**STARS & BARS**

A LIVING NEWSPAPER PLAY

by

Ward Courtney

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

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PIB L I O G R A P H Y

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SONGS

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
SNIPSTS OF SCENES

ACT 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 - - 1879 - 1938
SCENE 5 - Discrimination - - 1930 - 1938

ACT II

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. PERRER 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 II—SCENE 4.

VOICE OF THE LOUDSPEAKER
SOUTHERNER W
12 MEN
6 MEN W
OVERSEER—SLAVE DRIVER
CONNECTICUT YANKEE W
SLAVE TRADER W
SLAVE
OBSERVER
NEGRO
LABORER
STOOGES

NEW VOICE OF THE LOUDSPEAKER
STAGEHANDS

ACT I—SCENE 5.

VOICE OF THE LOUDSPEAKER—MRS. LARK
NEGRO—WILLIAM
LABORER—LYNN LARK
ATTORNEY SMITH W—DOCTOR W
COUNTY 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
STUCCO = 1/3 of the company

ACT II - SCENE 3

VOICE OF THE LOUDSPEAKER
INSPECTOR DOMINICK J. MURPHY W
FIRST NEGRO
YANKEE W
ALDERMAN ROBERT I. ELLIS W
PROSPECTIVE TENANT W man
SECOND NEGRO
MRS. HERBERT FISHER W
4 YOUNG WOMEN
ROSELLA LATIMER
6 MEN

PROBATION OFFICER LYNCH W
LANDLORD W
WOMAN
TWO CHILDREN
WILLIAM KATZ W
FRIEND - young woman
NEGRO -
AUTHOR
ACT II - SCENE 4.

VOICE OF THE LOUDSPEAKER
YANKIE 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 TERRILL W
ALGER NAPPER
MAYOR SPELLACY W
YANKIE W.
ACT I - SCENE I - SLAVE SHIP

OVERTURE arranged from "Fantee Dirge", "Fantee Air", English Folk Tune, "On the Green", "Lessons", "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:**

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!

**(SPOT on CONNECTICUT YANKEE down center.**

**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!

**(wisely)**

'Did you?'

**YANKEE**

Yes, we did. We freed the Negro.

**LOUDSPEAKER**

Did you?
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 lase 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)

(SGOT 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 GIRLS nose 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 & HOPESSTILL

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

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.

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*

"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.

What town meeting?

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.

BLACKOUT

LOUDSPEAKER:
March 9, 1853 -

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

(SLOT 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 CUT

LOUDSPEAKER

The trial went on.

(SLOT 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 idea, Charity, good idea! 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 freein 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 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 foreman 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.

(BURDENCE CRANDALL passes them from left to right.

(ALL THREE spit 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 sat 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 somewhere else to live.

(Theys 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), HUJZ, MONTEZ, COOK, 4 NEGRO CHILDREN.

("Fante Dirga" as above = hummed from blackout to opening line of Scene 3.)
ACT I - SCENE 3 - CAPTIVES OF THE AMISTAD

(As stage is lighted: Sustain "Fante 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 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.
(CUT "Fante 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)
Shinequau! No Cinquez - Shinequau!

COOK

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

CINQUEZ

(gestures at Cook - making incomprehensible 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 incomprehensible syllables)

COOK

What's he saying?
He wants to know what we are going to do with him and his people?

(laughs)

Tell him -- tell him -- we kill and eat!

(laughs as he moves toward the owners and his master)

Huh?

Shinequau! Cinque, you, and your fellows, will be KILLED

and EATEN!

(turns away quickly to avoid smiling at the way he

has frightened Cinque - moves up with COOK and others)

(CINQUEZ turns in horror to THOSE

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 tiles 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 & MONTEDUZ.
Tony! Tony!

(ANTONIO appears abruptly.
(runs on rapidly in jargon)

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

(quietly)

RUIZ
I'm all right.

CINQUEZ
(goes on in jargon)

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, Cinque 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:

(\textit{LIGHT UP} on group of listening \textit{NEGROES}).

\textbf{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. I thought 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."

(\textit{NEGROES} shout vigorously - \textit{MOVE FORWARD} ominously).

\textbf{TWO WHITE MEN} drag \textbf{CINQUEZ away}.

BLACKOUT

\textbf{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:

(CINQUEZ in bonds. GEDNEY & MEADE ANTONIO as interpreter.)

\textbf{ANTONIO}

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

\textbf{MEADE}

Is he lying?

++ Translated by Antonio: New York Sun, Aug. 31, 1839.
ANTONIO
There were 33000 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, LT. MEADE
& GEDNEY, SUN REPORTER, for informal
hearing. Standing before them
part of the forty-odd Negroeslighted
as if all but CINQUEZ were present.
RUZ and MONTES - conspicuously present.

