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FEDERAL THEATRE PROJECT
1697 Broadway - New York City
Irwin A. Rubinstein - Manager

TRIPLE - A PLOWED UNDER

Written by the Editorial Staff

of the

Living Newspaper

Federal Theatre Project

for New York City

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Written by the Editorial Staff

of the

Living Newspaper

Under the Supervision of

ARTHUR ARENT

As produced by the Living Newspaper

of the Federal Theatre Project

for New York City, 1936

All source material from which
this play is drawn is on file
at the offices of the Living
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TRIPLE-A PLOWED UNDER

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TRIPLE-A PLOWED UNDER

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- American Civil Liberties Union
- * American Farm Bureau Federation
- * American Liberty League
- Cotton and Textile Institute (William V. Lawson)
- * Consumers' Council of the A.A.A.
- * Farmers' Holiday Association
- * Federal Farm Board
- * Farmers' National Conference
- * Farmers' National Education Association
- Labor Research Bureau
- * National Bureau of Economic Research
- * National Industrial Conference Board
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- * The Farmers' Union Mutual Insurance Company
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MISCELLANEOUS -

- Constitution of the United States
- * Federal Home Loan Book
- * Radio Broadcast, Feb. 3, 1936 - Norman Thomas, Henry A. Wallace
Ward Baking Company
- * Radio Broadcast, March 18, 1933 - Secretary of Agriculture,
Henry A. Wallace

* Material obtained from newspaper articles.

SYNOPSIS OF SCENES

- Scene 1 Tableau - War and Inflation
- Scene 2 ABC Deflation
- Scene 3 Farmer, Dealer, Manufacturer, Worker (Vicious Circle)
- Scene 4 AB Farmers' Holiday
- Scene 5 Milk Prices
- Scene 6 Sioux City - Farmers Organize
- Scene 7 Milk Strike
- Scene 8 Auction
- Scene 9 Lem Harris, Secretary, Farmers' National Relief Conference
- Scene 10 Farm and City Families
- Scene 11 Triple-A Enacted
- Scene 12 Shirt Scene
- Scene 13 Wheat Pit #1
- Scene 14 Counter Restaurant
- Scene 15 Swanky Restaurant
- Scene 16 Drought
- Scene 17 Church
- Scene 18 Wheat Pit #2
- Scene X Cotton Patch (this scene not used in N.Y.C. production)
- Scene 19 Sharecroppers
- Scene 20 Detroit Meat Strike
- Scene 21 Mrs. Dorothy Sherwood
- Scene 22 Supreme Court; A.A.A. Killed
- Scene 23 The Big "Steal"
- Scene 24 Soil Conservation
- Scene 25 Finale

CURTAIN AND LIGHT PLOT

Music

Lights and curtain

SCENE 1. Overture

House lights out after overture
News flashes over loudspeaker
Turn red lights on soldiers
On four beats of marching music,
soldiers start on stage.
After four counts from soldiers
(8 beats in all), curtains open.
Close portals on cue "Farmer, save
the world"
Leave scrim in
Clear stage quickly
Music for curtain to tie into Scene 2
Open curtain
Loudspeaker announcement
End of music

SCENE 2.

Open portals
Light up on first platform
On cue "I don't see a damn thing",
count 1-blackout.
Incidental music between scenes.
Lights up after music
After Scene C close portals--fly scrim
Incidental music
Loudspeaker announcement
Open portals as quickly as four men
are set--
End of music into

SCENE 3.

Light up on four men
1- "I can't buy that auto" 1-blackout
2- "I can't take that shipment" 1-
blackout
3- "I can't use you any more" 1-
blackout
4- "I can't eat" 1-2- blackout finish
(no close in)
Incidental music
Loudspeaker announcement

SCENE 4.

Milo Reno enters stage right in dark
On immediate finish of music
Light from balcony spot up on Milo Reno.
(Have platform ready stage left for
entrance with desk and committeemen)
on cue "1776"
Send on platform in the dark (stage left)
On last cue from Reno "if I tried", count
1-2-blackout.
Spot up from left balcony on to stage
left.
Milo Reno walks to platform
As he walks voices call "Strike, strike",
on mike, off stage.
After Reno signs, 1-2- blackout

Music

SCENE 5.

Music

Upon first note of music, send out consumer truck stage right.
Lights and curtain
Loudspeaker announcement
On immediate finish of music, balcony spot right (up)
On cue, man hitting his pocket, count 1-blackout.

Music

Remove truck immediately
Open black travelers to mark!

SCENE 6.

Music

Light up immediately on end of music
Loudspeaker announcement
(Scene shows flag hanging--backed by closed 2nd black travelers--two chairs, a table, two men)
In this scene, actors work in audience
On cue from audience, "let's do something", blackout immediately (no counts)

Close first travelers
Send in truck--stage left (truck has rock on it; also men behind rock)

SCENE 7.

Music (soft violin)

Loudspeaker announcement
Bring up auto-truck light effect from stage right.
Gradually increase effect as scene progresses.
On cue from stage right (off stage) "Push!", blackout.

Music

SCENE 8.

Music

Open 1st black travelers
At end of music, loudspeaker announcement
Lights
On cue "Sold for 13¢", count 1-2 blackout
Close 1st travelers

Have Mike placed in dark on stage
Loudspeaker announcement
On cue, "Mr. Lem Harris", spot from left balcony up on Lem Harris.
(During this scene, let in glass curtain back of traveler, and also place ramp stage right for next scene)
During man's speech, applause is heard at different intervals off stage left over Mike.
On cue from speaker, "As well as he can", count 1-2- blackout.

SCENE 10.

Music

Applause carried to next scene.
Loudspeaker announcement
As applause dies down, voice over mike, still in darkness reads.
Open travelers

V.

SCENE 10
(Cont'd.)

On cue from both families, "Burn it",
fire effect goes on.
Voice speaks cue "War in history".
On cue from the two families, "Words!
words!" hold position.
Close portals
Let in scrim
Close travelers

Music

SCENE 11.

Open portals
Same mike in previous scene on offstage
right is used in this scene.
At end of music, loudspeaker announcement
Voice offstage speaks over loudspeaker
also.
On cue (one line only) "Policy of Con-
gress" spot from balcony right up,
on man speaking over mike.
Light out on cue "the power to"
Projections from booth, (3)
1- Map of U.S.A.
Voice offstage, "bushels in 1934",
count 1-2
2nd projection - Pigs.
Voice offstage, "million in 1935".
Count 1-2
3rd projection - Bread.
Voice offstage, "74¢ a bushel in 1934".

Music

Loudspeaker announcement
Blackout
Close portals

SCENE 12.

At end of music, lights up
Man enters
On cue from farmer, "have the money,
I'll take it" count 1-2 blackout

Music

Loudspeaker announcement

SCENE 13.

Scrim up
Open portals
1st travelers open
Incidental music during all this.

At end of music on cue, "Triple A
Enacted", gong and lights.
At end of scene, gong and blackout
Close 1st travelers
Send truck from stage right, for counter
restaurant scene.

SCENE 14.

Light up on counter restaurant
On cue "prices went up today", count 1-2
blackout
Music Lights and curtain

Music

Truck immediately off
Send on truck from stage left, swank
restaurant.

VI.

SCENE 15.

Incidental music

Light up on swank restaurant
On cue "O.K. both", count 1-2-blackout

Close portals
Let in sky-drop

SCENE 16.

Music

Open portals end of music
Loudspeaker announcement

Two voices offstage, right and left in
the dark speak lines with the music.
On words being spoken faster and faster,
cue "Fair and warmer", "Fair and
warmer", 1st black travelers open
to mark, showing farmer.

On cue "Dust", count 1-2- blackout
Close travelers

Special music for church scene

Pull away blue-sky
Minister gets up on wheat pit platform
Let in church-window
Open 1st travelers to mark
Light up slowly, as travelers open.

SCENE 17.

End of music

Voice interrupts music.
On cue "grant such seasonable weather"
start dimming out slowly on minister
so that lights are entirely out on
"Rejoice in Thy goodness".
Announcement over loudspeaker
Dim in dying cattle projection, leaving
projection in until end of music

Close portals
Pull away church-window
Take out scrim
Open portals and 1st travelers as soon
as scrim is out
Gong

SCENE 18.

Incidental music - wheat pit music

Loudspeaker announcement
Lights up
Observe last count (\$1.10)
Gong and blackout
Close portals
Let in sky-drop
Open 1st travelers to mark

End of music

SCENE 19.

Music

Loudspeaker announcement
Lights up
On cue "Are you with me, then come on",
as
Lights and curtain

SCENE 24.

Lights up.
As people hurry across stage, time it
for a fraction of a minute, then
Music Lights and curtain
Blackout
Close portals to 8 ft. mark
Music continues through until finale

SCENE 25.

Loudspeaker announcement
Farmers line up across stage, in front
of portals, with banners.
Close portals
At cue from farmer "The Farmer has
been sold down the river", open
portals.
Final cue "We need you".
Medium fast curtain.

BOOTH PROJECTIONS

SCENE

2.	GRAPH SLIDE	#1
11.	MAP	#2
	LOAVES OF BREAD	#3
	PIGS	#4
17.	DYING CATTLE	#5

SOUND CUES

SCENE 1 - TABLEAU

Mike 1 on 10 during overture and curtain music. Kill after 2nd announcement.

SCENE 2A- DEFLATION

Mike 1 on 10 at blackout of Scene 1. Kill after announcement.

2B

Nothing

2C

Nothing

SCENE 3 FARMER, DEALER, MANUFACTURER, WORKER (VICIOUS CIRCLE)

Mike 1 on 10 at blackout of Scene 2C. Cue "I don't see a damn thing", 3rd time. Kill after announcement.

SCENE 4 FARMERS' HOLIDAY

Mike 1 on 10 at blackout of Scene 3. Cue "I can't eat" Kill after announcement. Crowd noise record on turntable. 1 at middle of scene. Cue "I couldn't stop it if I tried" Bring pickup Volume 1 to 15 as Reno crosses. Backoff to 25 when Reno reaches other side. Fade on blackout.

SCENE 5 MILK

Mike 1 on 10 at blackout of Scene 4. Kill after announcement.

SCENE 6 FARMERS ORGANIZE

Mike 1 on 10 at blackout of Scene 5. Cue "I'll take it" by woman. Kill after announcement. Crowd noise on turntable one. Start loud and fade to blackout. Cue "Let's stop talking and do something".

