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"The Ten Million" by
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"THE TEN MILLION"
by
William Dorsey Blake

A Living Newspaper Play

Written in the Play Writing
Department of the National Service
Bureau

Under Supervision of
Ben Russak
WARNING

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TO FEDERAL THEATRE PROJECTS

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SCENE I

PROLOGUE

On the cyclorama around the stage is an impressionistic ensemble of what modern industrial America contains: factories, wheels, pulleys, swank offices, mines, mills, stock certificates, buses, autos, trains (passenger and freight), directors' reports, quick lunch joints, passenger and freight ships, machines, and more machines, roads, streets, smoke-stacks, houses, etc., etc.

On a series of levels of differing heights around the stage stand twenty-five or thirty men and women in working clothes. They are the members of the choric group.

In this mass recitative the voices of the chorus are used precisely as are the instruments of the musicians in a symphonic orchestra. Now two voices speak, now three, now ten, now a full chorus, now a half chorus, now groups speak antiphonally. The voices themselves should have a considerable tone range: some phrases are slow, angry; some shrill, hysterical; sometimes only the women speak, now only the men.
During the recitative some members of the choric group can be performing any work motions used in factories, mills and on farms. If required, they may use tools which can be laid on the platforms when not in use. It may also be desirable occasionally to swing machinery into a spot scene on the turn-table.

The general time sense of the recitative is a staccato one two three, one two three. This is, of course, frequently varied.

When the CURTAIN opens the stage is in total darkness. The first two voices take up the first phrase of the recitative. As the full chorus picks up its first phrase the dim light begins to come up on the choric group.

TWO VOICES
swing, swing
the hammers and the tools
they never miss a swing

FULL CHORUS
never miss a swing

TWO VOICES
pulleys running wildly

THREE VOICES
gears that mesh and turn

FOUR VOICES
belts that throb with power

EIGHT VOICES
working night and day
ANSWERING EIGHT VOICES

working day and night

HALF CHORUS

working shifts that never stop

SINGLE VOICE

Rochester, Albany, Buffalo
Scranton, Wilkes Barre, Altoona
Benton Harbor, Ypsilanti, and Kalamazoo

SINGLE VOICE

Michigan City, Kokomo, and Muncie
Brocton, Haverhill, and New Bedford
Camden, Trenton, Des Moines, and Ottumwa

FOUR VOICES

these are the towns
where the modern world is made

two voices

don't stop the assembly lines

THREE VOICES

gotta keep it moving

FOUR VOICES

working with a wrench

FIVE VOICES

putting in the screws

SIX VOICES

tightening up the bolts

SEVEN VOICES

slapping on the paint

IGHT VOICES

wages in your pockets

HALF CHORUS

oh, gold on the streets

SIX VOICES

and silver in the banks
fruit on the trees
and taters in the ground
we got money to spend
give us the things to buy
making things for folks to use
from brick and steel and wood
making this and making that
in Kansas City, Durango, Mesaba Range
Youngstown, Akron, Toledo, Dayton
in Rockford, Peoria, Joliet
Quincy, Moline, and Keokuk
out of the shops in Mishawaka
Terre Haute, Goshen, and Wabash
klang, klang
the shovels and the picks
hammer in the mine
to make the song of anthracite
the mighty song of anthracite
Lehigh Valley - Wyoming Field
Shamokin Basin - Mahanoy City
Wilkes Barre and Scranton
Hazleton and Ashland
Pottsville, Mauch Chunk, and Tamaqua

This is the abracadabra of anthracite

shovel in the coal

shovel it in cars

shovel it in trains

shovel it in boats

shovel up to Buffalo

Milwaukee and Chicago
Erie, Dubuque, and Richmond

Frisco, Portland, and Denver

these are the towns
that feed on anthracite and iron

drills to the right

and drills to the left

run in the metal

and bend on the press
bend on the press

SINGLE VOICE

this is the chant of industrial us

HALF CHORUS

SINGLE VOICE

U. S. Steel - Anaconda Copper
American Car and Foundry - Illinois Central
Consolidated Edison - General Foods

SINGLE VOICE

General Motors - General Mills
Western Electric - Proctor & Gamble
Goodyear Tire and American Can

taking rocks from rills

TWO VOICES

taking coal from hills

FOUR VOICES

taking oil from wells

SIX VOICES

taking steel from mills

EIGHT VOICES

smokestacks in the sky

THREE VOICES

dynamite and coal

TWO VOICES

derrick, crane and beam

SINGLE VOICE

pneumatic drill, hydraulic jack and rivet gun

SINGLE VOICE

spin us a fabric of steel in the sky

HALF CHORUS

along the Wabash River and the Ohio
down in the Cumberland Valley
up on the shores of the Hudson

SINGLE VOICE
SINGLE VOICE
down where the Cimarron runs
and the Rio Grande

SINGLE VOICE
and hundreds of miles
along the Colorado River and the Snake

TWO VOICES
these are American rivers
singing

HALF CHORUS
singing industrial tunes

FOUR VOICES
give them a dynamo
grounded to a star

HALF CHORUS
give them a houseful of light

THREE VOICES
give them the power
of electric might

HALF CHORUS
give them the power to run

SINGLE VOICE
sprocket, flywheel and worm gears

SINGLE VOICE
turning lathes, reamers, and milling machine

SINGLE VOICE
in Nashville, Birmingham, Atlanta
in New Orleans, Little Rock and Ogden

SINGLE VOICE
in Pocatello, Albuquerque, and Bridgeport
in Kankakee, Binghamton, Syracuse and Tiffin

FOUR VOICES
breed and breed and breed again
gloves and shoes and socks
food and homes and luxuries
houses in the country
autos on the road
children in the nursery
sweethearts in the land
need more, more, more
so make the tempo faster
faster, faster, faster
from 1923 to 1929
ship it on the trains
Boston and Maine
New York Central
Great Northern and Southern Pacific
Santa Fe and Grand Trunk
listen to the whistles blow
listen to the time clocks whirl
punching time clocks up
punching time clocks down
TWO VOICES
TWO VOICES
TWO VOICES
TWO VOICES
HALF CHORUS
ANSWERING HALF CHORUS
FULL CHORUS
FIVE VOICES
SINGLE VOICE
SINGLE VOICE
SINGLE VOICE
SINGLE VOICE
EIGHT VOICES
TWO VOICES
FOUR VOICES
ANSWERING FOUR VOICES
punching time

HALF CHORUS

don't stop the assembly line

EIGHT VOICES

we gotta make more

HALF CHORUS

go buy yourself a limousine
and a ring or two

FIVE VOICES

buy a parlor divan

FOUR VOICES

buy a little home for two

THREE VOICES

a doorstep place
for sitting in the sun
in the old-age days

THREE WOMEN'S VOICES

take a trip to far away and back

FIVE MENS' VOICES

for heaven's just around the corner

HALF CHORUS

the corner, the corner, the corner

FULL CHORUS

stocks hit high, hit high

TEN VOICES

twenty

SINGLE VOICE

forty

SINGLE VOICE

ninety

SINGLE VOICE
two hundred five

SINGLE VOICE

sold to the highest bidder
at three hundred ten

TWO VOICES
Baldwin Locomotive, Bethlehem Steel
Consolidated Film, Eastern Seaboard
DuPont preferred, and Adams Express

TWO VOICES
Texas Gulf, U. S. Tobacco
Western Union, American T & T and Standard Oil

HALF CHORUS
pie in the sky
when you die

SINGLE VOICE
what's that you say?

