAVINIA

I was told that it was the policy of the telephone company to let girls work up to the better positions from operators, but I was not offered a test or any opportunity to become an operator.

LOUDSPEAKER

And therefore no chance to "work up".

BLACKOUT

LOUDSPEAKER

An employment office - Hartford - anytime -

(SPOT DIRECTOR OF EMPLOYMENT at desk. NEGRO approaches.)

DIRECTOR

(sharply)

yes?

NEGRO

I'm looking for work.

DIRECTOR

You are? What do you want to do?

NEGRO

I'm a trained electrical engineer.

DIRECTOR

(Laughs)

Who-o! You better come down to your own level. The only Negroes we hire around here are janitors! Shall I put you on the waiting list?

NEGRO

How many there already?

DIRECTOR

- Dozen -

NEGRO
(turning as if that had happened many times)
Ne-ver mind -

BLACKOUT

LOUDSPEAKER
Another employment office - another applicant -

(SPOT SECOND DIRECTOR - SECOND
NEGRO approaches

SEC. DIRECTOR
(sharply)
Yes?

NEGRO
I'm looking for employment.

SEC. DIRECTOR
What've you got to offer?

NEGRO
I graduated with honors from the State Trade School; I
should like to become an apprentice in aircraft.

SEC. DIRECTOR
Do they graduate Negroes over at the Trade School?

NEGRO
Oh yes - it's a state school.

SEC. DIRECTOR
Sorry.

NEGRO
But I'm educated for the work! I studied for it, I need
the experience!

SEC. DIR.
Can't use you -

NEGRO
I've got to have work!

SEC. DIR.
Sorry!

VOICE (off)
Sorry!

SEC. VOICE (off)
Sorry!

VOICES (off)

(faster and faster)

Sorry. Sorry. Sorry. Sorry. Sorry. Sorry. Sorry. Sorry.

BLACKOUT

LOUDSPEAKER

It was the Manufacturers, Tobacco Companies, and business houses of Connecticut that imported labor from the South - (1) labor which is now re-employed ~~only~~ to any appreciable extent/~~when~~ a strike is to be broken.

(SPOT NEGRO WORKER)

NEGRO WORKER

The Government of the United States favors labor organization. Therefore, I propose that NEGRO labor be organized so that it cannot be used for strike-breaking! Negroes must look to progressive labor organization for any light in the darkness of their labor situation. We await with deep interest the organizational activities of that progressive labor, which ~~(includes)~~ includes NEGRO labor in its plans.

LOUDSPEAKER

Among the unorganized groups of Negro workers are the Negro girls and women who are employed as domestics. Mrs. Bumble needs a maid -

(SPOT MRS. BUMBLE seated in comfortable chair near center.

NORA enters.

MRS. BUMBLE*

(humms quite loudly; "We're Lucky")

NORA*

Another applicant, Mrs. Bum-ble.

BUMBLE

Hum? Oh yes, yes, of course. Show her in.

(NORA shows in COLORED GIRL, and retires.

BUMBLE

You may go, Nora. Oh - she has gone. Well - won't you sit down? Do you have a reference? Oh - there's no chair is there? The reference?

(looking at it)

Oh yes - oh yes - Mrs. Farmington Twitcher* - hum! Why did you leave her? You're clean, aren't you?

(peering at her)

U-m-m - yes. The reference is really good - yes, good. You know how do cook don't you? Oh - yes yes, of course, the reference says your a good cook. Well, why not hire you? When can you come to work? Right away, of course. Yes. Yes? Yes. All right. Now - have you had a Wasserman test?

GIRL
(shakes her head)

BUMBLE
Well of course you must have one! I understand that dreadful scourge - that what do you call it? Oh I never can think of the name! - anyway it's rampant among your race. T.B. too! Do you have tuberculosis? No, of course not. Do you cough?

GIRL
BUMBLE:(girl shakes her head wonderingly)
No? Do you cough at night? Oh- dear me, you meant you didn't cough at all, didn't you? - or do you? No.
Well, now you will get a Wasserman test right away?

~~BUMBLE~~ GIRL
That girl - that white girl, Nora, you called her. Has she had a Wasserman test?

BUMBLE
Well for goodness sake! no. If she wants to have one taken, it's her privelege, but she doesn't have to.

But I do.

GIRL
Of course! Of course!

BUMBLE
Everyone should - I will.

BLACKOUT

LOUDSPEAKER
Music notes - the song of the servants, "We're Lucky" -

(MUSIC "We're Lucky" LIGHT UP.

(CHORUS of NEGRO GIRLS,

GIRLS:

(SING.)

We are the girls who work in Mrs. Hartford's kitchen.
We very seldom get as much as Nora or as Gretchen.
It matters very little how much we went to schools,
We have to take what we can get, and keep the servant-rules.
And we're lucky we can get it!

Some of the boy-friends we have known went away to college.
And then came back to servan't work and picking-garbage knowledge.
We girls have quite large families, and have to keep them going.
But betting five or ten a week, we have to do some hoeing!
But we're lucky we can get it!

(cont.)

(WELL-DRESSED COLORED GIRL comes out and stands before the chorus.

GIRL

My pay per week was seven bucks, with seven home to use it; I used to share three rooms with them, as long as I could bear it. But - now I live alone on Anten Street and take in More than Seven There are lots of white men on the Hill, that like my dusky heav'n

GIRLS

And she's lucky she can get it!

For when we all ~~suket~~ out to walk the streets, the men won't go (around. There'll be competition in her trade from all the girls in town. And will we walk the streets because we want a thrill and get it? (spoken) We will like hell! we'll walk the streets for Bread, if we can (get it!

GIRL

(throaty voice)
You'll be lucky if you do.

(THE DISEASES representing GONORRHEA, & SYPHILIS - brilliantly colored shapes, come on - one from either side to the sustained music. They meet at center.

GONORRHEA

Who are you?

SYPHILIS

Why - I'm a certain disease! Who are you?

GONORRHEA

Oh - I'm another disease!

(THEY walk backwards and stalk the girls who huddle together.

GIRLS

We want to live!

DISEASES

You'll live with us!

GIRLS

(indicating projection of "DISCRIMINATION")
We've got DISCRIMINATION, that's enough!

DISEASES

If you don't get us, you'll be lucky!

BLACKOUT

END OF ACT ONE

ACT II

The poem, "Drama of the Slums", written by
Alver Napper of the Negro Unit for the play.