SCENE 7 MILK STRIKE

Mike 1 on 10 on blackout of Scene 6. Turntable 2 on truck record on end of music next to last cut. Fade in fast at end of music. Kill on squeal of brakes. Mike 1 on through scene. Mike 3 up on squeal of brakes. Kill on blackout.

SCENE 8 AUCTION

On blackout Mike 1 on 10. Cue is crash of truck. Kill after announcement.

SCENE 9 LEM HARRIS

Mike 1 on 10 at blackout of Scene 8. Hold through scene. Bring Mike 2 to 20 on introduction to Lem Harris. Kill Mike 2 on blackout.

SCENE 10 FARM AND CITY FAMILIES

Mike on 10 at blackout of Scene 9. Cue "As well as he can". Hold Mike 1 through scene.

SCENE 11 TRIPLE-A ENACTED

Mike 1 on through scene.

SCENE 12 SHIRT SCENE

Mike 1 on through scene.

SCENE 13 FIRST WHEAT PIT

Mike 1 on through scene. Kill Mike on blackout.

SCENE 14 LUNCH COUNTER

Nothing

SCENE 15 SWANK RESTAURANT

Blue Danube Record starts 15 on Blackout of Scene 14. Cue "Sorry, Pal, prices went up today", decrease to 43 on lights up. Up to 15 on Blackout and fade. Blackout cue, "O.K. Both"

SCENE 16 DROUGHT

At end of Scene 15, Mike 1 up to 10. Hold through scene.

SCENE 17 CHURCH

Mike 1 at 20 from beginning of scene until music starts at end. Cue "Rejoice in Thy goodness, Amen", Mike up to 10, hold.

SCENE 18 WHEAT PIT #2

Mike 1 at 10. Hold through scene.

SCENE 19 SHARECROPPERS

Mike 1 at 10. Kill after announcement.

SCENE 20 DETROIT MEAT STRIKE

Mike 1 on 10 at blackout of scene 19. Cue "But, by God I'm a'goin' to help. Are you with me? Then come on!" Kill after announcement. Turntable 2 on truck record. Cue, "We won't buy meat. Prices must come down". Spoken by all women. Use Groove 3 on record. Cut on squeal of brakes.

SCENE 21 SHERWOOD CASE

Mike 1 on 10 at blackout of Scene 20. Kill after announcement. Mike 1 on 10 on cue "Book the woman for murder". Kill after announcement.

SCENE 22 SUPREME COURT: A.A.A. KILLED

Mike 1 on 10 on blackout of Scene 21. Cue, "Guilty, guilty....etc." Hold Mike 1 through scene.

SCENE 23 THE BIG "STEAL"

Mike 1 on 10. Bring Mike 2 up to 20 during announcement. Hold Mike 2 through scene. Kill Mike 1 after announcement. Kill Mike 2 on blackout.

SCENE 24 SOIL CONSERVATION

Mike 1 on 10 on blackout of Scene 23. Cue, "The greatest legalized steal in American history". Kill Mike 1 after announcement.

SCENE 25 FINALE

Bring Mike 1 to 10 on blackout of Scene 25. Cue, "expenditure of money for anything", hold Mike through scene and after curtain for news flashes.

NOTES FOR HEAD CARPENTER

SCENE 1 OPENING TABLEAU

Blacks
Scrim
1-6' High platform
2-4' " "
2-2' " "
2 Desks
4 Chairs
2 Ramps

SCENE 2 DEFLATION

#2 Blacks
#1 Scrim-projection
1-6' High platform
2-4' " "
2-2' " "
2 Desks
4 Chairs

SCENE 3 FARMER TO WORKER

1 In one black

SCENE 4 FARMERS' HOLIDAY

Milo Reno
Desk and two chairs on left truck

SCENE 5 MILK PRICES

Small table and milk can
and bottles on right truck

SCENE 6 SIOUX CITY - FARMERS ORGANIZE

#2 Blacks
American flag
Speakers' table - 2 chairs

SCENE 7 MILK STRIKE

Sign-post and rock on left truck

SCENE 8 AUCTION

Full stage to cyclorama
2 - Barn set pieces
1 - Foliage set piece
1 - Ground row box platforms

SCENE 9 LEM HARRIS

Spot in one, on Harris

SCENE 10 FARM AND CITY FAMILIES
 Muslin glass curtain
 Ramp
 Box platform

SCENE 11 TRIPLE-A ENACTED
 #1 Scrim
 Projection of U.S. map
 Figs
 Bread

SCENE 12 SHIRT SCENE
 Spots on three people

SCENE 13 WHEAT PIT #1
 #3 Blacks
 2 ramps
 3-4' Platform
 2 phone booths - elevated
 Blackboard

SCENE 14 COUNTER RESTAURANT
 Counter on right truck

SCENE 15 SWANK RESTAURANT
 Left truck
 Set piece
 Table and 2 chairs

SCENE 16 DROUGHT
 #1 Scrim
 Small sky

SCENE 17 CHURCH
 Church window
 #2 Blacks

SCENE 18 WHEAT PIT NO. 2
 Repeat

SCENE 19 SHARECROPPERS
 Small sky

SCENE 20 MEAT STRIKE
 #2 Blacks
 Meat store - hanging
 2 Picket signs

SCENE 21 MRS. SHERWOOD

Desks on right truck

SCENE 22 SUPREME COURT: "A.A.A." KILLED

Muslin glass curtain
Projection - constitution
Platform elevation

SCENE 23 THE BIG "STEAL"

Spot on Wallace in one

SCENE 24 SOIL CONSERVATION

Desk and two chairs on left truck

SCENE 25 FULL STAGE TO CYCLORAMA

First half in front of portal curtain;
second half, full stage to cyclorama.

#2

Scrim
Ramp
Platform
Wing
Blackboard
9 signs
Steps

PROPS

SCENE 1

Twelve rifles

SCENE 2

Center platform
1 desk, French telephone, pen, ink, paper,
basket, 1 office chair, low platform,
1 desk, upright phone, wire basket, paper,
ink, 2 office chairs

SCENE 3

In 1

Set Left Side

Convention table, 2 chairs underneath flag

Set Right Side

Farm implements, barrel

SCENE 4

Left truck
1 desk, telephone, calendar, basket, etc.
1 office chair
AFTER SCENE SET ROCK & POST

SCENE 5

Right truck
1 desk, 1 chair, large milk can, small
milk can, empty milk bottle, milk bottle

THE BOTH FIVE SCENES ARE SET BEFORE CURTAIN RISES

SCENE 6

Convention table, green table-cloth, gavel, pitcher,
glass, paper, two chairs.

AFTER STRIKE PUT GAVEL ON BARREL FOR AUCTION SCENE

SCENE 7

Stage right
Crash, wood crash, iron crash, glass crash,
2 empty pails
Left truck
Rock and post

AFTER CRASH SET SMALL COUNTER TWO YELLOW BOWLS
1 ladle

Stage left
AFTER STRIKE SET RESTAURANT TABLE

SCENE 8

FARM SALE - Farm implements, barrel, gavel, ledger.

SCENE 9

In one

SCENE 10

In two

SCENE 11 In one

SCENE 12 In one
Shirt and box

SCENE 13 Wheat pit
6 telephones, razors, gong off stage

SCENE 14 Left truck
Restaurant table, 2 silver chairs, plate,
rolls, ash tray, silverware, vase, rose

SCENE 15 Right truck
Small restaurant counter, large yellow bowl,
small yellow bowl, ladle.

SCENE 16 In one
Set church pulpit

SCENE 17 Church pulpit

SCENE 18 Wheat pit
Set right truck, high police desk, small desk,
1 chair, ledger, upright telephone

SCENE 19 Soap box
In 2. Ready with the market bags

SCENE 20 Market
12 market bags
AFTER SCENE SET LEFT TRUCK DESK, CHAIR
In 2. Package of meat and 2 posters

SCENE 21 Police scene
High desk, small desk, chair, telephone, ledger

SCENE 22 Scrim

SCENE 23 In one; ready with posters

SCENE 24 Left truck
Desk, chair, electric push buttons

SCENE 25 Portal
Full stage. ALL POSTERS

COSTUME PLOT

- SCENE 1 12 Soldiers in uniform - khaki
12 Farmers, some wearing overalls
3 Speakers, business suits
1. Speaker, woman, street dress, small hat.
- SCENE 2 Exporter and Jobber - both business suits
City banker - dark business bow-tie suit
Country banker - wears light business suit, light necktie
Country banker - business suit
Farmer - soft felt hat, old suit, contrasting jacket.
- SCENE 3 Farmer - overalls, soft felt hat, old jacket
Dealer - regular business suit
Manufacturer - regular business suit
Worker - old and worn business suit, cap
- SCENE 4 Milo Reno - plain business suit, dark tie
b. Reno - as before
Commission merchants - all wear business suits
- SCENE 5 Middleman - dark business suit
Farmer - overalls
Consumer - (female) dark suit or coat, bright scarf
or hat for color.
- SCENE 6 Farmers - suits
- SCENE 7 Milk strike - no costume problem
- SCENE 8 Auction - farmers wearing overalls, old suits, collar-
less or open neck shirts - soft hats. Women wear
house dresses, some with old hats.
- SCENE 9 Lem Harris - business suit
- SCENE 10 Farmer's family - Farmer, overalls, open neck shirt
Wife - cotton house dress, and apron
Daughter - cotton dress and apron
First son - overalls
Second son - shirt sleeves and trousers.
City family - city worker - old suit, cap.
Wife - shabby, dark dress
Daughter - sweater and skirt, worn looking.
First son - worn suit - turtle-neck
sweater if possible.
Second son - worn, dark suit, soiled
looking shirt.
- SCENE 11 Secretary Wallace - dark, business suit and tie
- SCENE 12 Farm Bureau representative - dark business suit
Farmer - overalls and jacket
Shirt salesman - dark suit - well groomed.
- SCENE 13 Wheat pit - 6 customer's men, linen jackets
Other members of this scene wear dark, business suits.

- SCENE 14 Counterman - white apron
Customer - very poorly dressed.
- SCENE 15 Man in evening dress
Woman in evening dress
Waiter, evening dress.
- SCENE 16 Farmer in suit, contrasting jacket.
- SCENE 17 Minister in dark business suit.
- SCENE 18 Wheat pit as before.
- SCENE 19 Farmer - old trousers, open neck shirt, soft hat
5 sharecroppers - 3 wear overalls, one is coatless
and hatless, 2 wear old hats. 2 wear old suits,
collarless shirts and contrasting jackets.
- SCENE 20 Leader - woman wearing dark coat, bright scarf and
dark hat.
Women of mob - dark street clothes. A few bright
colored suits or dresses should mingle
with the mob to lend color.