SINGLE VOICE
it isn't going to last, I say

FIVE VOICES
don't listen to talk like that

SINGLE VOICE
 crank up the engines

SINGLE VOICE
work with the pliers, the clippers
the bellows, the lathe, with the turret

SINGLE VOICE
use your T-squares, caliper gauges, and the vise
the hacksaw, wrench, buzz saw, and winchess

SINGLE VOICE
put it in the vat, the coke oven, the furnace

SINGLE VOICE
check on the rheostat, the dynamo, the transformer

TWO VOICES
swing, swing
the hammers and the tools
they never miss a swing
never miss a swing

FULL CHORUS

we come from the plowed lands west
where the harrow and the furrow meet
and the harvest sings to men

FIVE VOICES

we come from the hills, we do

WOMEN'S VOICES

from the green-red hills

MEN'S VOICES

a-glinting in the sun

WOMEN'S VOICES

from the blue-brown hills

MEN'S VOICES

a-shining in the rain

WOMEN'S VOICES

Shenandoah Valley, and the Great Lakes Region
the Cumberland Country and the Ozark Plateau

SINGLE VOICE

the Sacramento Valley and the Rockies
the Great Plains West and the Gulf country

SINGLE VOICE

Columbia River, Klamath Falls and Walla Walla

SINGLE VOICE

give us more

EIGHT VOICES

more, more, more

HALF CHORUS

faster, faster, faster

FULL CHORUS

two cars for everyone

TWO VOICES

two chickens in the pot

TWO VOICES
I give yourself a treat
FOUR VOICES
dress yourself up neat
FOUR VOICES
have while the having’s good
FIVE VOICES
while the brain’s alive
THREE VOICES
while the world is young
TWO VOICES
we want golden girls
MEN'S VOICES
with health on the brow
WOMEN'S VOICES
we want sweet men
and a neat white house
to love them in
HALF CHORUS
listen to the whistles blow
TEN VOICES
listen to the time clocks go
FIVE VOICES
listen to the wind in the trees
SINGLE VOICE
the sun is a golden glow
spread on this magic land
FIVE VOICES
listen to the moan of time
SINGLE VOICE
the moon is a silver shawl
laid lightly on the hills
HALF CHORUS
dance in the dark night hours
DANCE US A WALTZ IN SWING

TWO VOICES
GIVE US THE MOUNTAINS CROWNED IN GOLD
FOR MY LOVER AND ME

HALF CHORUS
GIVE US THE HORN OF PLENTY

TWO VOICES
GIVE US A RONDEL OF DREAMS

HALF CHORUS
THE DREAMS OF INDUSTRIAL US

SINGLE VOICE
GRAND RAPIDS FURNITURE, PENNSYLVANIA COAL

SINGLE VOICE
KANSAS CITY BEEF, MINNESOTA FLOUR

SINGLE VOICE
DETROIT AUTOS, TEXAS OIL, ILLINOIS CORN

SINGLE VOICE
DANBURY HATS, BROXTON SHOES, CARY STEEL

SINGLE VOICE
SOUTH BEND SEWING MACHINES, DAYTON CASH REGISTERS

SINGLE VOICE
COLORADO ORE, NEBRASKA WHEAT

SINGLE VOICE
ALABAMA COTTON, FLORIDA FRUIT, CALIFORNIA MOVIES

HALF CHORUS
THIS IS THE GOSPEL OF INDUSTRIAL US

TEMPO, TEMPO, TEMPO

FULL CHORUS

SPEED IT UP

SINGLE VOICE

MORE, MORE, MORE

HALF CHORUS

FASTER, FASTER, FASTER

FULL CHORUS
(At this point there is a tremendous crescendo of industrial sounds and quick flashes of the industrial sequences (whether pictures or scenes) used previously.

Suddenly over this is a sound like a greatly magnified revolver shot. Immediately all sound and action on the stage stops almost in mid air.)

LOUD SPEAKER

October, 1929:

(Now during the following mass recitative, the workers in the chorus (and those in the work scenes if scenes have been used) will move hopelessly and stolidly down stage to stand in a group four or five abreast)

blow the whistle stop

FIVE VOICES

stocks have dropped

SINGLE VOICE

one hundred ten

SINGLE VOICE

seventy

SINGLE VOICE

fifty

SINGLE VOICE

forty

SINGLE VOICE

thirty

SINGLE VOICE

ten

SINGLE VOICE

(slow)

HALF CHORUS

lay down the tools
Close up the factories  

**ANSWERING HALF CHORUS**

Blow the whistle noon  

**FULL CHORUS**

Let the noon last  

**SINGLE VOICE**

As the unemployed tramp  

**ANSWERING EIGHT VOICES**

Tramp, tramp, tramp  

**HALF CHORUS**

(Now distant music is heard. It is the tune of "It Ain't Gonna Rain No More." The unemployed pick it up singing a paraphrase of it as: "We Ain't Gonna Work No More.")

(The song stops)

(By now there is no light on the stage except that on the mass of unemployed)

**EIGHT VOICES**

dole us out a dime, mister  

**ANSWERING EIGHT VOICES**

dole us out a nickel  

**THREE VOICES**

gotta have a cup of coffee  

**HALF CHORUS**

before we die  

**HALF CHORUS**

the unemployed chant
ANSWERING HALF CHORUS

as the unemployed tramp

FULL CHORUS

doom, doom, doom

(Now the light on the choric group
goes out quickly plunging the
stage into total darkness)
SCENE II

NOBODY UNDERSTANDS

*LOUD SPEAKER
By 1932 there were twelve million able-bodied workers in America totally unemployed.

(SCENE ON TURNTABLE: A pleasant corner of a living room in a middle class American home. It is evening. Soft radio music. JOHN THORPE sits in easy chair in shirt sleeves and vest reading the evening paper. After a moment HE shakes his head. Looks up. Calls off-stage)

**JOHN THORPE

Anne?

ANNE THORPE
(off-stage. Busy with getting dinner dishes washed)

Yes, John?

JOHN THORPE

Have you read the evening paper yet?

ANNE
(off-stage)

No, dear.

JOHN THORPE

It says there are sixteen million unemployed now. I can't understand it.

ANNE
(enters with dish and dishtowel)

Isn't that terrible? Mr. Rogers down the street lost his job this morning.

* "New York World-Telegram Year Book" 1938, Page 58

** Created Scene
JOHN THORPE
Mr. Rogers? He's been with that firm for twenty years or more.

ANNE
I know. Mrs. Rogers was telling me. They said they hated to let him go but there was nothing else they could do. Mrs. Rogers said she doesn't know how they'll manage now.

JOHN THORPE
(shakes his head)
Things like that are happening all around us these days. I just can't understand it.

(The scene blacks out)
SCENE III

*MOBY DICK AND THE DUKE*

(SCENE on turntable. Street corner. Spring 1932

(MOBY DICK and the DUKE selling apples from separate stands on the same corner. SEVERAL PEOPLE pass by without buying apples. THEY have the following dialogue.)

GIRL

(to BOY)

Gezz! Henry! Didja honest tell him off jes' like that!

THE BOY

(swaggering)

Sure, I did. That ain't nothin', baby. The way I tol' him! You'd oughta heard me. I sez - if yuh doun like the way I wanna do it - I sez - why then I sez . . .

(THEY pass on)

ELDERLY MAN

(to an ELDERLY WOMAN)

Well, of course, Green Pastures is a fine play, I suppose. But I rather like the English attitude. They won't let anyone impersonate God or Royalty on the stage.

(THEY pass on)

TALL CLUB WOMAN

(to SHORT CLUB WOMAN)

But, my dear, I'm telling you. This unemployment thing is really very simple. My husband was explaining it last night to us. These people just won't work, that's all. They simply won't work. That's why they're out of work.

(THEY pass on)

* Created scene from a Wortman Cartoon in "New York World-Telegram" 1931
(now a nice middle aged LADY comes by. SHE stops. Gets out coin from purse. MOPPET DICK and DUKE prepare to make a sale. But SHE is undecided as to which one to buy from)

THE DUKE

(holding out an apple towards her)
Buy it from me, lady. I'm more unemployed than he is.

(SCENE BLACKS OUT)
SCENE IV

THERE AIN'T ANY JOBS

*(SCENE on turntable. In front of factory gates. Building in distance. Gates are closed.*

*Sign on one gate reads: NO HELP WANTED.*
*Sign on other gate reads: ONE ABLE-BODIED TRUCKMAN WANTED.*

*(A large CROWD of MEN, shabbily dressed, stands in four abreast rank formation at side of gate and extending endlessly offstage somewhere. A clock strikes seven. Somewhere a factory whistle blows. GUARDS appear on inside of gates. FOREMAN is with them. The CROWD outside the gates perks up. Starts to move forward in a body.*

FOREMAN

*(slips out thru gates with two GUARDS. closes gates behind him)*

Don't rush, gentlemen. Don't rush. We have only one position open today. And it's first come, first served. That's the American tradition. First come, first served.