JUDGE
Where is this Joseph?

EXCUSE ME, YOUR HONOR.

JUDGE
Yes?

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

(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.

Are you Joseph Cinquez?

CINQUE

What?!

JUDGE

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.

CINQUE

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

(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 held on the 17th day of September next.

CINQUEZ

(again holds hands up to throat, smiling)

BLANKOUT

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 -

(SPOUT on RUIZ & MONTES

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!

BLANKOUT

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 -

(SPOUT 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.

BLANKOUT

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 supersede the criminal warrants of the United States. Although the Federal law declared man-stealing piracy, the Van Buren 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 cyc.
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 Buren, 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.

Now again -

TAPPAN

A, B, C, D, etc.

CINQUEZ

(at same time)

OTHER NEGRO

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)
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:

TEenor

(sings)
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!

(BLACKOUT

LOUDSPEAKER

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

(SFOT 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.

(BLACKOUT HOLABIRD

(SFOT 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 CINQUE, 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 Buren 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 Negros 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)
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!"

\( \text{BLACKOUT} \)

\( \text{LOUDSPEAKER} \)
The decision of the Supreme Court was rendered by Mr. Justice Story:

\( \text{SPOT ON JUSTICE STORY} \)

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.

\( \text{SWELL of cheering and shouting; a blare of band music.} \)

\( \text{LOUDSPEAKER} \)

(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, Cinque and his people lived in Farmington and attended church there. It was in Farmington's historic church that Cinque 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!

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

\( \text{PERCUSSION fortifies the happy chant.} \)

\( \text{BLACKOUT} \)
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 OFFENCE 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.
Blackout

(Spot "American Colonies Revolt" (2)
(to Fanfare & 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 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!

BLACKOUT

(Blackout)

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

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

What is that?

LOUDSPEAKER

Red herring -

( 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, humming very "close" "Listen to the Mockingbird").
What are you two doing that for?

NEGRO

The Yankee loved the Negro during the Civil War.

LOUDSPEAKER

Black them out!

(GSPOT NEGRO GIRL

DOOR

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.
And if those channels are blocked?

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

That's what we're asking for.

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

(YANKEE complies.

You too.

I heard what you said about editorial remarks.

Black him out!

"Off with his head"!

(GIRL

(BLACKOUT)

(SPOP "BIG BUSINESS", YANKEE & NEGRO

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!

Who are you and where are you from?

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

You're colored.

I can work.

How much do you want?
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, Stooge!

LOUDSPEAKER

(smooth looking NEGRO into area.

NEGRO

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

STOOGI

I'm Stooge. I do what I'm told.

LOUDSPEAKER

Stooge, take this fellows place. He's not playing his part.

(NEGRO exits with dirty look at Stooge.

YANKII

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

(BLACKOUT

(SHOT "WORLD WAR BOOMS NEGRO LABOR" NEGROES pantomime work under YANKII.

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 YANKII, who turns them away.

(SHOT NEGRO OBJECTOR again.

NEGRO

May I ask a few questions?
You back again! What do you want to know?

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?

Perhaps.

Was it?!

Yes, it was –

Why?

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

It's your job to know!

Are you questioning my position?

I've got an order!

What do you mean - an order?

I've got an order for a change of voice on the 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, Theatres, 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 3000 Negroes like little children.

Intrenched, are you!

(more vital, younger)

Move over.
This is a microphone! I'm "on the air"! I represent the Editor - I -

Move over!

VOICE

YANKEE

(objecting to the continued silent applications for work, the upset 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 Stooge! Yankee, stay where you are.

(NEGROES exit quickly)

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

STOOGÉ

(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?

STOOGÉ

(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?

STOOGÉ

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?

STOOGÉ

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.
Thank you, Stooge.

STOOGEx
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 & STOOGEx 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

(GSPOT 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 at a desk.

Mr. Smith, Attorney at Law:

WOMAN'S VOICE:

A Negro named Black to see you, sir.

Send him in.

(SMITH:

(NEGRO enters area.

What can I do for you?

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?

NEGRO

Five cents.

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.

NEGRO

Is that all I can do?

SMITH

That's all. Sorry.

NEGRO

So am I.

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.
(WAITRESS approaches table.

WAITRESS

"We don't serve colored people here!"

LOUDSPEAKER

"They asked to speak with the manager, a good, holy
New Englander, but he was conveniently -

WAITRESS

"Out."

(BLACKOUT - BLIND SPOT)

LOUDSPEAKER

Countee Cullen "returned to the place for his lecture and
read to an auditorium filled to over-capacity." (1)

(DIM UP on CULLEN by table as if to
lecture - no chair.