Men wear dark suits, hats.
- SCENE 21 Police Lieutenant costume
Policeman - uniform
Mrs. Sherwood - shabby coat
- SCENE 22 Nine Justices - judge's robes
Hastings and Browder, business suits without hats
Al Smith - business suit, brown derby, cigar
Thomas Jefferson - period costume, knee-breeches,
shirt with ruff, wig, no hat.
Four men - 2 business suits, 2 overalls
One woman, street clothes.
- SCENE 23 Wallace - as before
- SCENE 24 Davis - business suit, no hat
Two reporters - business suits with hats
Other males - hatless, business suits
Women, business clothes, hatless.
- SCENE 25 Finale. - Farm union members of this scene wear old
suits, some wear hats.
Rest of cast as before.

SCENE I

(War and Inflation)

CHARACTERS

Voice of Living Newspaper

Line of Soldiers

Tableau of Farmers

1st Man)

2nd Man)

Woman) ----- middle-aged, prosperous

SCENE ONE
(WAR AND INFLATION)*

SCENE
and
DISCOVERED

As overture ends, voice over the loud-
speaker speaks

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Triple A Plowed Under.

(Curtain rises)

1917 - Inflation.

(At rise spotlight (red) is on SOLDIERS marching in continuous columns up ramp placed upstage left. After a brief interval there is an increasing volume of marching feet. The entire scene is played behind scrim.

Spotlight up on three SPEAKERS and crowd of FARMERS behind scrim in 2. Speakers stand on highest level on set, stage right. Some of the farmers stand on lowest level stage right, and some at stage level, right.)

FIRST SPEAKER

Your country is at war.

SECOND SPEAKER

Your country needs you.

FIRST AND SECOND SPEAKERS

(together)

If you can't fight - farm.

FIRST SPEAKER

The fate of our country rests upon the farmers.

SECOND SPEAKER

Do you want our land invaded?

FIRST SPEAKER

Do you want your daughters ravaged by Huns?

WOMAN

Farmer, save the nation!

(trumpet)

* Based on communications between Mrs. Hallie Flanagan, Director Federal Theatre Project and Paul H. Appleby, Dept. of Agriculture, Washington, D.C. February 12 and 13, 1936.

FIRST SPEAKER

The boys in the trenches need the men in the fields.

WOMAN

Farmer, save our boys.

(trumpet)

SECOND SPEAKER

Every bushel of barley is a barrel of bullets.

WOMAN

Farmer, save democracy.

(trumpet)

FIRST SPEAKER

Every hand with a spade is a hand-grenade.

WOMAN

Farmer, save our honor.

(trumpet)

SECOND SPEAKER

Every man behind a plow is a man behind a gun.

WOMAN

Farmer, save civilization.

(trumpet)

FIRST SPEAKER

Every head of cattle can win a battle.

WOMAN

Farmer, save our flag.

(trumpet)

FIRST SPEAKER

Plant more wheat.

SECOND SPEAKER

Plant more potatoes.

FIRST SPEAKER

More corn!

SECOND SPEAKER

More cotton!

FIRST SPEAKER

More food, more seed, more acres!

SECOND AND FIRST SPEAKER

(together)

More! More! More!

WOMAN

FARMER, SAVE THE WORLD.

CLOSE PORTALS

SCENE TWO

(Deflation)

CHARACTERS

Voice of Living Newspaper

Sub-scene A.

An Exporter

A Jobber

Sub-scene B.

City Banker

Country Banker

Sub-scene C.

Country Banker

Farmer

SCENE TWO-A
(Deflation)*

VOICE OF LIVING NEWSPAPER

(over budspeaker)

The 1920's. Deflation.

(This scene is played in a series of three sub-scenes, on three levels, the highest level is stage right, the intermediate level center, and the lowest level stage left.

First scene on highest level is lighted from spot directly overhead. Only the scene actually playing is lighted. Blackout at the end of each scene, as the spotlight comes up on the next scene. Chart indicating deflation is projected on scrim throughout the three levels of this series.)

EXPORTER

Bad news, Frank. I can't ship any more of your wheat.

JOBBER

What will I do with my stocks?

EXPORTER

I don't know! I can't ship any more to Europe - the war's over.

JOBBER

It's been over a long time, but they still need to eat, don't they?

EXPORTER

Yes, but they're raising their own. I'm afraid we won't ship much more wheat to Europe unless they have another war.

JOBBER

That's a short explanation of a serious problem.

EXPORTER

Well, anyway you see why I can't take your shipment.

JOBBER

I don't see a damn thing.

BLACKOUT

SCENE TWO-B

(Spotlight comes up on middle level, CITY BANKER seated at desk, COUNTRY BANKER standing at his side, left.)

* Based on communications, Feb. 12 and 13, 1936, between Mrs. Hallie Flanagan, Director Federal Theatre Project, and Paul H. Appleby, Dept. of Agriculture, Washington, D. C.

CITY BANKER

(as if there had been a previous conversation)
It's just good banking, that's the only answer I can give you.

COUNTRY BANKER

It may be good banking for you fellows here in the city, but I tell you that if I pay up all my paper now I've got to bankrupt every farmer in my district.

CITY BANKER

I'm sorry. I'm not permitted to be concerned over that. I wouldn't be true to my trust if I didn't keep this bank's money in lucrative channels. It just happens that at the moment stock and bond collateral is the safest investment. Besides, we get considerably more returns there.

COUNTRY BANKER

What's going to happen when we bankrupt the farmers? Are you going to eat your stocks and bonds?

CITY BANKER

I have no time for levity, Mr. Brown. The fact is, agriculture is no longer a lucrative investment; stocks and bonds are. Now do you see that I must call in your paper?

COUNTRY BANKER

I DON'T see a damn thing.

B L A C K O U TSCENE TWO-C

(Spotlight comes up on lowest level stage left, COUNTRY BANKER seated at desk, and FARMER seated at his side stage right.)

BANKER

(as if there had been previous conversation)
I've got to have the money.

FARMER

I can't understand it. Only a little while ago they were preaching and haranguing for us to raise more crops and more crops. Damn it, I bought more land and cleared all the woods on my place, and planted it to wheat, and now it's rotting in the fields.

BANKER

That was war, Fred.

FARMER

Well, hell, people still need to eat, don't they? And they can't tell me there aren't people who couldn't eat what's lying out in my fields now. My son, Jim, in New York says he can't walk down the street without having hungry men beg him for money.

BANKER

Well, I don't see what I can do, unless they ease up on me, and they aren't going to do that.

FARMER

Well, if you foreclose on me I'll be in the breadline myself. Then how are any of us going to eat?

BANKER

When that happens the big boys will begin to feel it, and maybe they'll get up another war.

FARMER

(grimly)

Can't have another war. Every day I get veterans asking for a handout, and not a one of them would go back to war, and by God, I wouldn't raise wheat for another war.

BANKER

At any rate, you see my situation, Fred.

FARMER

I don't see a damn thing.

B L A C K O U T

SCENE THREE

(Farmer, Dealer, Manufacturer, Worker - Vicious Circle)

CHARACTERS

Voice of Living Newspaper

A Farmer

A Dealer

A Manufacturer

A Worker

SCENE THREE*

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

In the troubled 15 years, 1920 to 1935, farm incomes fall 5½ billion dollars;*** unemployment rises 7 million, 500 and 78 thousand.***

(Four spotlights come up on the four protagonists of this scene. FARMER, stage right in 1, turns head sharply left, speaks to DEALER.)

FARMER

(to Dealer)

I can't buy that auto.

(There is a count of 1, then light out. DEALER turns head sharply left, speaks to MANUFACTURER.)

DEALER

(to Manufacturer)

I can't take that shipment.

(Count of one, light out. MANUFACTURER turns head sharply left, speaks to WORKER.)

MANUFACTURER

(to Worker)

I can't use you any more.

(Count of one, light out. WORKER speaks directly front.)

WORKER

I can't eat.

(Count one, two, light out. All spots directly above speakers who are symmetrically arranged from right to left in 2.)

* Digest of article.. "A.A.A. Philosophy" by Rexford G. Tugwell. Fortune Magazine, January 1934.

**a. "The Agricultural Situation" - Bureau of Agricultural Economics
b. Yearbook of Agriculture - 1935

*** a. National Bureau of Economic Research
b. National Industrial Conference Board, November 1935.

SCENE FOUR

(Farmers' holiday)

CHARACTERS

Voice of Living Newspaper

A. Milo Reno

B. Milo Reno

President of Commission Merchants

Three Commission Merchants.

SCENE FOUR-A

VOICE OF LIVING NEWSPAPER

Des Moines, Iowa. Farmers pin hopes on farm holiday leader, Milo Reno.*

(Lights up on MILO RENO on proscenium on right)

MILO RENO

As President of the Farmers' Holiday Association, representing five thousand farmers, I wish to announce the five points of our program during the coming strike.

1. We will pay no taxes or interest until we have fully cared for our families.
2. We will pay no interest bearing debts until we receive the cost of production.
3. We will buy only that which complete necessity demands.
4. We will stay in the homes we now occupy.
5. We will not sell our products until we receive the cost of production, but will exchange our products with labor and the unemployed for the things we need on the farm on the basis of cost of production for both parties.**

You can no more stop this movement than you could stop the Revolution of 1776. I couldn't stop it if I tried.***

(Off stage voices over the mike shout, "strike! strike!" Follow RENO with spot to stage left proscenium where light comes up on COMMISSION MERCHANTS behind desk.)

(Lights out stage left, up stage right)

SCENE FOUR-B

PRESIDENT OF COMMISSION MERCHANTS

(holding out contract and pen to MILO RENO)

Mr. Reno, I have here the terms drawn up by the committee of Commission Merchants....We want you to call off that strike.... Will you sign?

(pause, MILO RENO turns to where offstage voices are still rumbling "Strike, strike"turns back, and signs.)

B L A C K O U T

* New York Times August 16th and 26th, 1932.

** "Bryan! Bryan! Bryan! Bryan!" Fortune Magazine - Jan. 1934 p.68

*** "Seeds of Revolt" by Mauritz A.Hallgren -(Alfred Knopf 1933)

SCENE FIVE

(Milk Prices)

CHARACTERS

Voice of Living Newspaper

Middleman

Farmer

Consumer, a woman

SCENE FIVE

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Milk flows to market.

(Lights up stage right on this scene which plays on truck. Light directly over the MIDDLEMAN seated at table. FARMER and CONSUMER on truck right and left of middleman. Scene is played on metronome count through entirety, a speech and a beat, etc.)