COPY
from
Library of Congress
Federal Theatre Project Archives
at
George Mason University
Fairfax, Virginia

ACT II.- SCENE 1 - SLUMS

Brief traditional overture reviewing music of Act I - closing with "We're Lucky". Music fades down - two drums beaten slowly: one - two, one - two etc. CURTAINS part to reveal white company seated like an audience downstage. LEVELS at rear. Middle Travelers open slightly to reveal NEGRO on top level with outstretched hand. HOUSE LIGHTS DIM DOWN and out, as:

READER:

A hand bids us silence.
The lights grow dim.
The audience is impatient,
Breathless and grim.
The curtain opens -
On a stage long set.

The drama begins
That no player forgets.

Slums, slums, slums.

The shriek of a child.
The moan of a mother.

The shriek of a fiend.
The curse of another.

DISEASES:

Slums, slums, slums.

READER:

Together they huddle
And mix and play;
Together they consort,
All night, all day.

ALL: (gaily; like a play song)

Slums, slums, slums.
A mind that's twisted
And warped and thwarted;
A body that's famished;
A soul that's sordid;
Slums, slums, slums.

A baby is crying
In filth and rags;
And children are laughing
And old men and hags.

OLD WOMAN:

Slums, slums, slums.

(SPOT Negro - holding position.
(Dim lighting for "audience".
Audience leans forward - eager
Negro holds pose.

Middle travelers part on
all levels - stylized tenement
in background. NEGRO off.
Procession along top level
of slum-tenants: old man, old
woman, man, woman, (w/baby),
child..to beat of the two drums
They stand facing right.
Automobile brakes scream;
Shriek of frightened child

Woman's moan
SYPHILIS attears at right -
laughs. TUBERCULOSIS at left -
laughs.. makes ugly face.

Family huddles together -
frightened.

All move together with diseases.

SYPHILIS seizes man a moment.
Man seizes his head - struck
mad - sinks down to sit holding
his head in agony.

Woman sinks down weary with
hunger. Old Woman sits, head
in hands on upper level.
(Baby crying.

Child laughter. Ganeral
outburst of mad laughter.

READER:
A mother is moaning
Of squalor and want,
To a melody saddened
By her hungry child's taunt.

(Mother cries out softly.

(Very LARGO strains of
"We're Lucky".
Mother rocks child in arms.

MOTHER:
Slums, slums, slums.

READER:
A fiend is laughing
At hideous sin.
Disease cries out
As the theme begins.
Slums,

(TUBERCULOSIS laughs as
SYPHILIS drags-leads MAN
off right.
T.B. exits.

OLD WOMAN:
Slums,

ALL:
Slums.

READER:
~~The arias are rising~~
The arias are rising
In alley and hall
And re-echoed by mother,
Hag, baby and all.

(Off stage voices used word
"slums" with each drum beat
and sustain -
until:

MOTHER:
Slums,

HAG:
Slums,

ALL:
Slums.

READER:
The play moves faster
In madness and heat,
And hags and children
Their lines repeat.

A MIME of despair, complaint,
pointing to focus of slum
(stylized prop)

ALL: (babbling)
Slums, slums, slums.

READER:
The symphony is full;
The crescendo grows.
The mother, the hags,
They all know.

ALL: (babbling)
Slums, slums, slums.

(SLOWING movements.

READER:

The tempo is fading
 To wearying beats.
 The echo is muffled.
 The melody repeats

The last note ends
 In cloud spotted skies,
 Where curse and laughter
 And soul's hope flies.
 Where curse and laughter
 And soul's hope flies.
 Still stand grotesque
 And bleak and sad
 The choir, the players,
 Confused and mad.
 The audience leaves --
 No sound of applause.
 The curtain stays open
 Immovable, fast.
 The play and the music
 Eternally last....

(LARGO "We're Lucky" again
 for a few bars.

Off stage voices keep the
 beat with the word "slums"
 and sustain -

(GREEN LIGHTING

(THE NEGROES freeze in
 poses and hold.

(WHITE "audience" leaves
 quickly, silently.

Change to "LULLABY" music
 and sustain to end.

BLACKOUT

ACT II - SCENE 2 - CONFERENCE
The Negro Company gathered for meeting.

(LIGHT UP)

LOUDSPEAKER

A conference has been called -

NEW ENGLAND NEGRO

We all agree on one thing.

NEGRO

Yeah, slum^a. We all agree we got slums.

N. E. NEGRO

Conditions in the North ~~but~~ demand a certain attitude among the Negroes of the North. Those of you who have come recently from the South must change your point of view.

SOUTHERN NEGRO

Would you all be willing to suggest just how we Negroes from the South should change our attitude?

N.E. NEGRO

The South has bred subservient ideas into you. You've got to shed them.

SO. NEGRO

Are you all any better than we are?

N.E. NEGRO

That isn't what I said.

SO. NEGRO

Answer my question! Don't you all think you're just a little better than those of us who haven't been Connecticut so long?

N.E. NEGRO

Well, maybe I do. But we've got to ~~work~~ work together if we get anywhere. If we don't present a solid front in our demands, how can we expect to get anything?

2ND SO. NEGRO

(stepping up level)

Ah comes from de South. Ah knows ma people! Listen here to me!

(COMPANY faces him, to listen.)

N.E. NEGRO

(up level higher)

I'm from the North. My grandfather was born here. I know conditions here, and I know how we should deal with our problems!

(COMPANY turns toward him)

2ND SO. NEGRO

(stepping still higher)

Don't listen to this man! He's just a stooge for his friends among the whites! Listen to me! Why Ah's one of you!

(Company turns to him.)

N. E. NEGRO

We're all Northern Negroes now! We all have to live under the same conditions! The gentleman says I'm a stooge! Do you think I'm a stooge?

(Company turns to him with murmured "no's!")

2ND SO. NEGRO

No we don't live under the same conditions! You don't live in the slums! You got a nice enough house. You live on the otherside of the Cemetery! I live in what the Mayor's Housing Committee calls CD (AND I know what we need!

(his dialogue is a mixture of southern dialect and New England)

N.E. NEGRO

You're ignorant! You don't know much of anything!

(COMPANY has moved into a circle not facing either of them.)

(OLD NEGRO goes up level.)

OLD NEGRO

I'm an old man. And I know pretty well the problems of my people. Listen to me -

N. E. NEGRO

Father! You're too old fashioned. You don't understand these things. Get down there with the rest.

(NEGRO GIRL stepping up level.)

GIRL

Listen to me!

OLD NEGRO

You're just baby, child.

SO. NEGRO

You're just a girl! Who wants to listen to a girl?

N.E. NEGRO

We need Men for leaders!

NEGRO (in company)

We need Leaders all right!

Listen to me! OLD MAN

Listen to me! N.E. NEGRO

Listen to me! SECOND SO. NEGRO

Listen to me! GIRL

(THEY present a pattern on the levels.