(SOUND of heavy applause; CULLEN bows.

The YOUNG NEGRO WOMAN approaches to have a volume of
his poems autographed.

CULLEN writes in front of book - EXITS.

GIRL

(from the book - the autograph)

"In memory of a supper incident - with a very empty stomach
and a very full heart." (1)

(BLACKOUT

LOUDSPEAKER

The Hartford YWCA issued a petition to the Hotel and
Restaurant Proprietors of Hartford and circulated it widely
- protesting this incident of discrimination. The YWCA
sought support for a new Civil Rights Bill which would put
an end to such disgraceful conditions in the State.

(SPOT: YANKEE & NEGRO

MAY 3, 1933 - a little more than a year later.

NEGRO

(happily)

Well, they passed it!

(1) Mimeographed bulletin - Hartford YWCA.
Passed what?

The Civil Rights Bill.

So?

No more discrimination.

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

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

Will discrimination stop just because the law exists?

No.

Expect many convictions?

(wilting)

Probably not -

(looking at him - smiling)

We've got a new law anyway.

Yes. There are lots of laws.

(BLACKOUT)

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

Miss Lavinia Jones.

How do you do.

LAVINIA.

(1) General Statutes of Conn. Ch. 319, Sect. 5935.
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.

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 nearer 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.
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 -

"What booth is reserved?

WAITER

"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 -

"You're in a dining room!

WAITER

"and was ordered by a bullying waiter to -

CASE

"Take off your hat!

WAITER

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

NEGRO

"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 -  

WAITER

"you can have some hamburger."

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 -  

NEGRO

"a glass of beer."

WAITER

"Twenty-five cents!"

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 --
"'What do you care?'

NEGRO

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

CASE

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

VOICE OF COMPANION

"He sought to pay his bill.

PROPRIETOR

"'No charge',

(BLACKOUT 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

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.

You want me, Mrs. Lark?

WILLIAM (name fictional)

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.

Yes Ma'am. (exit)

WILLIAM

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.

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?

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
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 withx these things.

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

(BLACKOUT)
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.

(2) Letter from " " , Dec., 1937.
And you were discharged.

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

When 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

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. 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.
An old colored woman, I understand — you declined?

LOUDSPEAKER

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

An employment office — Hartford — anytime —

(Spot Director of Employment at desk. Negro approaches.

DIRECTOR

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 abound here are janitors. Shall I put you on the waiting list?

NEGRO

How many there already?

DIRECTOR

— Dozen —
(turning as if that had happened many times)

NEGRO
Never mind -

BLACKOUT

LOUDSPEAKER

Another employment office - another applicant -

(SEPT SECOND DIRECTOR - SECOND NEGRO approaches

SEC. DIRECTOR

(sharply)

Yes?

NEGRO

I'm looking for employment.

SEC. DIRECTOR

Whatever 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)

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, since 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 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 — hun! 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?
(shakes her head)

GIRL

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?

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?

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 privilege, but she doesn't have to.

But I do.

GIRL

Of course! Of course!

BUMBLE

GIRL

Everyone should — I will.

BLACKOUT

Loudspeaker

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

(MUSIC "We're Lucky" LIGHT UP.

(Shorts 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 servant 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 shoeing!
  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 Asten 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 start 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!

(throaty voice)

You’ll be lucky if you do.

(TE 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?

SYMPHILIS

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!

You’ll live with us!

DISEASES

(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.
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. CURTAIN 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 bags.

OLD WOMAN:
Slums, slums, slums.

(CGOT 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 appears 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. General 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
In alley and hall.
And re-echoed by mother,
Hag, baby and all.

MOTHER:
Slums,

HAG:
Slums,

ALL:
Slums.

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

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.

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

(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. We all agree we got slums.

N. E. NEGRO

Conditions in the North xxx 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 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 SC. 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 SC. 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 other side of the Cemetery! I live in what the Mayor's Housing Committee calls CD(AH) 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 SC. NEGRO

Listen to me!  GIRL

(TEY present a pattern on the levels.)

Hey, listen! all of you!

(ALL turn toward amplifier one by one - each with a murmured "humm?")

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?

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?

Yes.

LOUDSPEAKER

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

N.B. NEGRO

There's a--

SECOND SO. NEGRO

There's a--
Why you!

(They shove each other around.

There's a -

There's a -

Why you!

Old Man pushes girl aside. All the leaders shove each other around.

Woman

Oh for heaven's sake, stop! Stop!

Leader!

(They all line up on the same level quickly.

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

Leaders

There's a leak in my building!

(THEY LOOK AT EACH OTHER SURPRISED.

Leader

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 -

Leader

What are you going to do about it?

Woman

Get together!

For what?