FARMER

(holding up quart can of milk)

How much do I get?

MIDDLEMAN

Three cents.*

FARMER

Three cents?

MIDDLEMAN

Take it or leave it.

FARMER

I'll take it.

(hands over milk and pockets coins)

WOMAN CONSUMER

I want a quart of milk.

MIDDLEMAN

(who has been pouring milk from can into bottle)

Fifteen cents.

WOMAN CONSUMER

Fifteen cents?

MIDDLEMAN

Take it or leave it.

WOMAN CONSUMER

I'll take it.

(MIDDLEMAN holds out his hand, takes money, and hits pocket.)

B L A C K O U T

* Herald Tribune, July 5, 1934

SCENE SIX

(Sioux City - Farmers Organize)

CHARACTERS

Voice of Living Newspaper

First Speaker

Second " from audience

Third " " "

Fourth " " "

Chairman

Fifth Speaker from audience

SCENE SIX

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Sioux City - August 31, 1932- Farmers organize Relief Conference in theatre.*

(The stage is a speaker's platform. DELEGATES are seated in various parts of the lower floor of the theatre. CHAIRMAN and FIRST SPEAKER are at table on stage.)

FIRST SPEAKER

We've been sold out! We've been cheated and robbed. Milo Reno declared a holiday for Milo Reno - not for us. Forget Reno. Forget his crazy schemes! For God's sake, think for yourselves. I say, lets organize intelligently.** We've got to solve our problems clean and straight, or there will be those who will solve them with bayonets.***

SECOND SPEAKER

(from audience)

We ain't scared, Mister.

THIRD SPEAKER

(also from audience)

We'll fight if we have to.

CHAIRMAN

(coming down stage a bit)

If any one wants to speak, let him stand up.

FOURTH SPEAKER

(from audience)

I got something to say.

CHAIRMAN

(nods)

FOURTH SPEAKER

Men, talk is cheap....Tons and tons of dirt are being thrown at Milo Reno. This is all a stunt to take your mind off the real situation - the milk situation - I say, "stick to Reno... He means to...."

(cries of "BOO" from the audience)****

FOURTH SPEAKER

All right, "Boo" if you want to, but I say you're making a mistake.

(cries of "PIPE DOWN", "GET OFF" and "BOO")

CHAIRMAN

(holding up hand for silence)

Friends, there's a great deal to be done. Yesterday fourteen of our men were shot down on the picket line in Cherokee County...We want our rights....We want relief....and we will get it.*****

* New York Times Sept. 1, 1932

** Ibid

*** Ibid Sept. 4, 1932

**** Ibid Sept. 1, 1932

***** Ibid

(Thunderous roar greets him. Cries of "strike"
"dump the milk" and "Turn over the trucks.")

FIFTH SPEAKER

(from audience)

Men! -- we've got to save ourselves, with or without Milo Reno -- and
the only way to do that is to dump every truck and spill every can of
milk we can lay our hands on - let's stop talking and do something!

(tremendous roar)

B L A C K O U T

SCENE SEVEN

(Milk strike)

CHARACTERS

Voice of Living Newspaper

A group of a dozen men

First Man

Second Man

Third Man

Voice (off stage)

SCENE SEVEN

(During blackout from Scene 6, cries of "Strike" have given way to an ominous musical undercurrent. Throughout this scene, music continues, highlighting the climaxes, but at no time more than a background.)

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

The challenge echoes through Wisconsin, Ohio, Iowa, Indiana. Over the Middle West embittered farmers act. *

(The stage is completely dark save for a faint light which illuminates a cross road sign-post in 1, on truck left, and part of an immense boulder...at rise there is no sound, but after a moment, the faint sound of an approaching truck is heard. This becomes louder and soon the twin lights of automobile headlights appear left. They grow stronger as the auto comes nearer, and sound increases. The lights have by this time reached the boulder, lighting up the heads of a DOZEN MEN grouped around and behind it, men who have and are lying in wait to waylay the truck...as the lights hit them....)

FIRST MAN

Here comes the truck, boys.

SECOND MAN

Let's get it.

THIRD MAN

(stopping him with his hand)

Wait.

(There is a second's pause as the lights get brighter)

SECOND MAN

Now!

(The MEN leap out from behind the boulder and rush off, left...a single voice is heard to say, off - clearly - with great but quiet determination.)

VOICE OFF STAGE

Get down off that truck....

(there is a split-second pause)

TWO or THREE VOICES

Dump the milk! **

* New York Times, August 16, 1932

** Article by Bruce Bliven, New Republic, November 29, 1933

(From off is heard the ripping and smashing of boxes being hurled from the truck....A moment of this and then one voice, clear and loud.)

VOICE

"TURN OVER THE TRUCK". "Push!"

(A moment....then the final terrific crash as the truck is turned over....)

B L A C K O U T

(Note: This effect is heightened by the following device; as the truck is being turned over, the lights on the boulder swing around dizzily until, instead of being one beside the other, they have become one over the other...There is a full second's pause as they remain in that position, before the blackout.)

SCENE EIGHT

(Auction)

CHARACTERS

Voice of Living Newspaper

Auctioneer

Sheriff

First Neighbor

Owner (Fred)

Son (Wilson)

John

Third Neighbor

Albert

Farmers, Men and Women

Stranger

SCENE EIGHT

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Farmers lose their land - their homes - unpaid mortgages are foreclosed; land is sold at public auction. The farmers take matters in their own hands.*

(The scene is a farm yard, but there is no attempt at realism; blue cyclorama, gray platform for auctioneer, barrel on platform. Gray ground row to mask lights on floor in front of eye. - otherwise no further properties in scene. FARMERS are in overalls, a few WOMEN in crowd, one man conspicuous in business clothes and stands apart. All this is discovered at rise. The time is clearly afternoon, the day bright.)

FIRST NEIGHBOR

(beckoning)

Hey, Sam! -- Albert's going to do the talkin'. John'll speak up first.

WILSON **

There's a fellow here I don't know.

FRED

He was asking me questions about the place.

FIRST NEIGHBOR

Point him out, Sam and I'll watch.

(WILSON nods his head backwards toward a well-dressed man, who is walking about. The MAN finally stops in front of a group of farmers stage left, and engages them in casual conversation.)

STRANGER

Nice day for an auction -

(The GROUP OF FARMERS look at him in disgust, turn away. STRANGER shrugs shoulder, and turns to FIRST and SECOND NEIGHBOR standing near.)

AUCTIONEER

We're all ready, folks, soon's the sheriff reads his notice.

(SHERIFF reads in an unintelligible fast monotone, "State of Wisconsin...". WILSON goes through group of farmers, from person to person, speaking so that the audience can hear.)

* Literary Digest, January 21, 1933

** Fictional character

WILSON

Albert's going to do the rest of the talkin'.

(Each FARMER nods in understanding manner)

(WILSON continuing as he reaches John)

You speak up first. Albert'll do the talkin'.

(As sheriff completes his reading of the notice, the AUCTIONEER comes down with his hammer.)

AUCTIONEER

Folks, today you're going to be able to buy a lot of up-to-date modern machinery, and the best piece of farm land this side of the Mississippi River, and I want to see some spirited bidding.

(FARMERS watch him grimly and silently)

The valuation of the farm alone is twenty thousand dollars, 300 acres under cultivation, lock, stock and barrel, I should say it's worth conservatively speakin', thirty thousand dollars. I leave it to you, gents, as to how we bid. All to onct, or piece by piece?....What'dya say we keep the pikers out.....

(meaning the stranger)

.....all to onct.

(STRANGER nods slightly. FARMERS all turn their heads in unison toward stranger who is still occupied by two farmers talking to him.)

.....any objection?

(There is no answer.)

.....all right, thirty thousand dollars on the block. What am I bid?

(slight pause)

VOICE OF JOHN

(quietly; unemotionally)

Twelve cents.*

(pause. FARMERS remain grimly silent.)

AUCTIONEER

(forcing a laugh)

That's a good one. Twelve cents...Ha! Ha! Well, now, let's have a bid!

JOHN

That's my bid.

(AUCTIONEER looks around and is sobered by the dead earnestness of the farmers. His next speech, in dead earnestness likewise is spoken meaningly, directly to the stranger)

* New York Times, February 2, 1933

AUCTIONEER

All right, I've got a bid. I'm bid twelve cents on thirty thousand dollars worth of property, twelve cents.

(right at stranger)

Who'll bid a thousand? Do I hear a thousand?

(STRANGER opens his mouth to speak. He starts to raise his arm. The FIRST NEIGHBOR grabs his hand. THIRD NEIGHBOR spins him around, tips his hat over his eyes and the two lead him off, Third Neighbor speaking.)

THIRD NEIGHBOR

...and when it rains around these parts, Mister, it pours. And you ought to see the pigs down to my place. It's the likeliest litter of little devils anybody ever seen.

(His voice trails off as they disappear off stage. The auctioneer's jaw sags. He looks at the Sheriff and tries to catch his glance. SHERIFF deliberately turns his back and starts whittling.)

JOHN

Whattya waitin' for? You got a bid.

AUCTIONEER

All right. Twelve cents, twelve cents, what do I hear? I've got to have another bid. 'Tain't legal less I have another bid.

ALBERT

Thirteen cents.

(dead pause. The AUCTIONEER looks beaten as if he hadn't heard the bid.)

You got your bid.

(There is another, shorter pause, during which the AUCTIONEER looks more helpless than ever.)

Well, whattaya waitin' for? Call it!

AUCTIONEER

(thoroughly licked, smacks his hammer down hard)

All right, thirteen cents once....thirteen cents twice..... thirteen cents.....are you all done? Sold for thirteen cents.

B L A C K O U T

SCENE NINE

(Lem Harris, Secretary of the
Farmers' National Relief Conference)

CHARACTERS

Voice of Living Newspaper

Lem Harris

SCENE NINE

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Washington, December 7th, 1932.

(music)

And so it gives me great pleasure to introduce to the delegates of the Farmers' National Relief Conference, your secretary, Mr. Lem Harris. *

(applause; spot up on Lem Harris down stage left, speaking over mike)

LEM HARRIS

The farmers themselves have come here to Washington to frame their own proposals for immediate relief from the burdens under which they are now being crushed. In their opinion a national emergency exists, and this is a time for emergency action. That means immediate relief, not some complicated scheme to "make the tariff effective", several years hence.