Hey, listen! all of you! LOUDSPEAKER

(ALL turn toward amplifier one by one - each with a murmured "hum-m?".

Listen all of you.

What do you want? WOMAN (from company)

What are you all trying to do? LOUDSPEAKER

We're having a conference. WOMAN

A conference for what? LOUDSPEAKER

Do you realize that it's a deplorable situation? WOMAN

Yes, but what are you going to do about it? LOUDSPEAKER

We've called this conference. WOMAN

So I see. LOUDSPEAKER

Only thing is - we can't get together. WOMAN

Why? LOUDSPEAKER

Well, I know one reason. You're (quietly) white, aren't you? WOMAN

Yes. LOUDSPEAKER

WOMAN
 (still confidentially)
 Well- call "stooge" and see what happens to the conference.

LOUDSPEAKER
 Hey, stooge!

(1/3 of the company come down toward the amplifier.

STOOGES
 Yes, sir, what can we do for you?

LOUDSPEAKER
 Are you all stooges?

A STOOGES
 Don't tell them over there - but - (whisper) we are! What do you want us to do?

LOUDSPEAKER
 Do what this woman tells you.

WOMAN
 Get out of here, all of you!!

(STOOGES leave .

LOUDSPEAKER
 Now then, what else is wrong?

WOMAN
 We can't find leaders.

LOUDSPEAKER
 What's the matter? Can't you trust any of those people up there?

WOMAN
 They can't agree among themselves.

LOUDSPEAKER
 You up there! aren't you all trying to fight for the betterment of your people?

LEADERS
 Yes.

LOUDSPEAKER
 Then why not get together? What's the trouble?

N.E. NEGRO
 There's a -

SECOND SO. NEGRO
 There's a -

COPY from
 Library of Congress
 Federal Theatre Project Archives
 at
 George Mason University
 Fairfax, Virginia

N.E. NEGRO

Why you!

(THEY shove each other around.

GIRL

There's a -

OLD MAN

There's a -

GIRL

Why you!

OLD MAN pushes girl aside. All the leaders shove each other around.

WOMAN

Oh for heaven's sake, stop! Stop!

LOUDSPEAKER

Leaders!

(THEY all line up on the same level quickly.

Now all speak at once, whateach of you was going to say.

LEADERS

There's a leak in my building!

(THEY LOOK AT EACH OTHER SURPRISED.

LOUDSPEAKER

Now - what do the rest of you want to say?

COMPANY

There's a leak in our building! We got slums.

LEADERS

There's a leak in our building. We got slums.

ALL

There's a leak in our building. We all got slums.

(THE COMPANY sings the Spiritual:
"THERE'S A LEAK IN YOUR BUILDING"+++
as the song closes -

LOUDSPEAKER

What are you going to do about it?

WOMAN

Get together!

LOUDSPEAKER

For what?

+++ Original of local origin among colored brick carriers.

HOUSING!

COMPANY

(hum "There's a Leak" into

BLACKOUT

ACT II - SCENE 3 - HOUSING

LOUDSPEAKER

Mr. Dominick J. Murphy, chief sanitary inspector of the Hartford Board of Health says:

SPOT MURPHY

MURPHY (1)

We haven't any slums in Hartford, only slum that are made by tenants themselves. I feel sorry for the landlords. I've seen houses torn to pieces by tenants, who burned stair treads, laths from the walls and wrecked fixtures.

(SPOT NEGRO & YANKEE

NEGRO

How does he get that way? He ought to take a look around the North End between Main Street and the Tracks - from Morgan to Sanford. And they're not all there! And I wonder - how the laths happened to be sticking out handy to be used for fire wood. Mr. Murphy is a public official; is it the concern of the public that tenants have to live in such dives, under such unhealthy, bankrupt conditions? Does any public official care?

(BLACKOUT MURPHY

LOUDSPEAKER

Alderman Robert I. Ellis, Democrat, of the Third Ward:

(SPOT ELLIS

ELLIS (2)

I believe it is time that the matter of slums and improper and unsanitary housing facilities in some parts of our city deserves more definite action than mere pro and con discussion. As alderman from the Third Ward, where a great majority of the colored population reside, I am fully aware that a slum condition does exist in my district. This slum condition was not caused or created by the Negro, as Mr. Murphy (sanitary inspector) would have us believe, but is due rather to the fact that the extreme eastern part of our city contains the oldest and most dilapidated houses, since that part of Hartford was settled and remained the center of activities for more than 100 years until the white population abandoned it and moved westward.

The fact that the Negro now lives there is not a matter of choice but rather a matter of necessity. The only time that the Negro becomes acceptable as a tenant to our white landlords is when those landlords happen to own houses that their own white bretheren have abandoned and wouldn't occupy because of their dilapidated and antiquated condition, (cont.

(1) Hartford Times, January 19, 1938.
 (2) Hartford Times, February 5, 1938.

ELLIS
AND SUCH ARE THE HOUSES IN THAT territory as now exist and did exist before the Negro occupied them.

When these landlords finally do admit the Negro as a tenant, they refuse and neglect to make proper repairs or improvements and permit the houses to actually decay in some instances, for they realize that the poor Negro is compelled to live there since he can only obtain shelter in that limited area.

I have also been informed that in numerous cases, although the dwellings were not fit to live in, yet the landlords unmercifully raised rentals since empty tenements in that section are unavailable and the Negro is actually imprisoned in that territory.

(BLACKOUT ELLIS
LOUDSPEAKER

"Hartford -- the modern, progressive city of Central New England -- is a good place in which to work and live. (1)

YANKEE

That sounds familiar. It's a quotation isn't it?

LOUDSPEAKER

Yes sir. From the Chamber of Commerce publication called "Metropolitan Hartford".

YANKEE

You know, it's a small world - especially on the stage.

(takes out paper.

I've got that little item right here.

LOUDSPEAKER

Want to brag a little?

YANKEE

Sure. (reads) "Hartford is truly a home city. It combines the charm and pleasant social features of a friendly New England town with the cultural, educational and industrial advantages of a metropolis. Its climate is bracing in winter, mild in spring, comfortable in summer and glorious in autumn. Its well-shaded, residential streets are lined with comfortable homes and modern apartments. Schools and colleges have a high scholastic standing. Country clubs and parks offer healthful relaxation. Art collections, exhibits and libraries are enthusiastically supported. The city has become a prominent musical center. Hartford is rich in cultural traditions, high in standards of living, prosperous, modern - in short, a fine city in which to live." (1) Wow!

LOUDSPEAKER

Here comes a prospective resident now.