*(looks over CROWD. THEY stand waiting, trying to look a little straighter individually so as to catch his eye)*

Young man - you there in the third row - you'll do.

*(YOUNG MAN indicated starts to move out of line. There is a growl of protest from the group of MEN. THEY start to move forward)*

Keep back now. Keep back. Guards, get that man inside the gates!

*(the GUARDS move down and pull out the YOUNG MAN. THEY slip him into the factory yard. The FOREMAN backs thru the gates. The gates are closed. The FOREMAN takes down the "ABLE-BODIED TRUCKMAN WANTED" sign. The MEN move forward menacingly.*

* Created Scene
FOREMAN (cont'd)
Sorry men. But that's all. You might as well go on home.
No use waiting here. That's all.

ONE OF THE MEN IN THE GROUP
(to the GROUP)
I was working here just six months ago. Worked here near two
years. The gates were always open then. Summer days we used
to sit out here and eat our lunches in the open air. Now they
shut the gates in our faces and we're on the outside without
jobs or food. I don't understand it. If anybody could tell
me . . .

FOREMAN

(sharply)
No agitators allowed here! You get along now - all of you.
Get along - or we'll call the police!

(the GROUP starts to turn away and go on)

THE MAN WHO SPOKE BEFORE
(as he turns, mutteringly)
I just don't understand it - I don't understand . . .

(SCENE FADES QUICKLY AS THE MEN SHUFFLE AWAY)
SCENE V.

MERCHANTS CAN'T SELL TO PEOPLE WITHOUT JOBS

"SCENE on turntable."

MR. and MRS. SMITH and MR. and MRS. JONES playing bridge in one corner of their comfortable well-to-do American home.

MRS. SMITH across the table from MR. JONES. MRS. JONES across table from MR. SMITH. When LIGHTS come up last card has been dealt and during ensuing dialogue THEY pick up cards and sort them.

MRS. SMITH

You bid first, Mr. Jones.

(pause)

John says we won't be able to buy that new car we were talking about this year.

MR. JONES

That Oldsmobile you were looking at? That's a great little car.

(pause)

I bid two hearts.

MRS. SMITH

Yes, I know. I wanted it so badly, too. But John says it's impossible.

MR. SMITH

You said two hearts? All right - let's see - I'll say two spades.

(pause)

You can't buy a car like that without money. And my business has fallen off fifty per cent in the last few months. Seems nobody needs office supplies these days.

MRS. SMITH

I bid three clubs.

* Created Scene
I pass.
(pause)
Joe says it's the same way with business down at his meat market.

MR. JONES

That's right. I was telling Mrs. Jones only yesterday - if this keeps up I won't be able to pay rent and overhead expenses even. I bid three no trump.

MR. SMITH

Pass.

MRS. SMITH

I pass. It seems only yesterday we were all planning what we were going to do next summer and thinking how prosperity was here to stay.

Your spades.

MRS. JONES

(whistles in amusement)
Your spades! All right - just for that I'll double you.

Redouble.
(pause)
That makes you the dummy, Mrs. Jones. And you lead off, my dear.
(pause)

(THEY start to play cards.
MRS. SMITH puts down a card.
MRS. JONES lays down the dummy)

The papers say unemployment is mounting steadily. People with no jobs have no money and without money they can't buy the food and office supplies and clothes and other things that people like us need to sell to live ourselves.

MR. JONES

(as HE plays a card)
I just don't understand what's happened - I simply can't understand it.

(SCENE BLACKS OUT)
SCENE VI

THE CHILDREN SUFFER TOO

LOUD SPEAKER

Sub-Committee Hearings of the Committee on Manufactures
December, 1931.

(LIGHT up on DOCTOR sitting in witness chair.
SENATOR LA FOLLETTE asking him questions)

SENATOR LA FOLLETTE

Now, Doctor, what percentage of the children in the West Virginia
and Kentucky schools do you find underweight in your survey?

THE DOCTOR

It ranges from 20% to 90%, Senator La Follette.

SENATOR LA FOLLETTE

Will you tell me something more about your findings, Doctor?

DOCTOR

We found drowsiness, lethargy and sleepiness in hundreds of
class rooms. Throughout the nation millions of children half
starved, dull and listless dwelled at their desks. Hungry children
cannot get the full benefits of education. You can't eat books.

* Unemployment Relief Hearings before a sub-committee of the
Committee on Manufactures of the U. S. Senate, 72nd Congress,
1st session, on Senate Bill 174 and 262 (the La Follette-
Costigan Bill)

** Condensation of material from survey of Chicago schools in
1930 and 1931 by the Department of Physiology of the
University of Chicago and from report of the Friends Service
Committee Report on Conditions in the Bituminous Mining
Communities of West Virginia and Kentucky.
SCENE VII

THE CARTOONIST HAS A WORD TO SAY

*SCENE on turntable.

Interior of a tenement room.
Hickety furniture, etc.

MAN and WIFE. FOUR CHILDREN.
Nattily dressed MAN stands near doorway with note book in hand.

THE MAN IN THE DOORWAY

Pardon me, Mister, I'm a reporter from the Journal-Telegram.
We're making a special survey. Are you bothered by over-lapping relief organizations?

(SCENE BLACKS OUT)

* From the New Yorker.
SCENE VIII

MR. JONES LOST HIS JOB

*SCENE on turntable.

The pleasant kitchen of a middle class family in a small mid-West industrial town.

Evening.

MOTHER and THREE CHILDREN.

TOMMY, DICK and Joan seated around table eating. MOTHER obviously nervous and worried.

TOMMY

(aged ten)

Don't worry, Mom. Dad's all right. He probably worked overtime today.

MOTHER

He usually calls me if he's going to be late.

JOAN

(aged twelve)

Did you ask Daddy if I could have that new dress to go to Helen's party next week?

MOTHER

No, Joan. I didn't get a chance yet. Daddy's seemed so nervous and upset lately.

DICK

(aged eight)

I was talking to Johnny yesterday and he was telling me . . . .

(sound of door opening and closing offstage)

TOMMY

There's Dad now!

(FATHER enters with coat on, hat in hand, looking upset)

* Created scene.
FATHER

(mumbling)
It happened to me. I didn't think it could. But it did.
It happened to me.

MOTHER

(rising)
What is it, dear?

DICK

What's wrong, Dad?

JOAN

(going to him)
Let me take your coat and hat, Daddy.

FATHER

(letting her take them. Looking around. Sadly)
This is the end. This is the last time, maybe, that we'll sit
like this--all together--happy. (shakes head) It happened to me.

MOTHER

What on earth is wrong, John?
(Pause)
Sit down and eat--you'll feel better.

(TOMMY rises and pulls out FATHER'S chair)

TOMMY

Sure, Dad. Mom's got some swell beef stew today.

FATHER

(still standing, Low)
I was fired today.

MOTHER

(A cry)
John! No--no--it's not true. John--it can't be!

FATHER

(mumbling)
It's true. Fifteen years in the same place. I've done good work.
I've had raises. They fired twenty last week. Ten the week before.
Thirty this week.
MOTHER
What will we do, John? The mortgage on the house. The car isn't paid for.

FATHER
I know.
(pulls out newspaper)
Sixteen million unemployed the paper says. I don't understand it. I don't understand . . . .

(SCENE BLACKS OUT)
SCENE IX

BUSINESS TALKS ABOUT UNEMPLOYMENT

SCENE: A long rich mahogany directors' table. About it are seated the various business leaders hereafter mentioned. Each one is dressed in morning suit. Each wears a gardenia in his lapel. As each speaks, he will take off his hat, speak his piece and put his hat back on. Each character's face and shoulders only should be illuminated by a spot coming up on him the moment he speaks and then remaining on him until the scene is finished, that is until the rest of the characters around the table in this scene are finished speaking.