Leader

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

(hum "There's a Leak" into

BLACKOUT

COMPANY
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 an 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 brethren have abandoned and wouldn't occupy because of their dilapidated and antiquated condition. (cont.

(1) Hartford Times, January 13, 1938.
(2) Hartford Times, February 5, 1938.
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 —
36% of commitments for mental diseases,
62.5% of arrests 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?

SECOND NEGRO

Can I live wherever I want to in Hartford?

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

The aldermen tried.

God bless the man who tries! When?

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)

What Happened?

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

Then what?

The aldermen tried again but nothing was accomplished. (1)

(GUITAR: STRUM)

The Aldermen tried again, but nothing was accomplished!

God bless the man who tries; but nothing was accomplished.

BLACKOUT GIRLS, exit NEGR0

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

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

I'm itching to do something.

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

Why don't you paint them?

(1) Journal of the Alderman'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 large 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.

(CYMPANIE 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 bed 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

LATIMER (cont.)

January 1938 -

LOUDSPEAKER

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 neighbor's.

(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!

Hallway —

(PROJECT Canton Street toilet picture.

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.

Cold weather now.

LANDLORD

Yes.

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

WOMAN

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 months after they were taken from their old environment.

(DIM UP "flat" scene.

LANDSPEAKER
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

— 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
YANKEE
There is 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 rents are being eliminated. In 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 15% 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)

What would be cheaper?

YANKEE

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. In 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. Great Britain has found that health and good health comes with good housing. (3)

YANKEE

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

LOUDSPEAKER

No. Private enterprise cannot afford to build and rent to the lower income groups. How can better housing for the poorer groups increase 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
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.

How's that?

LOUDSPEAKER

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.

++ Waltz Music must be cleared with composer; no royalty.
LULLABY written for this play — government property.
HEGRO
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,
You little man, it’s 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.

(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) Syphilia! 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; FADIE in WALTZ music. SYPHILIS & T.B. crouch to shoot.

(rolling)

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

SYPHILIS

(ch - little Joe. (disappointedly) hands them back)

T.B.

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

(rolling)

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 SORBS—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 songs 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 play around 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
It's climate is brazen 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; 
TYMPANIS roar.
CYMBALS crash shortly three times, to punctuate the laugh.

BLACKOUT
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 jim-crow 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 W.P.A. 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 C.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.
BLACKOUT MEETING

LOUDSPEAKER

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

No answer.

Fr. A. M. Lambert:

No answer.

Rev. W. K. Hopes:

No answer.

Rev. Robert A. Moody:

No answer.

Rev. J. Dudley Bailey:

No answer.

Rev. J. C. Jackson:

No answer.

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?
Ms. 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.

BLACKOUT NEWKIRK

NEWKIRK

The Organized Negro Youth Council stands for adequate recreational 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

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 Mrs. 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 TERAIL
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 TERAIL...

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, 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 /supporters of his activities.

BLACKOUT

(1) Affidavit signed by Mark Terail.
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.

(SPOKESMAN)

SECRETARY

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

(SPOKESMAN)

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 unitingingly 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. (2)

(2) Hartford Times - Jan. 29, 1938.
Mayor Spellacy: has not yet used this authority. Mayor Spellacy: 

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

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)

I wonder how much it would take to satisfy the Mayor that the demand and the need exist. (2)

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)

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.

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.

(1) Hartford Times, January 29, 1938.
(2) Speech of Capt. Richard Reiss January 21, 1938 at the Astza Bldg., Hartford.
FIFTH WOMAN
(5th SERVANT GIRL top level fr. rt.
(Produce five Negro men lined up at top level left, and the same number of Negro girls at top level right.

SECOND JANITOR
(enter man; stepping forward)
We need better housing.

THIRD SERVANT GIRL
(enter girl; steps forward)
We need the chance at better jobs.

-FIRST WOMAN:
(sympathetically)
Now isn't that a shame!

SECOND WOMAN
(G, D, F, G, A - and with at Man)
A shame!

SECOND WOMAN
(G, A - with each "a shame")
A shame!

THIRD WOMAN

A shame!

FOURTH WOMAN

A shame!

FIFTH WOMAN

A shame!

NEGRO MEN (stepping forward)
We are the constant victims of discrimination!

NEGRO GIRLS (forward)

FIRST MAN

Now isn't that a shame!

SECOND MAN

A shame!

THIRD MAN

A shame!

FOURTH MAN

A shame!

FIFTH MAN

A shame!

(YANKER 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?

Yes!

SECOND JANITOR
Do you want to help?

Yes!

SECOND JANITOR
Then let's all go see the Mayor!

(Orchestra hits CURTAIN MUSIC.)

Blackout

Curtains close

The end