(WHITE MAN enters area - tired.

(1) Quoted in Municipal Survey Report of 1934.

MAN

Oh-h, I'm weary. Maybe you can help me.

YANKEE

At your service.

MAN

I'm looking for an apartment at a reasonable rent.

(NEGRO laughs.)

YANKEE

It's like this: there's quite a housing shortage in Hartford. You'll just have to keep on looking. In time you'll run onto some sort of place to live.

MAN

But the rents are so high. I don't want to have to pay more than 1/5 of what I earn. All the rents I've struck are over that.

YANKEE

Well, there's the whole city to look in - you'll find something somewhere.

MAN

I hope so - (out of area)

NEGRO

I'm looking for an apartment, too.

YANKEE

Live in Hartford?

NEGRO

Ye-s, - I try to. Know of any place I could get?

YANKEE

Not around here. This is out of your territory. This is a white section.

NEGRO

I'm tired of sections. I want a place to live. I can't find anything outside the slums that I can afford - and even the slums are crowded and doubled up all over.

YANKEE

It's just like Alderman Ellis said. I think something ought to be done. Why in HELL hasn't something been done? (to LOUDSPEAKER) You! you up there, why hasn't something been done to correct this disgrace to our city? (noting pamphlet in his hand) This thing! (tears it up)

LOUDSPEAKER

Some things have been done. In June 1934 a Slum Clearance Committee gave a report which brought to light some information unknown to Hartford prior to that time. It was followed in 1935 by a report from the Mayor's Housing Committee.

(PROJECTION of map of Hartford - showing slum area surveyed in black.

Slum areas appear in black. It represents 1/10 of the area of the city of Hartford and 1/4 of the population.

(PROJECTIONS of figures to fit lines.

Mrs. Herbert Fisher, Chairman of the Citizen's Committee for Social Welfare in Metropolitan Hartford: (1)

(SPOT MRS. FISHER

MRS. FISHER

In this area are 51% of all tuberculosis cases,
55% of the city's illegitimate births,
57% of all juvenile delinquency -
68% of relief cases -
38% of commitments for mental diseases,
62.5% of arrears for adult delinquency.
58% of arrests for drunkenness and breach of the peace,
75% of liquor law violations,
66.5% of the arrests for vice -
72.5% of arrests for burglary and theft.
More than 1000 cases of doubling up - two or more families
in quarters designed for only one.

BLACKOUT FISHER; SECOND NEGRO into area

SECOND NEGRO

And between 80 and 90% of the Negroes in Hartford have to live in that area.

YANKEE

It's an outrage! Why?

SECOND NEGRO

You know why. And those figures were compiled before the 1936 Floods made everything worse.

YANKEE

Why do you live in such a district?

SEC. NEGRO

Can I live wherever I want to in Hartford?

(1) Mrs. Fisher in Hartford Times, Jan. 19, 1938 quoted from the Slum Clearance report of 1934.

YANKEE
I haven't realized what you have to put up with. I don't see why the city didn't do something about it.

LOUDSPEAKER
The aldermen tried.

YANKEE
God bless the man who tries! When?

LOUDSPEAKER
When the Mayor's Housing Committee submitted its report in June 1935 a resolution was adopted clearing the way for Federal Housing in Hartford with the full cooperation of the city in all that was required by the Federal Government.
(1)

YANKEE
What happened?

LOUDSPEAKER
Mayor Beach vetoed it, July 9, 1935. (1)

YANKEE
Then what?

LOUDSPEAKER
The aldermen tried again but nothing was accomplished. (1)
(SPOT FOUR GIRLS, NEGRO, ~~xx~~ up level.)

GIRLS
(sing "Gilber & Sullivan")
The Aldermen tried again, but nothing was accomplished!
God bless the man who tries; but nothing was accomplished.

BLACKOUT GIRLS, exit ~~second~~ ^{First} NEGRO

YANKEE
I'm excited! What can a man do when he gets excited?

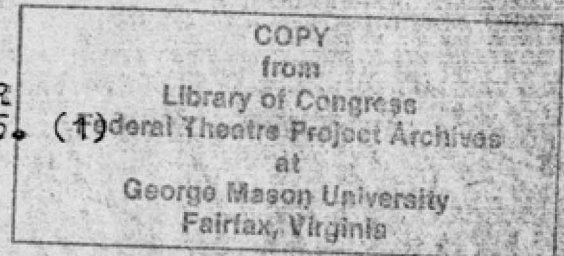
NEGRO
Here in Hartford, we Negroes like to get excited. It helps to keep us warm.

YANKEE
I'm itching to do something.

NEGRO
The things that make us itch come out of the holes in the walls!

YANKEE
Why don't you poison them?

(1) Journal of the Aldermen's Council - Town Clerk's office.



NEGRO
There isn't that much poison!

YANKEE
What sort of landlords do you have?

NEGRO
Lots of banks; several men; some churches.

YANKEE
What are they like?

NEGRO
Might you be one?

YANKEE
Oh, no doubt; I have la ge interest in a bank that owns a lot of land. By the way, if you have a complaint, what sort of treatment do you get if the landlord is a bank?

NEGRO
Well - most banks have collectors who try to get all they can out of the depreciated property. How is a complaint treated? Well - see that building: That's a bank. Speak to me, bank! How are you today? Are you well? Are you fine? Are you cold? Are you hot? Thank you, bank.

YANKEE
I didn't hear him say a word.

NEGRO
That's funny.

YANKEE
What's funny?

NEGRO
A landlord that can't talk.

(TYMPANI boom slowly, regularly, a few times, stop.

LOUDSPEAKER
Interviewed by a reporter of the Hartford Courant, Miss Roselle Latimer, secretary of the Women's League and worker at the Avon Settlement House said: (1)

(SPOT MISS LATIMER - Light Negro.

" - vermin is in the walls of the old buildings. Only this week, a very clean colored girl came to me and told me that she couldn't live in her tenement as soon as hot weather comes because ^{the} bugs would come out.

In the winter time, colored residents have all sorts of tenement problems. One of the most common is the backing up of water in the sinks on lower floors. At this moment

(1) Hartford Courant - Jan. 23, 1938.

LATIMER (cont.)

LOUDSPEAKER

January 1938 -

LATIMER

a colored family is attempting to clear a kitchen floor of water that has overflowed from a sink. Some time ago, flooding sink water had hardened into ice and you could skate on the kitchen floor of a tenement marked "ready for occupancy!"

YANKEE

(laughs)

NEGRO

Why are you laughing?

YANKEE

(straight faced)

I'm not.