(pause)

The three quarters of the farmers which economists consider as surplus, cannot really be considered as such. Neither can they consider their crops as surplus when they know that there are millions of unemployed who lack the very things which they produce and cannot sell. It was the recognition of this ironical situation which led the farmers of Iowa to give milk to the unemployed of Sioux City during the farm strike there.

Remember, every farmer coming to this Conference has had personal experience with the farm problem, he is a real dirt farmer, elected by at least twenty-five farmers back home. His coming spells the distrust of the professional farm lobbies. He has taken matters into his own hands because he knows that no one else can do the job as well as he can. **

B L A C K O U T

* New York Times, December 8, 1932 et supra

** Ibid December 11, 1932

SCENE TEN

(Farm and City Families)

CHARACTERS

Voice of Living Newspaper

General Hugh S. Johnson's Voice

CITY GROUP

Worker

Worker's Wife

" First Son

" Second Son

" Daughter

FARM GROUP

Farmer

Farmer's Wife

" First Son

" Second Son

" Daughter

SCENE TEN *

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

As our economic system now works, the greater the surplus of wheat on Nebraska farms, the larger are the breadlines in New York City.

(As curtains open on brilliant blue glass curtain, against it are seen silhouetted a farm and city family, the city family, center, and the farm family right, on ramp. The scene grows angry as the two groups oppose each other.)

WORKER

We starve and they told us you had food in your fields.

FARMER

Food is in our fields but they told us you would not pay the cost of its harvesting.

WORKER'S WIFE

We had no money.

FARMER'S FIRST SON

We raised eggs and milk, and you wouldn't buy them.

WORKER'S FIRST SON

We had not the 15¢ to pay.

FARMER'S FAMILY

(aroused)
15¢ for milk!

FARMER

We got only three.

WORKER'S FAMILY

(shouting)
Fifteen, fifteen!

FARMER'S FAMILY

Three, three!

WORKER'S DAUGHTER

(wail)
I'm hungry....

FARMER'S DAUGHTER

I can't go to school....

* Creative - digest of news

	FARMER
(quietly) Food rots in our fields.....	
No money to ship.....	FARMER'S SECOND SON
No money to buy.....	FARMER
No money.....	FARMER'S WIFE
(slight pause)	
There is no work.	WORKER
No jobs!	WORKER'S SON
No food!	WORKER'S DAUGHTER
We have been evicted from our homes.	WORKER
And we from our land.	FARMER'S WIFE
We plough our sweat into the earth.	FARMER
And bring forth ripe provender.	FARMER'S WIFE
We starve.	WORKER
The wheat stands high in our fields.	FARMER
<u>Our</u> fields no longer.	FARMER'S WIFE
Feed us.	WORKER'S DAUGHTER
Pay us.	FARMER'S FIRST SON
Feed us.	WORKER'S FAMILY
The wheat is better destroyed.	FARMER
Burn it! Burn it!	FARMER'S FAMILY
	I say, burn it!

(Flame lights up changing the sky from blue to red. Against the flames is silhouetted the figure of a farmer in shadow, holding a pitchfork. Farm and City families hold this tableau, all through speech of General Johnson over the loudspeaker.)

WORKER

Why?

VOICE OF GENERAL JOHNSON

(over loudspeaker)

(Loudspeaker is located center of proscenium.)

Something is depriving one-third of our population of the God-given right to earn their bread by the sweat of their labor. That single ugly fact is an indictment under which no form of government can long continue. For slighter causes than that we revolted against British rule, and suffered the bitterest civil war in history.*

FARMER and WORKER

(together)

Words!

(Both FAMILIES turn in protest toward the loudspeaker)

C L O S E T R A V E L E R S .

* Vital Speeches - October 21, 1935

SCENE ELEVEN

(Triple-A Enacted)

CHARACTERS

Voice of Living Newspaper

Secretary of Agriculture

Henry A. Wallace

SCENE ELEVEN

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Washington, May 12th, 1933 - the A.A.A. becomes the law of the land.
It is hereby declared to be the policy of Congress.... *
(spot up on Secretary Wallace)

SECRETARY WALLACE

(picking up sentence)

...to increase the purchasing power of farmers. It is, by that token, farm relief, but also, by the same token, National Relief, for it is a well known fact that millions of urban unemployed will have a better chance of going to work when farm purchasing power rises enough to buy the products of city factories. Let's help the farmer... It is trying to subdue the habitual anarchy of a major American industry, and to establish organized control in the interest of not only the farmer but everybody else...The bill gives the Secretary of Agriculture the power to... **

(Lights fade on WALLACE. The projection of a map of the U.S. showing acreage reduction comes up on the scrim.)

VOICE OVER LOUDSPEAKER

(staccato)

..Reduce acreage. The visible supply of wheat diminished from 212 million bushels in 1932 to 124 million bushels in 1934. ***
(The projection changes to a number of little pigs in front of a number of large pigs, labeled "1933 production", the smaller pigs labeled "1934 production".

VOICE OVER LOUDSPEAKER

(continuing)

To curtail production. Hog production was cut from 60 million in 1933 to 37 million in 1935. ***
(Projection changes to a slide depicting two loaves of bread. One is labeled "1933 - 10¢" the other "1934 - 11¢".) ****

VOICE OVER LOUDSPEAKER

(continuing)

To levy a tax on processing of basic farm commodities. Wheat advanced in price from 32 cents a bushel in 1933 to 74 cents a bushel in 1934.***

B L A C K O U T

* New York Times, May 13, 1933

**Radio Speech - Farm and Home Hour - WJZ - March 18, 1933

***World Almanac 1936 p. 352

Ibid 1934 p. 347

Ibid 1936 p. 356

Ibid 1936 p. 365

**** Ward Baking Company, New York, N.Y.

SCENE TWELVE

(Shirt Scene)

CHARACTERS

Voice of Living Newspaper

Farm Bureau Representative

Farmer

Shirt Salesman

SCENE TWELVE

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Triple-A pays out four million dollars daily. *

(In 1. Three spots directly overhead, stage right, center and stage left, light up as portals open. FARMER walks into spot right where he meets FARM BUREAU REPRESENTATIVE.)

FARM BUREAU REPRESENTATIVE **

Check for reducing wheat acreage.

FARMER

Thanks, I need it.

(FARM BUREAU REPRESENTATIVE exits right, FARMER front (turns front) in area of center spot. SALESMAN enters left, and farmer and salesman meet in area spot left. As Farm Bureau Representative and Farmer vacate spot right, that spot blacks; as farmer vacates spot center, that spot blacks. The entire scene is played crisply with no attempt at realism.)

Got a shirt?

SALESMAN

You bet.

FARMER

How much?

SALESMAN

One dollar. ***

FARMER

It was seventy-five cents.

SALESMAN

Cotton's up - production's curtailed - there's a processing tax.

FARMER

What's it mean?

SALESMAN

You get check for planting no wheat - planter gets check for planting no cotton - planter pays more for bread of your wheat - you pay more for shirt of his cotton - that's where it comes from.

FARMER

Oh, well - when it was cheap I didn't have any money. I'll take it.

B L A C K O U T

* New York Times, September 17, 1934

** Character Creative

*** Letter from William V. Lawson, Cotton and Textile Institute
320 Broadway, New York, N.Y.

SCENE THIRTEEN

(Wheat Pit #1)

CHARACTERS

Voice of Living Newspaper

Four Telephone Men

Several Runners

Man at Blackboard

Two Groups of Traders - 15 Right, 15 Left

SCENE THIRTEEN

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Chicago, 1934.

(The scene is a stylized representation of the Chicago Wheat Pit. Two ramps, their large ends set upstage, are joined by two four-foot platforms. Behind the platforms, elevated, is a blackboard; so that they can be seen over the small ends of the ramps, are open telephone booths. A large clock is next to the blackboard right. Instead of numerals it depicts the months of the year. It has only one hand. This hand revolves slowly through the playing of the scene. Left of the blackboard is a large thermometer - to indicate increasing heat. The thermometer does not move in this scene.)

There is a MAN at each of the four telephones, and several RUNNERS between them and the men in the Pit. The Wheat Pit is filled with 30 traders. These TRADERS are divided into groups, left and right, one buying and one selling. At rise there is a din of voices. Immediately after rise a loud gong rings. The two GROUPS OF TRADERS speak in unison, those buying speak first, and those selling right after. Their movements also are in unison - a movement which should be divided on count of two beats to a measure or four beats to a measure, (movements at discretion of director) building tempo and volume of scene consistently until end.

Right after gong is sounded, VOICE over loudspeaker speaks)

VOICE

Triple A enacted.

(This same VOICE speaks throughout the scene, with a slightly increasing tempo. One MAN at blackboard continues his motions of writing through the scene. No notations are actually made, but the movements should be carefully planned, and not made at random.)

TRADERS LEFT

Buying 500 May at 101. *

TRADERS RIGHT

Selling 500 May at a quarter.

* Journal of Commerce, Dec. 8th and 22nd, 1934

Buying 500 May at 101.

TRADERS LEFT

Selling at a quarter.

TRADERS RIGHT

One.

TRADERS LEFT

Fair and warmer. *

VOICE OVER LOUDSPEAKER

Selling at one eighth.

TRADERS LEFT

A half.

TRADERS RIGHT

Fair and warmer. (crispily)

LOUDSPEAKER

B L A C K O U T

* New York Times, August 12, 1934
Weather Bureau reports 1934 thus far, driest and hottest
on record.

SCENE FOURTEEN

(Counter Restaurant)

CHARACTERS

Counterman

Customer

SCENE FOURTEEN *

(As portals close on Wheat Pit, trucks move in right with counter. COUNTERMAN stands right of counter, appropriately dressed, CUSTOMER left of counter. Light from overhead spot. Bowl and ladle on counter. CUSTOMER very shabbily dressed, with hat over his eyes)

Whadd'ya want?	COUNTERMAN
A bowl o' oatmeal.	CUSTOMER
Got three cents?	COUNTERMAN
Got two cents.	CUSTOMER
Not a chance. Got to have three cents.	COUNTERMAN
It was two cents yesterday.	CUSTOMER
Sorry, pal, prices went up today.	COUNTERMAN

B L A C K O U T

* Creative

SCENE FIFTEEN

(Swank Restaurant)

CHARACTERS

Man in evening clothes

Woman in evening clothes

Waiter

SCENE FIFTEEN

(Front light up on Swank Restaurant which plays on truck left. Backing suggests a modern room. A COUPLE in evening clothes are seated at table. WAITER is taking the order. They are drinking cocktails.)

MAN

....Imported Beluga Caviar. Broiled Royal Squab, Grilled Mushrooms and a bottle of Chateau Yquem, '26. That's all for now.