LOUD SPEAKER

Henry Ford, August 30, 1930

(LIGHT UP on HENRY FORD. HE speaks)

HENRY FORD

Work is the only thing which can restore prosperity. Unemployment is not a natural phenomenon. The problem now is how to control industry so that workmen may have steady employment.

LOUD SPEAKER

Charles Schwab, industrialist, speaking - 1931

(LIGHT UP on SCHWAB on deck of ship surrounded by REPORTERS)

CHARLES SCHWAB

All right, boys. You can quote me if you like. You asked me what I have to say about the Depression? The only thing to do is just to grin and keep on going. Let's stop worrying about the future and work ahead as best we can. I've lived thru four depressions - 1893 - 1907 - 1921 - and this one. We've always pulled thru somehow.

* "Literary Digest" - August 30, 1930. Page 10

** "Spending to Save" - by Harry L. Hopkins. Published 1936. Page 41.
LOUD SPEAKER
Secretary of the Interior Wilbur, addressing the Social Workers
meeting in Philadelphia on May 26, 1932:

(LIGHT UP on SECRETARY WILBUR
on speaker's podium)

* WILBUR
I want to stress the fact that in my opinion children are better off
now because their unemployed parents have more time to play with them.

LOUD SPEAKER
Herbert Hoover in conversation with Christopher Morley, essayist,
poet, novelist - October 3, 1932:

(LIGHT UP on HOOVER at directors' table and
on MORLEY in spot scene on another level)

** HOOVER
Mr. Morley, I think that what this country needs today is a great
poem. Something to lift the people out of their fear. I would like
to see something simple enough for a child to spout on Fridays. I
keep looking for it but I don't see it. Sometimes I think a great
poem can do more than legislation. Let me know if you find any
great poems lying around.

(As HOOVER finishes speaking, LIGHT GOES OUT on MORLEY)

LOUD SPEAKER
Mr. Fred C. Croxton, Acting Chairman of the Emergency Employment
Committee, on August 30, 1931:

(LIGHT UP on CROXTON)

*** CROXTON
It is evident that we must now prepare for a task in social stabi-
nessmanship. Private philanthropy can no longer raise all the funds
needed. In Cleveland, Philadelphia and New York all the money
privately raised has been exhausted already with the year only
half gone.

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* New York Times - May 26, 1932
** TIME Magazine - October 3, 1932
*** TIME Magazine - August 30, 1931 - Page 16.
LOUD SPEAKER

Bishop Francis McConnell. Sunday, August 28, 1931.

(LIGHT UP on McConnell wearing minister's garb)

* BISHOP McCONNELL.

(Standing - Raising hand)
Let us pray to Almighty God for deeper sympathy with the unemployed.
(He starts to bow his head. They all bow their heads a moment. There
is a brief interval and then in unison all those around the table say
a loud AMEN.) (The Bishop sits).

LOUD SPEAKER

General James G. Harbord - March 11, 1932.

LIGHT UP on HARBOUR.

** HARBOORD
Five Dollars more spent per week by every family will practically
wipe out unemployment.

LOUD SPEAKER

President Hoover - March 8, 1930.

*** HOOVER
All the evidence indicates that the worst effects of the crash upon
employment would have been passed during the next sixty days.

LOUD SPEAKER

Walter Gifford - August 31, 1931

(LIGHT UP on GIFFORD)

**** GIFFORD
The real cure for unemployment is employment.

* TIME Magazine - September 7, 1931 - Page 17.
** "New York Times". March 4, 1932. Page 31 - Col. 1
*** IBID March 8, 1930. Page 1 - Col. 8
**** TIME Magazine. August 31, 1931. Page 8
LOUD SPEAKER
Henry Ford - June, 1932.

(LIGHT UP ON FORD)

HENRY FORD

The word "unemployment" has become one of the most terrible words in our language. I think it shameful that any man should stoop to taking or giving charity.

LOUD SPEAKER
Irene Du Pont. October 6, 1931.

(LIGHT UP ON Du Pont)

DU PONT

I think it would be very constructive, President Hoover, if you would announce that Congress will not raise the income tax rate and that if it should you would veto such a tax law at this time. I know that it is necessary for the wealthy people of the nation to contribute a considerable portion of the funds required by your organization on unemployment relief. One of the obstacles to obtaining good contributions is the uncertainty of the tax situation. I know that you are desirous of ample contributions.

LOUD SPEAKER
Senator Wagner speaking for his relief bill - July, 1932.

(Spot Light comes up on Senator Wagner speaking from another level)

SENATOR WAGNER

The administration has waited for some miracle to come about to absorb the unemployed. Meanwhile unemployment has reached a total in excess of ten million. What has this Congress done? We have brought about no recovery by any action so far and it is clear that private industry is unable to take up the slack.

(SCENE BLACKS OUT ON WAGNER)

* TIME Magazine. June 13, 1932
** "Spending to Save" by Harry L. Hopkins. Published 1936. Pages 46 &
LOUD SPEAKER

President Hoover vetoes the Garner Relief Bill. July 18, 1932.

* HOOVER

(LIGHT UP on HOOVER)
Never before has so dangerous a suggestion been made to our country.

(Those around the directors' table will doff their hats in unison and bow.

(Slight musical comedy touch made be added here if desired by the director, such as brief song and dance, etc.)

(SCENE BLACKS OUT)

* SCENE I.

LISTEN TO THE PEOPLE

(Spotlight on face of a Professor)

THE PROFESSOR

Why are millions of American men and women denied the opportunity to work for a living?

(Spotlight out on Professor and up on face of a Woman)

THE WOMAN

Why must the United States say to one out of every five able-bodied workers—don't know of any method by which you can exchange your labor for what you need?

(Spotlight out on Woman and up on a Westerner: Stetson, etc.)

THE WESTERNER:

It's the banks. The bankers won't lend money to men who want to start factories to employ people.

(Spotlight off Business Man and up on Writer)

WRITER

It's because of our machines. Machines have taken men's jobs.

(Spotlight off Writer and up on Engineer)

ENGINEER

That's not true. Machines have given more jobs than they have taken away.

(Spotlight off Engineer and up on Farmer)

FARMER

We farmers know you can't expect to pick apples year round. Maybe employment and unemployment is seasonal like that.

(Spotlight off Farmer and up on Housewife in apron)

* Created Scene from material in "Jobs on the Dole" by Neal B. Denrod, Univ. of Chicago Press 1933.
HOUSEWIFE

Prices are too high. Yesterday top round steak cost me forty-five cents a pound. Bring prices down. Then we can buy and give people some work.

(SHOTLIGHT out on HOUSEWIFE)
(OPTIONAL SCENE)

SCENE X A

Brief four minute motion picture on screen on turntable. Picture of Hoovervilles: unemployed - soup kitchens - etc., etc. of 1929-1932 period. With running and appropriate comment by LOUD SPEAKER.

LOUD SPEAKER

(comment on motion picture as indicated above).
SCENE XV

THE WORKER SPEAKS

(Spotlight up on Worker
Age about 30) * THE WORKER

I am one of the unemployed. I demand work, I do not beg for it. I demand it. I demand it as my right.

No, do not turn away until you have heard my case.

You will not think it impudent of me to demand work instead of begging for it after you have heard me.

In the first place I am a human being - willing and able to work - a citizen of this Country with as much right to be here as you have.

Look at me: I am five feet ten inches tall. I weigh 150 pounds. I am made of bone, muscle, sinew, flesh and blood just like you.

Here I stand - brought into the world without being consulted - just as you were, my fellow countryman. And planted within me are potentialities of production and consumption.

If I consume without producing, I am a beggar - I take from society without giving any return. I lose my self respect. You have no use for me then.

But how can I produce - How can I work when you have denied me any job?

We are all one nation. The employed and the unemployed. We have one government, one set of laws. It is we - you and I who make our Government and our laws.

There are millions more like me - unemployed. What are you going to do - what are we going to do?

(Light fades out on scene)

* Based on a pamphlet by Robert B. Suthers, entitled "My Right to Work" - published in London in 1907.
Twelve million unemployed. No jobs - no money - no food for about five million families. Say, Professor - will you bring out your blackboard and do a few sums for us?