LATIMER

Many tenements have two and three families with two or three sets of children packed into five rooms. In some houses there are 11 and 13 persons in those rooms. In the entire section there is only one residence in which heat is furnished..available for the use of colored persons. One family was compelled to go without a toilet for many months, using a neighbors.

(PROJECT "DISCRIMINATION":SEVERAL NEGROES

into area with Negro & Yankee. No matter how respectable the individual colored person is, he or she can't move.

However, I don't blame the landlords entirely for the situation. It isn't only the under dog who has been hard hit by the depression. Many landlords have property but no money with which to make improvements. I don't know what the answer to the problem is.

NEGROES

WE DO! PUBLIC HOUSING!

BLACKOUT

LOUDSPEAKER

William T. Lynch, Chief Probation Officer of the Hartford Police Court: (1)

(1) Quoted from Hartford Times, Jan. 29, 1938.

LYNCH

There is no question but better housing conditions and steady work would eliminate much of the present undesirable features. The present conditions have an unfortunate effect on children. Not having facilities for expression of energy in more wholesome ways, they form gangs, and gangs always entertain adventurous notions.

(TYMPANI boom slowly regularly again.

YANKEE

What's that, anyway?

NEGRO

Drums. Something's going to happen.

BLACKOUT

(DRUMS louder; CYMBALS crash.

Dim up quickly on "flat" WOMAN badly dressed, two children - LANDLORD, hand held out.

LOUDSPEAKER

Number 120 - let us call it - Anten Street, Top floor. The toilet!

(PROJECT Canton Street toilet picture.

Hallway -

PROJECT hallway picture.

Rat hole -

(PROJECT rat hole picture.

Oh, but the toilet!

(RETURN PROJECTION of toilet.

LANDLORD

Come on, come on.

TENANT WOMAN

(gives him the money)
Here it is.

LANDLORD

Cold weather now.

WOMAN

Yes.

LANDLORD

I hear there's going to be a meeting of this North End
Tenant's association pretty soon. (1)

WOMAN

Yes.

LANDLORD

If you go to that meeting, out you go! Understand?

WOMAN

(fearfully)

I understand. I won't go.

LANDLORD

And if I ever hear of your reporting this house to the
Board of Health - out you go! You know you'd hate to take
those kids of yours out in the cold, wouldn't you?
Mighty few vacancies for Negroes - rents are going up -

WOMAN

You just raised mine - but I won't complain.

(LANDLORD exits from area as

BLACKOUT

LOUDSPEAKER

Mr. William Katz - rent collector for Hartford bank landlords:

)SPOT KATZ

KATZ

There are people living in the crowded sections who would
not feel at home anywhere else. They were born and brought
up in such surroundings, and they feel lost when taken to
less crowded areas. I know of people who have died a few
monthsh after they were taken from their old environment.

(DIM UP "flat" scene.

LOUDSPEAKER

Now the characters are not fictional - this woman lives
in Hartford's North End, her friend exists there too, and
the children - for a while anyway. (1)

FRIEND

Say, there's a couple of men coming up here.

WOMAN

Who are they?

(1) Author's experience, witnessed by member Negro Unit.
Landlord sequence: as related by woman; This sequence
as author and Mr. Wheeldin experienced it.

FRIEND

One's a Negro, the other's a white man. They're looking for material for the Living Newspaper.

TENANT

What's that? What's the Living Newspaper?

(rap.

Come in.

BLACKOUT

(NEGRO & AUTHOR enter area.
DIM UP

TENANT WOMAN

--That's what he said - he'd put us out if we want to the meeting.

NEGRO

And he said he'd put you out if you complained of this dump.

WOMAN

Yes.

AUTHOR

Are these floors worn out from age or scrubbing? They're mighty clean.

WOMAN

Little of both, I guess. They are old, and I have to keep them scrubbed. A little paint would help.

AUTHOR

You can't clean inside that rat hole.

WOMAN

No, nor the cracks, or the other rat holes.

(TOILET PROJECTION again.

AUTHOR

No wonder there's lots of tuberculosis among Negroes!

WOMAN

And this is where it comes from. Oh, I'm going to get out of here in the spring. God help me, I am. I'd like to get out in the country, where there's air and space - where the rubbish heap burning don't make you sick whenever you open a window - and where my kids will have a chance to live - to have more than my mother could give me. We're just going to start out - it don't matter where - no place is worse than this.

FRIEND

All I ask, is \$12 a week and a room with some fresh air outside. I could get along.

NEGRO

That's not asking very much.

FRIEND

No, it isn't -- it isn't asking very much. But I could get along if I could have just that.

BLACKOUT

LOUDSPEAKER

Connecticut has passed the necessary enabling act. Hartford can have better housing.

(SPOT YANKEE & NEGRO

T

YANKEE

There's nothing in the way. The aldermen have passed another resolution. All we need is action. The slums won't last long now.

NEGRO

Stooges still want pay. Some people won't support it. What do you think ought to be done for us that have to live in slums?

YANKEE

You ought to have a housing community for Negroes.

NEGRO

That was suggested once before: and a lot of colored ministers got up in their pulpits and cried "SEGREGATION!" "SEGREGATION!"

YANKEE

It wouldn't be segregation so long as Hartford permitted to live in the rest of the city.

NEGRO

But they're not.

YANKEE

It seems to me that RENTS and not so called CLASS or COLOR should determine where every American is to live according to his income!

NEGRO

Well said. Tell your friends!

BLACKOUT

ACT II - SCENE 4 - DISEASE

LOUDSPEAKER

a year

It was costing each member of your family \$2.28 to maintain slums in Hartford in one substandard area. (1) And municipal costs are not decreasing any more than slums are being eliminated. En the Board of Health alone there has been an increase of 42% in expenditures for 1937-38 over 1936-37. (2) It is costing each member of your family more than \$2.28 now, to maintain the area bounded by Morgan Street, the Tracks, Sanford Street, and Main Street, as predominantly slum. Here exists about 6% of the city's population. Here are 10% of police expenditures, 10% of fire costs, nearly 20% of Welfare, more than 18% of widow's aid. (1) And these figures are for 1935! They have been and are increasing! Hartford taxpayers cannot afford the luxury of slums.

(YANKEE - SPOT

YANKEE

What would be cheaper?

LOUDSPEAKER

Twenty years of experience have proven that the same type of housing provided by the present Wagner Act in this country has been successful in Great Britain. ~~England and Scotland~~ Great Britain has found good public housing cheaper than the waste costs of slum private housing. Great Britain has found that the expenses of municipal maintenance and health were ~~much~~ greater when slums existed than they are now with public housing a fact. Great Britain has found that ~~wealth~~ good health comes with good housing. (3)

YANKEE

What about private housing? Won't private interprise take a slump if the city goes into the housing business?