(Exit WAITER)

WOMAN

Mmmmmmmmmmm..celebrating?

MAN

Right.

WOMAN

(lifts glass)

What to?

MAN

Wheat.

WOMAN

Wheat!

MAN

Wheat.

WOMAN

All right....here's to wheat.

(They drink.)

Long may it wave.

MAN

And keep going up.

WOMAN

(after a short pause)

Tell me, are you affected by these new processing taxes?

MAN

Uh-huh.

WOMAN

You seem pretty cheerful about it.

MAN

Why shouldn't I, it's the consumer who pays.

(As she looks at him inquiringly, he picks up roll.)

When I buy this roll I pay the processing tax.

* Creative

WOMAN

I thought you paid it on wheat and hogs and things like that.

MAN

Look, this roll, not so long ago, was wheat waving in the fields of Kansas. Somewhere between the harvesting of that wheat and this roll there was a processing tax....

(He stops.)

WOMAN

Go on.

MAN

That's all...and it's the man who eats it who pays it.

WOMAN

(also after a slight pause)

I'm afraid it's just a bit complicated...for me.

MAN

Oh well, wheat's up and I've been saving a lot of it to unload... so what will it be a new car or a sable coat?

WOMAN

Mmmmmmmmm!

MAN

O. K. Both.

BLACKOUT

SCENE SIXTEEN

(Drought)

CHARACTERS

A. (tableau)

Voice of Living Newspaper

A Farmer

First Voice

Second Voice

SCENE SIXTEEN

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Summer, 1934: Drought sears the Midwest, West, Southwest.*

(Light up center, upon tableau of a FARMER examining the soil; a sun-baked plain, stretching away to a burning horizon. From the loudspeaker two voices are heard, one crisp, sharp, staccato; -- the other sinister and foreboding. The VOICES are accompanied by a rhythmic musical procession that grows in intensity, and leaps to a climax of shrill despair.)

FIRST VOICE

(over loudspeaker)

May first, Midwest weather report.

SECOND VOICE

(over loudspeaker)

Fair and warmer.

FIRST VOICE

May second, Midwest weather report.

SECOND VOICE

Fair and warmer.

FIRST VOICE

May third, Midwest weather report.

SECOND VOICE

Fair and warmer.

FIRST VOICE

May fourth, Midwest weather report.

SECOND VOICE

Fair and warmer. Fair and warmer. Fair and warmer. Fair and warmer.

(The FARMER who is examining the soil straightens up, and slowly lets a handful of dry dust sift through his fingers.)

FARMER

Dust!

C L O S E T R A V E L E R S .

* New York Times, August 12, 1934

SCENE SEVENTEEN

(Church)

CHARACTERS

Pastor

Voice over Loudspeaker

Voice of Living Newspaper

Voice from Congregation - offstage.

SCENE SEVENTEEN

(Light up on PASTOR standing at lecturn, center, and raised about 8 feet. This is backed by Gothic church window. The scene is played through scrim. The PASTOR is praying as scene begins. Throughout this prayer, offstage voices are heard saying: "Fair and warmer, fair and warmer, fair and warmer.")

PASTOR

O God, heavenly Father, look down upon thy people. See our plight today. There are those who claim to be children of God, and yet manifest no real heart in the welfare of others. Help us, Almighty Father, where these others fail. *

VOICES FROM CONGREGATION

(fervently)

Amen!

PASTOR

Our land, already stricken with depression, now suffers from heat and drought, and this is the fourth month of our affliction. From Mississippi to the Rockies our country lies under the searing blast. Our great state has been burned dry. The showers of dust come in clouds so dense as to obscure the midday sun. The corn crumbles to dust at the touch of our hand, and the stalks lie dried and curling in the heat. O God, heavenly Father, who has blessed the earth that it might be fruitful and bring forth whatsoever is needful for the life of man, and has commanded us to work with quietness, and eat our own bread, bless the labors of the husbandmen.....

(Projection of film of dying cattle is slowly dimmed in, and lights on Pastor are slowly dimmed out.)

...and grant such seasonable weather that we may yet be saved, that we may yet reap the fruits of our labors in the fields, and rejoice in thy goodness.

VOICES FROM CONGREGATION

Amen!

(Picture of projection is fully up, and light on Pastor is completely out.)

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

The sun bakes the soil. Dust covers the land. All green things wither. Cattle die for lack of food and water.

C L O S E P O R T A L S

* New York Times, July 1, 1934

SCENE EIGHTEEN

(Wheat Pit #2)

CHARACTERS

Group of Thirty Traders

Voice over loudspeaker

Runners

Men at telephone

Clerk at blackboard

SCENE EIGHTEEN

(AT RISE: TRADERS are discovered in new formalized grouping, to indicate a different set up than that of the first Wheat Pit scene.

Volume and tempo picks up at level and speed at which first Wheat Pit scene blacked out. Gong rings, loudspeaker announces. "Fair and warmer". This time quotations are read in unison by everyone, and all their actions are in unison. The thermometer rises to indicate increasing heat, the dial on the clock moves over the specific areas indicating the hot summer months.)

TRADER #1

\$1.01

VOICE

(over loudspeaker)

Fair and warmer, fair and warmer, fair and warmer.

TRADER #2

\$1.02

TRADER #3

\$1.03

TRADER #4

\$1.04

TRADER #5

\$1.05

TRADER #6

\$1.06

TRADER #7

\$1.07

TRADER #8

\$1.08

TRADER #9

\$1.09

TRADER #10

\$1.10

TRADER #11

\$1.11

TRADER #12

\$1.12

B L A C K O U T

* Prices at height of drought, New York Times - Aug. 1, 1934 et supra
Journal of Commerce ditto

COTTON PATCH

CHARACTERS

Sam, a Negro farmer

The Sheriff

Note: "We did not use this scene as it was impossible to get actors to play it with the necessary simplicity. The scene is conceived to be played entirely without props, with vaudeville technique, but not to be played up or plugged. If this scene is to be used, it should be played in front of a cyclorama framed with blacks, and the subsequent Sharecropper Scene, should be played in front of blacks."

J. L.

COTTON PATCH SCENE *

(The scene is done with lights, the action suggesting that the locale is a Negro's tiny patch of cotton in the South. The action also indicates the presence of a mule. As the lights come up SAM is trudging slowly towards L. and singing.)

SAM

(singing)

Sho' 'nuff got a mule.

Sho' 'nuff have.

Sho' 'nuff goin' raise a crop

Sho' 'nuff am.

(He stops singing and begins to admire his mule.)

(continuing and talking)

Boy! Yo sho' is a purty mule. Ol' Guv'ment goin' to be mighty pleased with yo'! Yeah, man! Yo' sho' look like you goin' pull dis ol' patch back.

(The SHERIFF enters, silently and stands behind Sam.)

SAM

(continuing)

Long time since I drive a purty mule like yo'. I'se goin' call you Guv'ment. Yeah, man! Dey's whe' yo' come from an' dats what I call yo'. Ol' Guv'ment say, "Sam, yo' take dis money and buy yo'self a plah an' a mule an' raise yo' a crop."

SHERIFF

(stepping forward)

That is a pretty mule, Sam.

SAM

Oh, howdy, Mr. Sheriff. I didn't know yo' was there.

SHERIFF

Where did you get that mule, Sam?

SAM

I got me a farm loan. The Guv'ment man down to Raleigh, he give it an' he say: "Yo' go 'head raise yo'self a money crop, but don't plant cotton".

SHERIFF

Sam, you still owe taxes on this place.

SAM

How much taxes I owed, Mr. Sheriff? I'm goin' have me a crop this year.

* Creative

SHERIFF

What's the difference what you owe, Sam, you ain't agoin' to pay it.
I gotta take this mule.

SAM

(alarmed)

Mr. Sheriff, yo' ain't goin' take my mule, is you?

SHERIFF

Sure am.

SAM

Doggone! Yo' tuk' ma' other mule.

SHERIFF

Gotta have taxes.

(walks toward mule)

Come on, mule, we gotta get goin'.

(to Sam)

What you call this mule to make him go?

SAM

(woefully)

I calls him Guv'ment.

SHERIFF

Giddap, Guv'ment!

B L A C K O U T

SCENE NINETEEN

(Sharecroppers)

CHARACTERS

Voice of Living Newspaper

First Sharecropper

Second "

Third "

Fourth "

Fifth "

SCENE NINETEEN

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

It is estimated, three hundred and seventy-five thousand sharecroppers lose their places in acreage reduction. *

(The scene is played against the eye, in frame of 1st travelers. It is possible that a scene column might be used to indicate the veranda of a southern plantation. Five SHARECROPPERS enter, all very shabbily dressed.)

FARMER

(drawling)

I guess I can't use you croppers no more. Ain't raisin' no more cotton.

FIRST CROPPER

I heard tell you got money for not raisin' cotton.

SECOND CROPPER

We figgured some of that was ours.

FARMER

Since when you croppers started figgerin'? You git you' stuff together and git. The Guv'ment ain't wantin' me to plant the land you been workin'.

THIRD CROPPER

Wait a minute. The guv'ment's payin' you not to plant, and it says here...

(waves a paper)

....that you're supposed to pay us.

FARMER

Every durn one of you owes me money, and I ain't a sayin' nothin' if you git.

THIRD CROPPER

C'mon croppers. I want to talk to you alone.

(He draws them away from the farmer who stands watching them suspiciously.)

Listen.

(The others crowd around him.)

The way I figger it, this Guv'ment stuff may be ahelpin' us. Them Congressmen said we wouldn't lose our homes, but, by God, we ARE losin' our homes. I ain't been wantin' to join the Union 'cause I was a'feared. But, by God, I ain't a'feared no more! The Union is demandin' 10¢ an hour for cotton pickers. It's demandin' Constitutional rights. I don't know how it's a goin' to get 'em. But, by God, I'm a'goin' to help 'em. Are you with me? Then, come on!

(They follow him toward the farmer as the scene blackens.)

B L A C K O U T

* Estimated figure - H.L.Mitchell, Executive Secretary, based on letter from Southern Tenant Farmers' Union, Memphis, Tenn.

SCENE TWENTY

(Meat Strike)

CHARACTERS

Voice of Living Newspaper

Man

Woman

Group of Women with banners

Few Men in the same group

Man leaving butcher shop

SCENE TWENTY

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

Detroit, July 27, 1935. Housewives rebel against high meat prices. *

(Butcher shop window and door. Meat prices displayed in window as follows: **

ROUND STEAK.....35¢ lb.
 BEEF POT ROAST.....21¢ lb.
 VEAL ROAST.....27¢ lb.
 LEG OF LAMB.....27¢ lb.
 LOIN.....29¢ lb.
 HAM.....31¢ lb.