(LIGHT UP on PROFESSOR of mathematics standing before huge blackboard. He has chalk in hand and will do the sums hereinafter mentioned)

LOUD SPEAKER
That's fine. Now put down the figure of forty five dollars.

(PROFESSOR does so)
That's the average amount of money per month required to keep a family of five on a bare subsistence level. Now just multiply that by the five million families for us.

(PROFESSOR does so)
Two hundred and twenty five million dollars a month! Just to feed the people in America who weren't able to produce a thing. Now multiply that by the twelve months of the year.

(PROFESSOR does so)
Two billion seven hundred million dollars a year. That's a lot of money. Now just multiply that by three years - the number of years from 1930 to 1933.

(PROFESSOR does so)
Eight billion one hundred million dollars. Eight billion one hundred million dollars - just to feed and house - quite inadequately - sixteen million people who neither spin nor weave - who are idle thru no fault of their own.

(Light on PROFESSOR fades)
Eight billion dollars! It's a wonder we didn't have millions of people dying of starvation. Who paid for keeping them alive?

* New York Year Book - World Telegram 1930, Page 68
** "I like America by Granville Hicks. Page
LOUD SPEAKER (Cont'd)

That's a question you're asking yourselves. Well, I'll answer part of it. The lucky people with jobs or income paid for a portion of it out of the traditional generosity of our American people.

How much did that come to all told - suppose you tell us that, Mr. Representative of the Community Chests.

(LED up on desk with paraphernalia to indicate it is executive desk of COMMUNITY CHEST OFFICIAL)

COMMUNITY CHEST OFFICIAL

My name is __________ According to our official reports, the nation wide Community Chests collected during the period 1929 to 1933 a total of 413,176,239 million*

(LED off COMMUNITY CHEST OFFICIAL)

LOUD SPEAKER

Only 413,176,239 million dollars? That's not very much stacked up against eight billion. About 5% of the total needed. Who paid for the rest? Where'd it come from? Anyone know the answer to that?

VOICE ON STAGE IN DARKNESS

I can give you the answer to that.

**LOUD SPEAKER

You can? Who are you?

VOICE ON STAGE IN DARKNESS

I'm an economist. If you'll put a light over this way ....

LOUD SPEAKER

Sure. Let him have the spot, Joe.

(LED comes up on ECONOMIST with charts)

Well - right on hand with your charts and everything. Now - what have you to say? Who put up the rest of the money these people needed from 1929 to 1933?

* Pamphlet "Yesterday and Today with the Community Chests" published 1937 by the Community Chests and Councils, Inc. New York City - Page 16.

** Created Scene - Fictional Character
ECONOMIST

The people themselves put it up. The unemployed people and their friends and relatives.

(SPOT SCENE: TELLER'S WINDOW OF A SAVINGS BANK.
A LONG LINE OF PEOPLE WAITING)

FIRST MAN

Guess I'll have to take it all out. Had an account here for ten years. But I haven't had work now for sixteen months.

(HE HANDS IN BOOK. A MOMENT LATER TELLER HANDS HIM MONEY AND HE MOVES ON)

SECOND MAN

I'll have to take out half of what I have in here. We were keeping this to send the kids to school. But .......

(HE SHRUGS AND HANDS IN BOOK AS SCENE BLACKS OUT)

(LIGHT UP ON ECONOMIST AND HIS CHART. HE POINTS TO CORRESPONDING FIGURE ON CHART)

ECONOMIST

Federal Reserve Bank reports show that the number of savings bank accounts withdrawn between 1929 and 1933 was sixteen million with a total value of approximately eight billion dollars.

In addition to that:

(LIGHTS OUT (IN CHART. UP ON DESK OF INSURANCE COMPANY. SEVERAL PEOPLE WAITING OUTSIDE. MAN BEHIND DESK, BECKONS TO FIRST MAN WHO COMES IN AND SITS IN CHAIR BESIDE DESK)

MANAGER

Well, Mr. White - what can I do for you today?

WHITE

It's about my insurance policy. I - I'm afraid I'll have to sell it. I never thought I'd need to - but - we need money at home. We haven't been working for nearly two years. And .......

MANAGER

That's all right, Mr. White. I understand your situation. I'll just stamp it here (does so) and you can get your money from the cashier. (WHITE RISES. MANAGER CALLS TO LINE) Next!

WOMAN (GOING TO DESK)

It's my insurance policy. I want to sell ....

(SCENE BLACKS OUT)

* Federal Reserve Bank Reports - 1934
(LIGHT UP ON ECONOMIST AND CHART)

ECONOMIST
That's the other way. Between the years 1930 and 1936 some six million ordinary insurance policies and about twenty million industrial insurance policies were lapsed or surrendered. The dollar value obtained on these policies amounted to seven billion dollars.* (POINTS TO FIGURES ON CHARTS)

(HE ADDS UP THE FIGURES)

ECONOMIST
There's your answer, my friends - fifteen billion dollars - from the savings of the people themselves. The workers - the unemployed - the small farmers, merchants, and owners of small factories - the middle class - these are the people who paid for the first years of our unemployment crisis.

(LIGHT FADES ON ECONOMIST AND HIS CHARTS)

* "The Spectator Insurance Year Book" - 1936 and 1938
SCENE XIII

PANIC IN THE STATES

LOUD SPEAKER
And after their savings were all gone? What then?

(Light up on GOVERNOR seated at
evacutive desk. Several telephones
on desk. GOVERNOR is talking
frantically into a phone)

*CALIFORNIA GOVERNOR

(into phone)
Hello, Washington? This is the Governor speaking.
Transients are pouring into California by tens of
thousands looking for jobs that don't exist.

(Light off on CALIFORNIA GOVERNOR
and up on ALABAMA GOVERNOR sitting
at another desk)

**ALABAMA GOVERNOR

(into phone)
Hello, Washington? This is the Governor speaking. 
Alabama steel plants are discharging new thousands of workers and
our farmers have been hit by drought.

(Lights off on ALABAMA GOVERNOR and
up on ARKANSAS GOVERNOR also seated
at desk)

***ARKANSAS GOVERNOR

(into phone)
Hello, Washington? This is the Governor talking. I don't
know what will become of our farmers and unemployed factory
workers this winter in Arkansas.

(Lights off on ARKANSAS GOVERNOR
and up on MAYOR of COLUMBUS, OHIO,
also seated at desk)

* Source:
Governors' statements from Files of the Woods' Committee.
Nov. 6, 1930 in the U. S. Department of Commerce.

** Ibid

*** Ibid
**MAYOR OF COLUMBUS OHIO**

(Into phone)

Hello, Washington? This is Mayor ______ of Columbus, Ohio. Our City Council has just passed a resolution saying that this country is threatened with pestilence, disease, crises, riots and political turmoil unless our country’s needy are cared for.

(Lights off on COLUMBUS MAYOR and up on COLORADO GOVERNOR seated at desk)

**COLORADO GOVERNOR**

(Into phone)

Hello, Washington? This is the Governor speaking. There are no signs of improvement here in Colorado. Unless something is done, I won’t be responsible for what happens.

(Lights out on COLORADO GOVERNOR)

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*Source:

Governors’ statements from Files of the Woods’ Committee. Nov. 6, 1930 in the U. S. Department of Commerce.

**Tbid**
SCENE XIV

A C T I O N

LOUD SPEAKER

Gloom, starvation, unemployment. There is widespread fear of riots. In dozens of communities the distressed threaten to take matters into their own hands. The Depression had come with such suddenness — and was of such tremendous dimensions — we had tumbled from a nation with a national income of nearly ninety billion dollars in 1928 to a nation of only thirty-nine billion in 1932 in less than four years — yes, the change was so unexpected and so enormous that at first no one knew what to do to cope with it — which way to turn. Industrial leaders and politicians alike were momentarily bewildered and stunned. Then in 1933 — —

(LIGHT up on PRESIDENT ROOSEVELT, microphones, etc.

*** ROOSEVELT

The nation asks for action and action now. Our greatest primary task is to put people to work. It can be accomplished in part by direct recruiting by the Government itself — treating the task as you would treat the emergency of war — but at the same time, thru this employment, accomplishing greatly needed projects to stimulate and re-organize the use of our national resources.