LOUDSPEAKER

No. Private enterprise cannot afford to build and rent ~~at~~ to the lower income groups. Howgar better housing for the poorer groups increases the demand for better housing among the higher income groups. Private enterprise can build for these groups and rent to them at a fair profit. (3)

YANKEE

Is the death rate among Negroes greater than among the white population?

LOUDSPEAKER

When the Negroes are housed in slums. Negroes make up about 4% of Hartford's population. 15% of ~~those contracting~~ tuberculosis were Negroes, in 1937. 51% of deaths from the same disease were Negroes. (2)

(1) Mayor's Housing Comm. Report - June 1935
(2) Report of EXpenditures - Hart.Bd.Health - Jan. 1, 1938
(3) CAPF. Richard Reiss - speech of Jan. 21, 1938.

COPY from Library of Congress Federal Theatre Project Archives at George Mason University Fairfax, Virginia

(NEGRO comes into area taking notes.

LOUDSPEAKER

What are you taking notes for?

NEGRO

Figures are so interesting. I'd like to tell my people what the conditions are here in Hartford, and I may not get another chance. Nobody tells us very much - and besides I've got only about nine months more to live.

LOUDSPEAKER

How's that?

NEGRO

I'm 35 now.

(PROJECTION: "AVERAGE AGE NEGRO MALES IN HARTFORD 35.3 YEARS" (1)
NEGRO WOMAN comes into area.

WOMAN

I'm the average Negro woman in Hartford. I've got my friend here by 5 years.

(PROJECTION: "AVERAGE AGE NEGRO FEMALES IN HARTFORD 40.8 YEARS" (1)

WHITE MAN (into area)

I'm the average white man of Hartford. I'll live 14 years longer than this Negro. (1)

(WHITE WOMAN: (into area

And I'll outlive this Negro woman by 18 years. (1)

BLACK OUT

LOUDSPEAKER

At my desk the other night I fell asleep and dreamed -

(FADE IN "WALTZ MUSIC" for Lullaby.++)

It seemed - there was a Negro -

(SPOT crude booth-like structure like toilet in projection. DOOR opens and NEGRO comes out.

WOMAN with baby in her arms and leading a small child comes into area, dragging a chair. She sits down.

(1) Report of Expend. Hartford Board of Health - Jan. 1, 1938.
** Waltz Music must be cleared with composer; no royalty
LULLABY written for this play - government property.

NEGRO

My name? No. That doesn't matter. My address? One Sixty Rooster Street. You go up three flights. (points to toilet) That's in the hallway. One sixty Rooster Street, top floor, left. That's my wife and two of my children. We live here.

(MUSIC fades into introduction for "Lullaby")

(goes over near them) Baby doesn't sleep very well.

WOMAN

(sings)

Go to sleep my baby,
Try to sleep my son.
Go to sleep my baby,
Your little day is done.
Water comes through when it's raining -
Roaches play around on the floor -
Old leaky sink is draining -
Old boogey death's at the door.
But try to sleep baby,
Try to sleep my child.

(WEIRD LIGHT -

From left:

(DEATH leads SYPHILIS, TUBERCULOSIS, PNEUMONIA, INFANT MORTALITY, across stage as MUSIC returns to WALTZ.

DEATH stops near the right wings, PNEUMONIA & INFANT MORTALITY at center, T.B. & SYPHILIS stay at left.

(WOMAN & family watch fearfully.

DANCE:

(TWO GIRLS come on from left and waltz with TB. & SYPHILIS - are passed to the other two DISEASES, then off to DEATH who hands them into wings.

LOUDSPEAKER

The family seemed to huddle together -

(Family huddles fearfully together and remain that way until MOTHER & BABY are the only ones left.

AT CLOSE OF DANCE: DISEASES huddle in argument.

INFANT MORT.

The kids are mine.

PNEUMONIA

How do you get that way?

INFANT MORT.

You get almost twice as many Negroes as white people in Hartford; I get more than twice as many! They belong to me!

PNEUMONIA

Let's wait for them. Let them grow a little more.

INFANT MORTALITY

Until they get out of my reach! Oh, no. Let me go! What's the idea, T.B.?

(THEY all hang onto each other to prevent anyone's getting one first.)

T.B.

Hold on! They're all mine by right. I love the Negroes. I love to see them poorly housed. They nurture me in the holes where they have to live! I'm entitled to more than nine times as many Negroes in proportion as white people in Hartford. I demand my quota!

SYPHILIS

You'll get your quota all right! Let me loose. Let me have them!

T.B.

Who do you think you are?

SYPHILIS

I'm - the word used to be banned on the air! I'm - the unmentionable! I'm (whispered) Syphilis! I claim almost TWENTY times as many Negroes in proportion as I claim whites in Hartford.

T.B.

Look here! I'm the boss around here just the same. Listen to me: let Infant Mortality have the baby; Pneumonia take the kid. We'll shoot for the other two - one at a time! (takes out dice)
High takes.

INFANT MORTALITY & PNEUMONIA watch;
FADE in WALTZ music.
SYPHILIS & T.B. crouch to shoot.

(rolling)

We'll shoot the woman. Ah! Phoebe! (hands them over)

SYPHILIS

(rolls)

Oh - Little Joe. (disappointedly hands them back)

T.B.

We'll shoot the guy. Come on - (rolls) Seven! (hands back)

SYPHILIS

Listen to me - listen to me - I want that guy! (shoots) Eleven! (rising) He's mine.

(INFANT MORTALITY snatches the baby and waltzes it over to Death, who tosses it into wings.)

(WOMAN screams as he takes the child - covering her face with her hands.

(PNEUMONIA takes the kid and waltzes him away the same. DEATH tosses him out. He and INFANT MORT. freeze at right.

(WOMAN SOBS - MAN backs away from SYPHILIS' approach. SYPHILIS throws his mantle over the man's shoulders and leads him toward Death. LULLABY introd. Hands him over - poses with the others.
WOMAN

(sinks onto floor - her arms in the chair) she sings brokenly)

Go to sleep, my baby,
Try to sleep, my son.
Go to sleep, my baby,
Your little day is done.
Water comes through when it's raining,
Roaches playground on the floor.
Old leaky sink is draining,
Old boogy Death's in the door.
But try to sleep, baby.
Try to sleep, my child.

(FADE IN WALTZ MUSIC very "music hall" and loud; LOUDSPEAKER'S SPEECH coincides with T.B.'S leading the woman (willingly) to right to strangle her. She coughs until "death" takes her in his arms and exits with her. T.B. joins others.