Then lights come on TWO WOMEN carrying the following banners:

"WOMAN'S ACTION COMMITTEE -- AGAINST HIGH COST OF LIVING." "ALL OUT TO PICKET FRIDAY AND SATURDAY." "STRIKE FOR A 20% CUT IN MEAT PRICES."

Cross stage right to left. A MAN and WOMAN start crossing from stage left. As they come to entrance of store, they start to enter. Woman notices the picketing, and pulls man away from doorway.)

WOMAN

Don't go in there! There's a strike. We'll go some other place to buy!

(They start walking to stage right. Suddenly a MAN comes through the door with a package. A number of WOMEN come on from stage left. They see the man, and start for him.)

GROUP OF WOMEN

(ad lib.)

Don't let him pass! Get him! Strike breaker. The package! Get the package. Show him we mean business. Get him!

(As the MAN emerges from the mob, his package is seized by a woman who rips it apart and throws it off stage. He is then surrounded by a furious mob intent upon tearing him to pieces. The FEMALE LEADER of the strike mounts a box.)

LEADER

Wait! We've got a bigger fight than this on our hands. We're not going to be satisfied with boycotting only butcher shops. Once organized we'll look into milk prices, and gas and electricity rates. In the present strike we don't want the small butchers to suffer. We want to get results from the big packing houses!

* New York Times, July 28, 1935

** Ibid August 6, 1935

MALE VOICE

Why don't you go to Washington? They started this.

LEADER

Maybe they started it by killing the little pigs and cattle. We don't know and we don't care. But we're not going to pay such high prices for meat and that's all there is to it!

VOICES

We won't buy meat. Prices must come down. We won't buy meat!
Prices must come down.

(The roar of a truck coming to a stop is heard offstage.)

LEADER

A meat truck! A packing house truck. Soak the meat in kerosene!

VOICES

(ad lib.)

Kerosene on the meat. Soak the meat. Down with the meat packer millionaires. Prices must come down. We won't buy! We won't buy!
We won't buy! WE WON'T BUY!

(MOB rushes off to truck.)

(They all exit down left.)

B L A C K O U T

SCENE TWENTY-ONE

(Mrs. Dorothy Sherwood)

CHARACTERS

Voice of Living Newspaper

Police Lieutenant

Mrs. Dorothy Sherwood

Policeman

Offstage voices on microphone

VOICE OF LIVING NEWSPAPER

(over loudspeaker)
Newburgh, New York! August 20th, 1935. Mrs. Dorothy Sherwood. *

(Police desk on truck right. Light up on desk with POLICE LIEUTENANT behind it. Enter MRS. SHERWOOD stage left, with dead infant in her arms. She walks toward desk. Light her with overhead spot, center)

MRS. SHERWOOD

He's dead. I drowned him.

LIEUTENANT

You what?

MRS. SHERWOOD

I just drowned my son. I couldn't feed him, and I couldn't bear to see him hungry....I let him wade in the creek until he got tired. Then I led him out into the middle, and held him there until he stopped moving.

LIEUTENANT

(calling, not loudly)

John!

(POLICEMAN approaches)

Take the body. Book this woman for murder.

(POLICEMAN takes child from her)

(BLACKOUT on everything except MRS. SHERWOOD. She is picked out by the solitary overhead light. Offstage voice comes through the loudspeaker.)

VOICE

Why did you do it?

MRS. SHERWOOD

I couldn't feed him. I had only five cents.

VOICE

Your own child. Did you think you were doing the right thing?

MRS. SHERWOOD

I just thought it had to be done, that's all. It was the best thing to do.

VOICE

How could a mother kill her own child?

MRS. SHERWOOD

He was hungry. I tell you. Hungry, hungry, hungry, hungry, hungry!
(as her voice mounts it is blended with that of another which commences a progression of nine voices crying 'Guilty'! These come over the loudspeaker and are varied in color, but increasing in fervor until.....DIMOUT)

* Daily News, August 21, 1935

SCENE TWENTY-TWO

(Supreme Court...A.A.A. killed.)

CHARACTERS

Voice of Living Newspaper

Voice over Loudspeaker

Supreme Court Justice Roberts - figure in silhouette

" " " Stone - " " "

Seven other Supreme Court Justices " " "

Daniel O. Hastings, Senator from Delaware in silhouette

Alfred E. Smith " "

Earl Browder " "

Thomas Jefferson " "

First Man

Second Man

Third Man

A Woman

Fourth Man

Fifth Man

SCENE TWENTY-TWO

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

January 6, 1936....Supreme Court invalidates A.A.A. in Hoosac Mills case. *

VOICE

(also over loudspeaker)

The majority opinion - Justice Roberts.

(As travelers open from rear, projection of Constitution is thrown on glass curtain. Discovered in shadow against projection are JUSTICE STONE, THREE OTHER JUSTICES, then JUSTICE ROBERTS, and the FOUR REMAINING JUSTICES, stage right. ROBERTS rises to one-foot platform directly in front of him. FIVE JUSTICES who concurred in his opinion, turn in profile as he begins to speak.)

JUSTICE ROBERTS

...Beyond cavil the sole objective of the legislation is to restore the purchasing price of agricultural products to a parity with that prevailing in an earlier day; to take money from the processor and bestow it on the farmers. The Constitution is the supreme law of the land, ordained and established by the people. All legislation must conform to the principles it lays down. The power to confer or withhold unlimited benefits is the power to coerce or destroy. This is coercion by economic pressure. The judgment is affirmed. **

(He steps down; JUSTICE STONE steps up.)

VOICE OVER LOUDSPEAKER

The minority opinion - Justice Stone.

(The FIVE JUSTICES concurring with Justice Roberts turn to full front. The TWO concurring with Stone, turn in silhouette.)

JUSTICE STONE

Courts are concerned with the power to enact statutes, not with their wisdom. The only check upon their own exercise of power, is our own sense of self-restraint. For the removal of unwise laws from the statute books, appeal lies not to the courts, but to the ballot, and to the processes of democratic government.

So may the judicial power be abused. "The power to tax is the power to destroy", but we do not for that reason doubt its existence. Courts are not the only agents of government which must be assumed to have the capacity to govern. ***

(As JUSTICE STONE steps down, SENATOR HASTINGS enters stage right, steps on higher platform at back, throwing his shadow into a much larger projection than that of the justices.)

* New York Times, January 7, 1936

** Ibid

*** Ibid

SENATOR HASTINGS

This re-establishes Constitutional government. It gives back to the states the power they intended to reserve when they adopted the Constitution. The chances are it will improve the condition of the country, as did the decision of the N.R.A. *

(HASTINGS steps down and exits stage left.

ALFRED E. SMITH enters stage right; steps on platform vacated by Hastings.)

ALFRED E. SMITH

We don't want the Congress of the United States singly or severally to tell the Supreme Court what to do. We don't want any administration that takes a shot at the Constitution in the dark, and tries to put something over in contradiction of it, upon any theory that there is going to be a great public power in favor of it, and it is possible that the United States Supreme Court may be intimidated into a friendly opinion with respect to it. But I found, all during my public life, that Almighty God built this country, and he did not give us that kind of a Supreme Court. **

(SMITH steps down, and exits stage left.

BROWDER enters stage right; steps on platform vacated by Smith.)

EARL BROWDER

The reactionaries seek to turn both "Americanism" and the Constitution into instruments of reaction, but neither of these things belong to them. Nowhere does the Constitution grant the Supreme Court power over Congress, but it does make Congress the potential master of the Supreme Court.*** I repeat, the Constitution of the United States does not give the Supreme Court the right to declare laws passed by Congress unconstitutional. ****

(BROWDER steps down, and exits stage left.

THOMAS JEFFERSON enters stage right; steps on platform vacated by Browder.)

THOMAS JEFFERSON

There must be an arbiter somewhere. True, there must. But does that prove it is either the Congress or the Supreme Court? The ultimate arbiter is the people of the Union, assembled by their deputies in convention at the call of Congress or two-thirds of the States. *****

(Travelers slowly close, with JEFFERSON remaining standing on platform, center.)

VOICE OVER LOUDSPEAKER

Farmers voted, by more than 6 to 1, for continuance of Triple A. *****

(MEN start crossing stage in front of travelers, from stage right to left.)

* New York Times, January 7, 1936

** Ditto " 26, "

*** Daily Worker, February 13, "

**** Ditto January 11, "

***** Jefferson's letter to Mr. Johnson, June 12, 1823 - in Congressional Digest, December 1935.

***** World Almanac - 1936, p. 167.

FIRST MAN

The A.A.A. is dead

(exits stage left)

SECOND MAN

No more allotment checks...

(exits stage left)

THIRD MAN

What the hell're we a-goin' to do this winter?

(exits stage left)

A WOMAN

How're we goin' t' get coal?....

(exits stage left)

FOURTH MAN

They say the people wrote the Constitution....

(exits stage left)

FIFTH MAN

Them people have been dead a long time.....

(also exits)

BLACKOUT

SCENE TWENTY-THREE

(The Big "Steal")

CHARACTERS

Voice of Living Newspaper

Henry A. Wallace - Secretary of Agriculture

SCENE TWENTY-THREE

VOICE OF LIVING NEWSPAPER

(over loudspeaker)

January 21st, Buffalo, New York, Court refunds processing tax on order of Supreme tribunal. -- Secretary Wallace. *

(Lights up, down left on WALLACE speaking into mike)

SECRETARY WALLACE

....it doesn't make sense. In the Hoosac Mills case the Supreme Court disapproved the idea that the Government could take money from one group for the benefit of another. Yet in turning over to the processors this \$200,000,000 which came from all the people, we are seeing the most flagrant example of expropriation for the benefit of one small group. You will get some idea of its size when you contrast these refunds with the profits of the processors in their most prosperous years. Cotton mills reported profits of \$30,000,000 in 1920. Their processing tax refunds amount to \$51,000,000 in cotton. Flour mills reported profits of about \$20,000,000 on their wheat flour business in 1929. Their processing tax refunds amount to \$67,000,000. Packers profits on their hog business in 1929 were in the neighborhood of \$20,000,000. Their tax refunds were \$51,000,000. This return of the processing tax under order of the Supreme Court is probably the greatest legalized steal in American history! **

B L A C K O U T

* New York Times, January 21, 1936

** Ditto " 29, "

SCENE TWENTY-FOUR

(Soil Conservation)

CHARACTERS

Voice of Living Newspaper

Chester A. Davis - Administrator of A.A.A.