(LIGHT out on ROOSEVELT)

* As reported in "The New York World" - December 16, 1929 from the National Bureau of Economic Research.


*** "New York Times" - Sunday, March 5, 1933
LOUD SPEAKER

Harry L. Hopkins, WPA Administrator, at Chautauqua, New York, June 16, 1938 - (or January 16, 1938)

(LIGHT up on HOPKINS on speaker's platform)

HOPKINS

Pump priming is as American as corn on the cob. It has been carried on from the very beginning of our national existence. Free land to veterans and settlers, land grants to railroads, subsidized canals, the protective tariff itself, franchises to public utilities - these are some of the means America has used to enlarge our national enterprises and industries. In other words - to put men to work and to create buying power.

Speech of Harry L. Hopkins at Chautauqua, N. Y. July 16, 1938
SCENE XV

UNEMPLOYMENT RELIEF IN 1686

LOUD SPEAKER

1686! In the Colonial City of New York Governor Dongan*
(ARCH OF TIME DESCRIPTION OF 1686) Governor of New York
(COLONY) sits across the table from his secretary.

(LIGHTS UP ON OFFICE OF COLONIAL PERIOD.
APPROPRIATE FURNISHINGS AND COSTUMES.
SECRETARY HAS APPARENTLY JUST FINISHED
READING AN ITEM FROM A PARCHMENT MANUSCRIPT)

SECRETARY

(READING)

"..... employing the poor and indigent people."

GOVERNOR DONGAN

(BELIGERENTLY)

What's that? What's that? What does the King think
we are, god wot! A pauper people! Ye read me that item
again - and be certain ye read it properly!

SECRETARY

I have read it so, your Excellency. But I shall read it
again as ye have requested.

(READS

Article 82 in King James the Second's letter (?) to
Governor Dongan: "You are to endeavor with the assistance
of your Council to provide for the raising of Stocks,
and building Public Work Houses in convenient places, for
the employing of poor and indigent people."

(PUTS DOWN DOCUMENT)

GOVERNOR DONGAN

Preposterous! Utterly preposterous! Public works indeed.
It will encourage paupers - that's what. Let a man look
out for himself, I say.

SECRETARY

(QUIETLY)

The King thinks otherwise, your Excellency.

GOVERNOR DONGAN

I know it, I know it. You needn't tell me. Humph.
Well, we'll see what can be done. Go on with the rest
of the letter (?)

(SCENE BLACKS OUT QUICKLY)

* "Documents relative to the Colonial History for the State
of New York" published in 1866 at the New York Public Library.
SCENE XVI

GOVERNMENT SPENDING IN 1803.

LOUD SPEAKER

In 1803 President Jefferson came to terms with Napoleon for the purchase of the Louisiana Territory. Many people were opposed to the plan . . . .

SCENE ON TURN TABLE:

Drawing room of a well-to-do house in Baltimore in 1803. Furniture and costumes of the period. It is late afternoon. Sun streaming through windows looking out on veranda and lawn, MR. GRAFTON, age 55; his son, aged 28; and MR. BURKE, aged 40. A negro BUTLER has just finished serving them high-balls and goes out.

MR. GRAFTON

Yes, Mr. Burke, my son has told me of your proposed company to run ships from Baltimore here up the Mississippi River. I can't loan any money for financing such a company.

YOUNG GRAFTON

(protesting)

But, Father . . . .

MR. GRAFTON

Now, son. You let me finish. In the first place I am utterly opposed to this Louisiana Purchase.

YOUNG GRAFTON

Father!

BURKE

It seems to me, Mr. Grafton, that you, being a banker, would be the first to see the enormous possibilities of this Territory.
GRAFTON
Possibilities? What possibilities? I see nothing but indebtedness and run ahead. Our national debt already amounts to $77,000,000.*
A staggering sum. And now it is proposed to increase it another eighteen million. We're mortgaging our children's future, that's what!

BURKE
If we don't buy it, we pay toll to Napoleon to ship goods up the River.

GRAFTON
I don't see any reason for shipping goods up the Mississippi at all. What is this territory anyway? Wilderness — nothing but wilderness.

YOUNG GRAFTON
You're wrong, father. When this Territory is settled — as it will be — it will repay its cost many times over. I say that in fifty years there will be twenty million people living in that Territory.

(Gorting)
Twenty million people. You're talking nonsense, boy. Our children's children will still be paying for Jefferson's fantastic schemes. A government shouldn't spend money.

BURKE
I disagree with you, Mr. Grafton. Sometimes a government like an individual has to spend in order to achieve a greater or more profitable end. The Louisiana Territory is a potential market for the entire Eastern industrial seaboard.

(rises)
Thank you for considering my plans — I only wish you had more vision, Mr. Grafton. For the shipping company I propose would make handsome profits — once the Louisiana Purchase is approved by Congress — as I am sure it will be.

GRAFTON
And I am as certain it will not. Not if men like myself have any control over our Congressmen and Senators.

---

* Hunt's Merchants' Magazine — April, 1840
(rising)
Mr. Burke, I am still interested in your company, though father isn't. I will advance half the money required.

GRAFTON
You'll never get a penny from me for any such scheme. That's final.

YOUNG GRAFTON
(with dignity)
I know that, father. I am fortunate enough to have some money coming to me from my grandfather's estate — as you may remember. I mean to invest it with you, Mr. Burke. I believe in the Louisiana Territory. I suppose really I believe in our Country's future . . .

(SCENE BLACKS OUT)

LOUD SPEAKER
Congress ratified the Louisiana Purchase on April 30, 1803 and the United States was increased by 827,987 square miles. Business men everywhere began to expand their enterprises.

* World Almanac 1939
** Ibid
SCENE XVII
CONGRESS BUILDS THE ERIE CANAL

LOUD SPEAKER
*The country was growing. After the Napoleonic Wars ended in 1815 thousands of discharged soldiers and impoverished people from Europe came here to settle our rich land. Here were new mouths to be fed, new producers of wealth, ready to exchange the product of their labor in wages or otherwise for consumer goods. Prosperity soared. Vast new mills were constructed.

Then suddenly in 1819 - panic! The principal causes were too rapid expansion and an obsolete and unregulated banking system unable to cope with the new commercial pace and needs.

This was America's first real industrial crisis.

(Scene on turntable stage:
Tableaux of impoverished men of period in costumes of the time (1819) standing in a Public Square (Buildings and signs of period in background)
In Philadelphia or New York)

LOUD SPEAKER
**By August 1819 in Philadelphia alone, 20,000 persons were seeking employment. The streets of Baltimore, New York and Pittsburgh were filled with destitute men and women. Laborers everywhere suffered for want of bread. Factories were closed and men thrown out of work from the Eastern seaports to Cincinnati and Nashville in the West.

And then the following year:

(A MAN enters the tableaux scene)

THE MAN
There are plenty of new jobs, boys. They're hiring more men to help build the Erie Canal.

* "American Panics" by Harold Caldwell.

** "History of Depressions" by Lightner.
(Cheers from the group. Then as THEY begin to disperse THEY sing one of the Erie Canal songs of the period (1820-25). WOMEN: come out and join them happily also singing. The scene slowly fades)
SCENE XVIII

FLOUR RIOTS 1857

LOUD SPEAKER

1857: Another depression. The industrial gadget had stalled again. Unsound speculation — some people had gone ahead too fast. Suddenly factories and workshops, organized on a boom basis, shut down because of a falling market. Tens of thousand of workers were discharged and the cities were crowded with unemployed. Six hundred and eighteen banks failed in less than eight months.

Scene:

In front of the Commission House
Firm of HART AND COMPANY, Washington Street between Day and Cortlandt,
New York City, 1858. A cold wintry February afternoon.

The store windows are piled high with barrels of flour.

(A crowd of dirty, ragged, rough
looking MEN stand in front of the store.)

FIRST MAN

There's the flour we want.

SECOND MAN

Where's our leader?

THIRD MAN

He'll be here soon. He's bringing more people with him.

FOURTH MAN

Twelve dollars a barrel for flour they're asking! When folks are starving to death!