LOUDSPEAKER

Its climate is bracing in winter, mild in spring, comfortable in summer, and glorious in autumn. Its well shaded, residential streets are lined with comfortable homes and modern apartments - Country clubs and parks offer healthful relaxation. Art collections, exhibits, and libraries are enthusiastically supported. Hartford is rich in cultural traditions, high in standards of living, prosperous, modern -- in short a fine city in which to live.!

(DEATH enters quickly, comes down front; The others form a V with him as focus. They raise their arms and laugh.

THE WALTZ is mad for a moment;
TYMPANI roar.

GYMBALS crash shortly three times, to punctuate the laugh.

BLACKOUT

11-3-1
ACT II - SCENE 5 - WHO CARES?

LOUDSPEAKER

And who cares? Alderman Robert I. Ellis of the Third Ward.
February 5, 1938.

(SPOT ELLIS

ELLIS

I have already solicited the aid of the Works Progress Administration to make a full and complete study of this situation with a view to introduce legislation to mete out punishment where it belongs. In addition I shall confer with our Mayor, and communicate with our Senators and Representatives in Washington for the purpose of bringing slum clearance to a head and immediate action. (1)

BLACKOUT

LOUDSPEAKER

The following organizations were questioned by letter on December 2, 1937 to ask their policy on the improvement of Negro housing conditions in Hartford:
The Democratic State Central Committee:

(SPOT SECRETARY - MALE

SECRETARY

No answer.

LOUDSPEAKER

Mr. Jacob Dunn for the Republican Party:

SECRETARY

No answer.

LOUDSPEAKER

The Communist Party of Hartford: Mr. Kaplan.

(SPOT KAPLAN

KAPLAN

Our immediate program, a program upon which we feel that all Negro and white organizations can agree, — one: the right to jobs; two: the breaking down of residential jimcrow restrictions and a program of Federal Housing; three: reorganization and expansion of the present social and recreational apparatus. (2)

BLACKOUT KAPLAN

(1) Hartford Times, Feb. 5, 1938.

(2) Statement from Communist Party of Hartford.

LOUDSPEAKER

American Federation of Labor: Central Labor Unions.

SECRETARY

Resolution presented to Mayor Spellacy: "Whereas it is unquestionably conceded that Hartford slums have contributed largely to juvenile delinquency, poor health, fire hazards, increased policing and general depreciation of decent living conditions and,

"Whereas there are thousands of unemployed building tradesmen seeking a means of livelihood, many of whom are now burdening the city welfare and WPA budgets, and,

"Whereas under the Wagner Act funds are available which would alleviate both aforementioned needs, therefore be it resolved:

"That the Hartford Central Labor Union and its 43 affiliated local unions, representing the viewpoint of many thousands of Hartford citizens and their families, go on record as requesting Mayor Spellacy and other elected city officials to use every facility at their command to bring about immediate replacement of these slum areas with better housing conditions.

(1) There has been no statement of policy relative to Negroes in particular.

(NEGRO in spot of his own.

NEGRO

Is it true that the Negro musician's local has a lower scale of pay than the white musician's local? If it is true, the Negro union should not tolerate it, and the white union should move against it.

(BLACKOUT NEGRO.

LOUDSPEAKER

Mr. T. R. Malloy - Local 348, United Automobile Workers of America for the G.I.O.

(SPOT MALLOY

(NEGRO GIRL comes into area, listens.

MALLOY

"The Committee for Industrial Organization, in its drive to organize unorganized workers, improve their working conditions and to raise the standard of living for the American workers, embodies in its program unity of workers without regard to race, color, creed, nationality or political beliefs.

"We realize that if discrimination against the Negro is to stop it must be done by labor. Not only is unity of Negro and white workers of first importance in the solving of the race question but the solution of labor's problems cannot be achieved without this first essential unity of the workers regardless of race or color."(2)

(1) Hartford Times, Feb. 5, 1938.

(2) Letter from Mr. Malloy.

COPY from Library of Congress Federal Theatre Project Archives at George Mason University Fairfax, Virginia

BLACKOUT MALLOY

LOUDSPEAKER

On their policy regarding Negro housing: Negro Ministers -
Rev. James A. Wright:

SECRETARY

No answer.

LOUDSPEAKER

Fr. A. M. Lambert.

SECRETARY

No answer.

LOUDSPEAKER

Rev. W. K. Hopes:

SECRETARY

No answer.

LOUDSPEAKER

Rev. Robert A. Moody:

SECRETARY

No answer.

LOUDSPEAKER

Rev. J. Dudley Bailey:

SECRETARY

No answer.

LOUDSPEAKER

Rev. J. C. Jackson:

SECRETARY

No answer.

LOUDSPEAKER

Letters were sent to this representative group of Negro clergy. There may be other ministers who do have a policy favorable to the improvement of their race.

(NEGRO in'spot

NEGRO

We suggest they make themselves known.

(BLACKOUT NEGRO.

LOUDSPEAKER

Who cares about recreation?

(SPOT HOUGHTON, TWO NEGRO GIRLS,
& NEGRO YOUTH.

SECRETARY

Mr. Houghton, Supervisor of the North Street Settlement
House -

HOUGHTON

All right, if you want to call it discrimination, then
discrimination it is! Discrimination against all Negro
youngsters over 12 years of age will be the policy of this
organization. (1)

LOUDSPEAKER

The North Street Settlement house is located in an excellent
spot to serve the greater part of the Negro population. It
is located in a colored section of the city.

(BLACKOUT HOUGHTON & NEGROES

The Organized Youth Council -

SECRETARY

Established a play street last summer on Pavilion Street
from Wooster to Bellevue, and provided leaders to supervise
recreation there. For policy: Mr. Moses Newkirk, President:

(SPOT NEWKIRK

NEWKIRK

The Organized Negro Youth Council stands for adequate recre-
ational facilities for the Negro Youth of the North End. It
recommends the construction of a Community Center under the
control of persons worthy of the support of Hartford as a
whole - and most especially the Negroes of the city.

(BLACKOUT NEWKIRK

LOUDSPEAKER

The North End Federated Clubs -

SECRETARY

Participating in the use of Community Chest Funds under the
direction of Mr. Samuel Jenkins.

(TWO NEGROES in SPOT
BLACKOUT SECRETARY.

FIRST NEGRO

Is he still up there? I thought the Council of Social Agencies
investigated him?

(1) Affidavits from the Committee who called on Mr. Houghton
to protest discrimination.

SECOND NEGRO

They did, but they shelved the evidence.

FIRST NEGRO

Why?