First Reporter

Second Reporter

Messenger

Clerks, stenographers, etc.

CHESTER A. DAVIS

(continued)

of agreements with any agency or any person... Three: -- Acquisition of lands or rights or interest therein.....

SECOND REPORTER

(excitedly)

Four: United States Government contributions to those who conserve the soil, in form of money, services, materials, or otherwise.

FIRST REPORTER

Five: The hiring of employees.

SECOND REPORTER

(more excited than he was before)

Six: The expenditure of money for anything, from the purchasing of law books right down to passenger carrying vehicles.

(the words rushing out)

And most important of all....

SEVEN: the transfer to this work authorized of such functions,

moneys, personnel, and the property of other agencies in the

Department of Agriculture as the Secretary may see fit!

CHESTER DAVIS

(who has become successively more excited though inarticulate to this point - jumping up)

My God, there's the farm program for 1936.

(tremendous excitement, elation, his fingers begin to punch the various buttons on his desk, sending out a general alarm. Simultaneously, SECRETARIES, ASSISTANTS, STENOGRAPHERS, CLERKS rush in, left and right.)

(He continues, shouting)

Get my Planning Board together. Get my assistant, get me Wallace. Get me Wilson, get me Stedman, get me.....

(SECRETARIES, CLERKS, MESSENGERS cross and crisscross stage from right to left as DAVIS gives orders.)

B L A C K O U T

SCENE TWENTY-FIVE

(Finale)

CHARACTERS

Voice of Living Newspaper

Delegation of farmers carrying placards, representing:

South Dakota
Minnesota
North Dakota
Wisconsin
Nebraska
Iowa
Kansas
Idaho
Indiana

Secretary Wallace

Man in evening clothes)
) from Scene 15
Woman in evening clothes)

Woman strike leader)
) from Scene 20
Other Woman)

Farmer)
)
Dealer) from Scene 3
)
Manufacturer)

Worker

A group of unemployed workers

A group of unemployed farmers

SCENE TWENTY-FIVE

VOICE OF LIVING NEWSPAPER

Huron, South Dakota, February 20th, 1936.....Farmers meet in Convention to draft program. *

(Portals part just sufficiently to admit line of FARMERS carrying banners of the states - South Dakota, Minnesota, North Dakota, Wisconsin, Nebraska, Iowa, Kansas, Idaho and Indiana. Half of the farmers enter from the left, and go right in front of portals, the other half enters from right and goes left in front of portals. As last farmer enters, portals close and straight line evenly spaced is formed in front of portals.)

VOICE

(over loudspeaker)

Now, while the Soil Conservation Act is being written, is the time to make Congress and the Administration feel the pressure of the organized good sense of the American farmers. We believe that the following main points represent what the farmers must have in order to live decently, and at the same time protect the interests of the other sections of the working population. **

FARMER FROM SOUTH DAKOTA

Past commitments for the benefit payments under the old A.A.A. must be paid in full.

FARMER FROM MINNESOTA

Whatever legislation may be passed should include cash payments to working farmers at least equal to the benefit payments under the A.A.A.

FARMER FROM NORTH DAKOTA

(one step forward)

Additional cash relief if the benefit payments are inadequate for a farm family to maintain a decent American standard of living.

FARMER FROM WISCONSIN

A decent American standard of living means cost of production prices.

FARMER FROM NEBRASKA

Cost of production prices mean far higher prices than today, whereby the farmer can at least pay his bills, operating costs and living expenses.

FARMER FROM IOWA

Increased production is needed by the nation today, the United States Department of Agriculture reports -

VOICE

(over loudspeaker)

To feed 125 million people according to the best standards 40 million acres would have to be added to production.

* Farmers' National Weekly - Feb. 14, 1936

** Ibid Feb. 7, 1936

FARMER FROM KANSAS

Therefore we oppose the policy of reduction.....

FARMER FROM IDAHO

...but we do not oppose soil conservation except when used as a means of giving the Secretary of Agriculture power to force farmers to reduce production of good land.

FARMER FROM INDIANA

There are adequate resources available to meet the financial obligation incurred in this program. We suggest diversion to farm relief of a large part of the immense war appropriations, and increasing taxation on the wealth and income of the great financial and industrial interests of this country. WITH SPECIAL EMPHASIS ON THE GIANT CORPORATIONS WHICH HANDLE FOOD PRODUCTIONS!

FARMER FROM SOUTH DAKOTA

The farmer has been sold down the river.

(Curtains part revealing full stage set. MAN and WOMAN in evening clothes are on highest level upstage left. SECRETARY WALLACE is on intermediate level upstage, WOMEN from the Meat Strike scene are left center in front of Wallace, and man and woman in evening clothes and UNEMPLOYED are on ramp right, while FARMERS are on ramp left.

FARMERS previously in line across foats, move toward ramp left, a few to proscenium down right. In general the action consists only of action and re-action to words spoken. FARMER, UNEMPLOYED, etc. when speaking, step a little forward so that he may be marked apart from crowd. All on stage must definitely turn heads toward speaker to indicate source of voice. The reaction must be particularly marked in case of loudspeaker, with all heads turned toward voice and holding that position until loudspeaker is finished. Other definite and marked reactions in this scene are the gestures on the "up" "up" of the farmers, and the "down" "down" of the women; the movement of farmers and unemployed as the FARMER steps forward between the two groups, and the gestures drawing them together on the line, "then our problem is the same", gestures toward and against man and woman in evening clothes and Secretary Wallace on lines such as "no charity", "jobs", "jobs". "We need help, not words". There should be a balanced reaction away from crowd in fear, disgust, etc., on the part of the man and woman in evening clothes.)

SECRETARY WALLACE

In 1935 the A.A.A. paid benefits of five hundred and eighty million dollars.*

A FARMER **

Soil Conservation benefits must at least be equal to the benefits of the Triple A.

MAN IN EVENING CLOTHES

We must carry on with soil conservation.

VOICE

(over loudspeaker)

A dollar one, a dollar two....

ANOTHER FARMER

(taking step forward)

Soil Conservation is the Triple A in false whiskers.

STILL ANOTHER FARMER

Farm prices must stay up.

WOMAN

(strike leader)

Food prices must go down.

ALL FARMERS

(in chorus)

UP! UP!

ALL WOMEN

DOWN! DOWN!

FARMER ***

(from scene 3)

I can't buy that auto.

DEALER

(from scene 3)

I can't take that shipment.

MANUFACTURER

(from scene 3)

I can't use you any more.

(jumps to intermediate level)

WORKER

(from scene 3)

I can't eat.

(jumps to intermediate level)

VOICE

(over loudspeaker)

There is now piled up in the banks a huge savings reserve, and it lays a basis for a new speculative boom -

(all look toward loudspeaker)

New York Times, March 4, 1936

** Creative and digest of news.

*** Digest of article "A.A.A. Philosophy" by Rexford G. Tugwell, Fortune Magazine, Jan. 1934

MAN IN EVENING CLOTHES, *

Back to normalcy.

VOICE

(over loudspeaker)

...which may result in a far more disastrous collapse than any heretofore experienced.

MAN IN EVENING CLOTHES

(to woman with him)

The rugged individualism of our forefathers will solve our problem.

A FARMER

Our problems are of the soil.

AN UNEMPLOYED WORKER

Ours of the belly.

MAN IN EVENING CLOTHES

Of course we need the farmer.

VOICE

(over loudspeaker)

A dollar three, a dollar four -

SECRETARY WALLACE

We have come to the time when we have to learn to live one with another. We have no more cheap land, no great foreign markets, no one to impose upon.

A FARMER

We need help, not words!

SECRETARY WALLACE

We, down in Washington, do not believe we have the final answer to the problem — but we believe that, no matter who is in power a year hence, the kind of thing exemplified in the Soil Conservation Act will be going forward.

ONE FARMER

We need help!

ALL FARMERS

We need help!

ONE UNEMPLOYED

We need food!

ALL UNEMPLOYED

We need food!

ALL FARMERS

We need food!

ONE WOMAN

We need a decent standard of living.

ALL WOMEN

We need a decent standard of living.

* Remainder of scene is creative.

So do we. We need a decent standard of living.

ALL UNEMPLOYED

So do we.

ALL FARMERS

Then all our problems are the same!

A FARMER

Then all our problems are the same.

ALL UNEMPLOYED

All must be helped, John.

WOMAN IN EVENING CLOTHES

No charity!

FARMER, UNEMPLOYED AND WOMEN

Jobs!

AN UNEMPLOYED

Jobs!

ALL UNEMPLOYED

Help.

A FARMER

We need a state that permits no man to go hungry.

AN UNEMPLOYED

Rugged individualism.

MAN IN EVENING CLOTHES

No profiteering.

A WOMAN

Jobs.

ALL UNEMPLOYED

We can't harvest.

ONE FARMER

We can't harvest.

ALL FARMERS

We can't buy.

ONE WOMAN

We can't buy.

ALL WOMEN

We can't eat!

ONE UNEMPLOYED

We can't eat!

ALL UNEMPLOYED

VOICE

(over loudspeaker)

(News flashes of events that have occurred that day - especially with reference to a Farmer-Labor Party. Below are three flashes that were used.)*

Local Farmer-Labor Party conventions in Connecticut, Massachusetts, Pennsylvania and South Dakota declared for a national Farmer-Labor Party. Two county conventions at Minneapolis passed a resolution demanding that the state Farmer-Labor Party meeting in convention at Minneapolis March 17th, take the lead in a national Farmer-Labor Party.

Washington - before a cheering audience at the St. Nicholas Arena last night, Congressman Ernest Lundeen, of Minnesota said: "Labor unions and Farmer organizations will soon become irresistible political powers."

Great Falls, Montana: The semi-annual conference of the Farmers' Holiday Association held here today, had as its major decision the endorsement of a resolution for the formation of a Farmer-Labor Party. This resolution was proposed by Reid Robinson of the Butte Miners' Union.

FARMER

We need you.

CHORUS OF FARMERS

We need you.

LEADER OF UNEMPLOYED

We need you.

CHORUS OF UNEMPLOYED

We need you.

(FARMERS and UNEMPLOYED jump close together, arms extended. Light on them is intensified. Lights on WALLACE and WOMAN and MAN in evening clothes fade. Tableau of farmers, women and unemployed hold.)

M E D I U M F A S T C U R T A I N

* Daily spot newspaper quotes used, quotes changing with the news.