* "History of Business Depressions" by Lightner.

** Created Scene — Ibid.
FIRST MAN
We'll show these commission merchants!

SECOND MAN
Makin' profit out of disaster.

THIRD MAN
Holding flour thisaway until the price goes up and up!

FIFTH MAN
I ain't had no work all winter and my family aint had no bread for near two weeks.

FIRST MAN
It's sinful, that's what it is.

FIFTH MAN
It's time we took matters into our own hands.

(Crowd of approval from crowd)

SEVENTH MAN
Easy there, mate. We got ter wait till the leader comes.

SIXTH MAN
He'd better git here soon. I'm gittin mighty hungry starin' at all them barrels of flour.

FIRST MAN
Me, too.

MR. HART
(Emerging from store. Angrily)
I'm warning you men to get on away from here. I've already called on the Mayor for police protection.

THIRD MAN
Here's the Midas who's making our women and kids go hungry.

FOURTH MAN
(to HART)
Let's see you go without bread or food for a few weeks!

(Crowd mutters approval of that sentiment)
SIXTH MAN
Let's show him what American citizens think of his way of
doing business.

(More CROWD approval)

HART
(Thoroughly frightened)
Now - just you wait - look here - the Mayor - the police . . . .

FIRST MAN
Look at him turning yellow - that's proves he's guilty, all
right - all right. Come on, men . . .

EIGHT MAN
(pushing up front)
Hold on there - we got to wait for the leader.

(Fiercely)
Who says we got to?

(But just then YOU hear sounds of
a greater crowd offstage)

FIFTH MAN
Here he comes now!

(THE CROWD turns to greet the NEW CROWD.
THEY mingle. Greeting each other. Mr.
HART slips into the safety of his store,
and locks the door)

(The NEW CROWD brings with it MEMBERS
bearing placards with various inscrip-
tions such as : BREAD MEAT RENT
FLOUR FUEL .

THE LEADER appears. As poorly dressed
as the rest. A cheer goes up from the
CROWD. HE moves down in front of the
store and mounts a stand.
Cries of 'SILENCE' 'SILENCE' from the
CROWD until it is stilled)
THE LEADER*
We said that we would meet here at four o'clock this afternoon and we have. The voice of the people shall be heard and will prevail.

(Cheers from CROWD)
It is our purpose to ask why the workers are unemployed and more particularly why they must go hungry. It is our intention to devise a suitable remedy for that hunger caused by no fault of our own. We declare that it is the monopolists and the extortionists who prevent us from eating the bread of life.

(Cheers from CROWD)
I propose that we send a delegation in to see Mr. Hart to ask him what he intends to do to satisfy our needs for bread.

(Much cheering from CROWD)
All right. I'll appoint them from among you. Mr. O'Connell and you, over there - Mr. Rogers - Mr. Hewlett - Mr. Jaeger - Mr. Blackson - you five go in and see Mr. Hart while we wait out here.

(The CROWD clears a little space as the FIVE MEMBERS go in. AD LIBS:
"TELL HIM RIGHT TO HIS FACE" "TELL HIM WE WANT BREAD" "TALK RIGHT UP TO HIM." "WE'LL BACK YOU UP" "GIVE IT TO 'EM STRONG." "WE WANT BREAD".

The DELEGATION is in the store. General murmuring from CROWD and slight disorder.)
All the friends of humanity have been invited to join us here this afternoon to resist such extortionists as Hart and Co., who keep the price of flour up in order to make enormous profits out of the distress of the poor and the unemployed.

(The FIVE MEMBERS OF THE DELEGATION come out again)

(AD LIBS - Here they come. What's HART got to say. Did you tell him to his face. What's the word)
All right, Mr. O'Connell, speak up! What has Hart and Company got to say?

*
Mr. Hart says he is willing to sell their flour at eight dollars a barrel.

(AD LIBS—Eight dollars! The skunks! It's too high! Only six months ago it was three dollars a barrel. Let's take the flour())

THE LEADER
The will of the people shall prevail! Take the flour!

THE CROWD
(With one frenzied voice)
Take the flour!
(How the CROWD surges forward. The glass window is smashed. MEN step into the store window throw out the barrels. The MEN in the crowd scramble to scoop up the spilled flour in hats and handkerchiefs, in anything that will hold it)
Bread! Bread!

(The scene blacks out)

* Shipping and Commercial List (1856)
SCENE XIX

SOUP KITCHENS - 1837

LOUD SPEAKER

And now let us visit a soup kitchen in New York City in 1837.

SCENE ON TURNABLE: A SOUP KITCHEN

on a side street in NEW YORK during the winter of 1837. Several MEN:
behind tables dishing out soup.
Rough hewn tables for the MEN to sit at. Eight or nine are eating.
THEY have on old clothes of the PERIOD.

*FIRST MAN

(Gloomily)

I that this was supposed to be a land of opportunity. I've been out of work six months now. Can't even get a job sweeping up the streets after the horses.

SECOND MAN

It's the financiers who are to blame. If it weren't for them there'd be plenty of cheap money.

THIRD MAN

I tell you if I had the price of a horse and wagon I'd pick up and go West with my family this very day.

FOURTH MAN

You wouldn't last out there three months.

THIRD MAN

Just give me a chance - that's all I ask.

FIFTH MAN

You'll never get it. You'll die here eating soup in a charity kitchen.

FIRST MAN

(After a pause)

I sent my wife and the kids back to her father's farm in Vermont, two months ago. I used to have a fine job as a Clerk in a shipping company. Then when the banks began to fail the company went under - and here I am.

* Scene created from A Report of New York Association for the Improvement of the Condition of the Poor - given in October 1855. Fictional Characters.
**SECOND MAN**

When my Grandfather was young there was always a job for an able bodied man. But now . . .

**FIFTH MAN**

My brother went out to Ohio last year. He said the soil there is the richest he's ever seen.

(Sighs)

If only a man could get there.

**SIXTH MAN**

If I had me the price of a gun so's I could do a little hunting on the way to keep me fed, I'd get there all right.

**ROGER**

(Enters hurriedly. About thirty-five. Poorly dressed)

Hello, Asa - Obediah - John - everybody!

(AD LIBS. Hello, Roger. You're late for your soup. What you been doin' . . .)

I've got news. You remember that railroad I was telling you about out in Michigan . . .

**FIRST MAN**

Sure, what about it?

**THIRD MAN**

They ain't built it yet have they?

**FIRST MAN**

Law. It's just another stock promoter's pipe-dream.

**FOURTH MAN**

Mebbe they made Roger here president of it.

**ROGER**

No, I'm serious.

(Waves letter)

My friend writes me that it's going thru. He's there now. They're going to start laying the tracks between a couple of places called De-troit - and Ann Arbor.

(Looks at letter for names)

---

* Scene created from A Report of New York Association for the Improvement of the Condition of the Poor - Given in October 1855. Fictional Characters.
*FIFTH MAN*
Those are damn funny names for places if you ask me. De-troit! Annie Arobt!

*SIXTH MAN*
Mebbe they're a couple of wooden Indians.

ROGER
(As THEY laugh. Folding up letter and putting it in his pocket)
Well, of course, if you boys don't want job . . .

ALL OF THEM TOGETHER
Jobs! Why didn't you say so! Come on, tell us about it!

ROGER
(After a moment)
They need men to work on the railroad there. This friend of mine that I might know a dozen or so men who'd want to go out. He says it's good pay. All we got to do is to get there.

FIRST MAN
We'll get there all right if there's a job.

THIRD MAN
By god, I'll say we will.

SECOND MAN
I'm leaving right now.

FOURTH MAN
(to ROGER)
You sure this is on the level?

ROGER
This friend of mine wouldn't send me on a wild goose chase.

FOURTH MAN
That's good enough for me.

AD LIBS
Me, too. Me, too. (Etc.)

* Scene created from A Report of New York Association for the Improvement of the Condition of the Poor - given in October 1856. Fictional Characters. *
FIFTH MAN
Well, what are we waiting for?

ROGER
We're not waiting. We're on our way. Come on men—let's go!