SECOND NEGRO

For their own private reasons. They have no obligation to us - only to themselves.

FIRST NEGRO

Didn't the investigation show Mr. Jenkins to be unworthy of the position he now holds?

LOUDSPEAKER

Mr. Mark Terail was employed to make the investigation in question. Mr. Terail:

SPOT on TERAID

SECOND NEGRO

There he is. Mr. Terail, was the evidence which you collected sufficient to show that Mr. Samuel Jenkins was not worthy to administer Community Chest funds, or stand as a leader among the youth of his community?

TERAIL

My investigation brought forth more than sufficient evidence to discredit Mr. Jenkins. (1)

(BLACKOUT TERAID.)

FIRST NEGRO

If the people of Hartford are concerned with the use made of the money they contribute to the Community Chest they will demand that a thorough investigation be carried through. They will either force the Council of Social Agencies to disclose their findings or take the necessary steps to discover for themselves the facts of the case.

SECOND NEGRO

When such charges as irregular bookkeeping, slapping of club members, misuse of NYA checks, failure to discharge debts, ^{countenanced} gambling in the club rooms, and the like or worse are leveled constantly at Mr. Jenkins' administration of the North End Federated Clubs - something ought to be done about it by the Negroes of the North End, and by the contributors to the Community Chest ~~and supporters~~ of his activities.

BLACKOUT

(1) Affidavit signed by Mark Terail.

LOUDSPEAKER

It might be wise for Mr. Jenkins to solicit a hearing which will give him an opportunity to clear up all these charges against him. If he wishes to lay any claim to the confidence of his people, he will be willing to go through such a procedure.

(SPOT SECRETARY

SECRETARY

The North End Tenants Association reporting their policy. Mr. Alver Napper, member.

(SPOT NAPPER

The North End Tenants Association has been organized to improve the living conditions in the North End of the city by advocating: First: fair and reasonable rent rates as established by the amount of family income, the size of the family, and the value of the property. Second: A rent commission and rent court to protect the tenant against the exploitation of unfair landlords. Third: A federal Low Cost Housing Unit to relieve the congestion and establish a higher standard of housing. Fourth: More rigid enforcement of the health and tenement laws. (1)

(NEGRO into area.

NEGRO

What if the landlord tells us not to come to your meetings?

NAPPER

Just don't tell him you're going. He won't be there. Tell him you went over to the rubbish heap beyond the tracks to put water on the fires so you can open your windows and get some fresh air in the North End.

(BLACKOUT NEGROES

LOUDSPEAKER

Who cares about housing? Herbert Gibson, Supervisor of the City Plan Commission.

SECRETARY

Helped pass the state enabling legislation which makes public housing possible in Hartford. (2) Worked untiringly on reports and surveys to prepare the way for slum clearance and rehousing.

LOUDSPEAKER

The Board of Aldermen:

SECRETARY

Authorized the Mayor to name a housing authority during Mayor Spellacy's first ~~term~~ term. (2)

-
- (1) The A. B. C. (s of the N.E.T.A. - bulletin of the North End Tenants Association.
 - (2) Hartford Times - Jan. 29, 1938.

LOUDSPEAKER

Mayor Spellacy; has not yet used this authority. Mayor Spellacy:

(SPOT SPELLACY

SPELLACY

I see no reason for appointing such a group unless I am satisfied the demand and the need exist. (1)

BLACKOUT

LOUDSPEAKER

Under the Wagner Housing Act the federal government contributes 90% of the low-cost housing project costs - the municipality 10% in money, land, or services. (1) Virtually the same system has been more than satisfactory in Great Britain for twenty years. (2)

(SPOT YANKEE & NEGRO

YANKEE

I wonder how much it would take to satisfy the Mayor that the demand and the need exist.

NEGRO

I understand that it was necessary for the Labor Party to come into power in Great Britain before slum clearance and rehousing could be brought about. (2)

YANKEE

I'm not sure I want to wait until the Labor party is in control of Hartford before we get public housing. As a member of the Connecticut Manufacturers' Association I do not find the idea of a labor administration altogether desirable.

NEGRO

My guess is that one of two things will happen: The present city administration will take definite steps to correct the existing evils, or go down in the face of public demand for reform. If it does no good for individuals and committees to see the mayor, the entire poorly housed population will have to march down Main Street to the municipal building to see him. And if the taxpayers of this city can only be made to realize that it is more expensive to have slums than good public housing for the lower income groups, they, too, will march down Main Street to see the Mayor. If nothing is done then, the administration will change.

BLACKOUT

(1) Hartford Times, January 29, 1938.
(2) Speech of Capt. Richard Reiss January 21, 1938 at the Aetna Bldg., Hartford.

COOK! SCRUB!

FIFTH WOMAN

(5th SERVANT GIRL top level fr. rt.

(Producing five Negro men lined up at top level left, and the same number of Negro girls at top level right.

SECOND JANITOR

(center man)stepping forward)

We need better housing.

THIRD SERVANT GIRL

(center girl; steps forward)

We need the chance at better jobs.

FIRST WOMAN

(sympathetically)

Now isn't that a shame! (C#, D#², F#, G#, A# - and with 1st Man)

SECOND WOMAN

A shame!

(C#, A# - with each "a shame")

THIRD WOMAN

A shame!

FOURTH WOMAN

A shame!

FIFTH WOMAN

A shame!

NEGRO MEN (stepping forward)

We are the constant victims of -

NEGRO GIRLS (forward)

discrimination!

FIRST MAN

Now isn't that a shame!

SECOND MAN

A shame!

THIRD MAN

A shame!

FOURTH MAN

A shame!

FIFTH MAN

A shame!

(YANKEE enters briskly.

YANKEE

You're danged right it's a shame! And (to whites) what are you going to do about it?

FIRST WOMAN

We'll make another survey!

FIRST MAN

We'll form a committee and go and see the mayor!

YANKEE

How do you expect the Mayor to do anything unless he knows what the people want? Surveys! Committees! We've had all that!

(WHITES shrug and begin turning to leave.

NEGROES come down - level to level - together - in step - DELIBERATELY.

(TYMPANI for each level stepped on, and stage level.

NEGROES (closing together)

HEY, YOU!

(WHITES turn.

SECOND JANITOR

Do you know what we want?

WHITES

Yes!

SECOND JANITOR

Do you want to help?

WHITES

Yes!

SECOND JANITOR

Then let's all go see the Mayor!

(ORCHESTRA hits CURTAIN MUSIC.

BLACKOUT

CURTAINS CLOSE

THE END

COPY
from
Library of Congress
Federal Theatre Project Collection
at
George Mason University
Fairfax, Virginia