(THEY start out. ROGER last to go)

ONE OF THE WOMEN
(Coming down from serving table)
Don't you men want some more soup?

ROGER
Soup, ma'am? What do we want soup for? Soup's for babies. We've good jobs ahead. Jobs that pay money so's we can eat steaks and real food. You keep the soup for the old men and the kids.

(The scene blackes out. THE MEN sing a Railroad Song of the period)

* Scene created from A Report of New York Association for the Improvement of the Condition of the Poor—given in October 1865—Fictional Characters.
LOUD SPEAKER

That was 1837. American industry was constantly expanding. There were brief periods of depression and unemployment but they were the merest bumps in the long curve of growing prosperity. Ten thousand men might be jobless for a few months - but before long new factories opened somewhere else.

In 1843 Samuel F. Morse, after failing to interest private capital in his telegraph invention, turned to the Federal Government in Washington.

* SCENE: Dining room of a middle class boarding house in Washington, D. C. March 4, 1843. It is morning. Costumes and furnishings of the period. MR. and MRS. BARCLAY, MR. FLAHERTY, MISS HENDERSON, and MR. HOFFMAN are seated at the table having breakfast. A vacant place at table. MAEVE, the waitress, is serving.

** MR. BARCLAY

Did anyone hear whether Mr. Morse's bill was passed?

MR. FLAHERTY

I heard they had over 140 bills to be acted on before adjournment at midnight.

MR. HOFFMAN

I reckon his bill didn't stand much chance of getting a vote even.

MISS HENDERSON

It's a crazy idea anyhow, if you ask me.

MRS. BARCLAY

I understand that one of the Congressmen made a motion that part of the $30,000 appropriation to build the experimental telegraph line from Baltimore to Washington, should be spent on working on the possibility of building a railroad to the moon.

(GENERAL LAUGHTER)

* Created scene - from material in "Life of Samuel F. B. Morse" by Samuel I. Prime.

** Fictional characters with the exception of Mr. Morse.
MISS HENDERSON
Seems to me about as sensible as the notion of sending words through a wire no bigger than a clothes line.

MR. BARCLAY
They don't send words, Miss Henderson. They send sounds.

MISS HENDERSON
(Sniffing)
Well - whatever it is . . . . .

MR. HOFFMAN
(Cutting in)
I heard that another Congressman moved that part of the money should be turned over to a lecturer on animal magnetism. I guess he thought animals might be able to send sounds better than Morse's telegraph.

MR. BARCLAY
I don't think it's right to make fun of Mr. Morse.

MR. HOFFMAN
Everyone else does. It's the joke of Washington - and the rest of the country, too. Why, he's been here nearly two years trying to get this $30,000. Seems to me if private capital isn't willing to put up a sum as small as that, there isn't much to his idea.

(Just then MORSE enters)

MORSE
Good morning.

GROUP
(Ad lib)
Good morning, Mr. Morse.

(Awkward pause. HE sits and starts to eat)

MR. BARCLAY
Have you any definite news as to what Congress did about your bill, Mr. Morse?

MORSE
I left about eleven o'clock. My friends Senator Huntington and Senator Wright told me there was little chance of my bill being acted on before adjournment. So I left the Chamber and came on home.

* Fictional characters with exception of Mr. Morse.
* MR. BARCLAY

(Shaking his head)
I'm sorry it didn't pass, Mr. Morse.

MORSE

(Sighs heavily)
So am I, Mr. Barclay. It means another year's delay at least and next session the Congress may not be as sympathetic to the idea as it seemed this time.

FLAHERTY

What do you propose doing next, Mr. Morse?

MORSE

I hardly know, Mr. Flaherty. I'm leaving for New York today—but God knows what I'll live on. For ten years I have put every cent I could get hold of into this telegraph.

(Laughs ruefully)
At the moment, aside from my ticket to New York, I have exactly thirty-seven cents left to my name.

(THE WAITRESS ENTERS)

WAITRESS

A young lady in the parlor to see you, Mr. Morse.

MORSE

Thank you, Marie.

(starts to rise)
If you will excuse me . . .

(MAID has gone out. YOUNG WOMAN, pretty, enters)

ANNIE

(to MORSE)

Pardon me for hurrying in like this, Mr. Morse, but I simply couldn't wait . . .

(breaks off)
Oh—I didn't mean to interrupt . . .

MORSE

That's all right, Miss Anne.

(to PEOPLE at table)
This is Anne Ellsworth, daughter of my friend Mr. Ellsworth, the Commissioner of Patents. Miss Anne—this is Mr. and Mrs. Barclay . . .

---

* Fictional characters with the exception of Mr. Morse and Anne Ellsworth.
Anne

(cutting in)
I don't want to be rude — but my news is most important. If you'll just excuse me . . .

(THEY nod agreement to that around the table)

Morse

What is it, Anne?

Anne

Let me be the first to congratulate you.

(puzzled)

Morse

Conceitulate me? What for?

Anne

On the passage of your bill.

Morse

(bewildered)

Passage of my bill? Oh — no, Anne — you're mistaken. I was in the Senate last night until long after the lamps were lighted and I was told my bill didn't have a chance.

Anne

No, Mr. Morse. It is you who are mistaken. Father was there until adjournment and your bill was passed the last thing. Father saw the President himself sign it. I rushed right over to be the first to tell you.

(Congratulations from the others)

Morse

Thank you all. This is the happiest news I have ever received. I promise you this, Anne. When the line is completed the first dispatch sent over it shall be one written by you.

Anne

Thank you, Mr. Morse. I shall hold you to your promise.

(Scene black's out)
LOUD SPEAKER

Federal Government spending in order to bring progress and prosperity:
Thirty thousand dollars in 1843! But in 1939 the telephone and
telegraph industry resulting from that government appropriation
earned $1,291,000,000.* and employs people! **

**
SCENE XXI

GOLD IN CALIFORNIA

(CHOIR starts singing "OH SUSANNAH" low.
Light up on tableau of covered wagon on prairie)

LOUD SPEAKER
1849! Gold is discovered in California! The whole process of
settling and industrialising the nation is tremendously speeded
up!

(Singing up loud. Possible dance number here)

(SCENE FADES)
SCENE XXII

EDITORIAL COMMENT 1867

LOUD SPEAKER
1867: Panic again! Depression! Unemployment!

Listen to the words of the editor of Leslie's Weekly on October 17th, 1867:

(SCENE: Editorial Office of LESLIE'S WEEKLY MAGAZINE in 1857. EDITOR seated behind desk)

THE EDITOR
In this week's editorial I have written the following.
(reads from manuscript)

"The true spirit of prosperity is low prices and abundant consumption. Doubling the price of cotton and other commodities only gives the rich who are few a greater power over the means of the poor who are many. This does not make for a richer community. The producers of flour, fabrics, houses, and so on are rich only when the many can use them.

(SCENE BLACKS OUT)

* Leslie's Illustrated Weekly, Oct. 17, 1867.
SCENE XXIII

FUEL RIOTS 1867

LOUD SPEAKER
Tompkins Square, New York, November, 1867.

(SCENE: TOMPKINS SQUARE of the period. Park benches. A crowd of MEN and WOMEN shabby and hungry. Portly POLITICIAN with a resonant voice is speaking to crowd from stand as light comes up on the scene)

*POLITICIAN

...... I can promise you from the depths of my vast public experience that unless our candidate is elected at the polls this great vast country - this country my friends that stretches from coast to coast and back again - I tell you, my friends, that never in the world has there been ......

MAN IN CROWD

We don't want none of your speeches.

AD LIBS

That's right. Down with speeches! That's right.

THE MAN

You give us food and we'll give you our votes.

AD LIBS

Three cheers for him! That's telling them! We'll vote for them as feeds us!

THE MAN

You hear that! We'll vote for whoever gives us food - we want food and coal to keep warm!

THE WHOLE CROWD

(in unison)

We want coal! We want food! We want coal! We want food!

* Created Scene - from material in "Unemployment Relief in periods of Depression" by Hannah Leah Fedor.
(POLITICIAN vainly tries to get attention. The din of the chant continues)

THE MAN

(over the din)
Break up the park benches! We'll keep our families warm this night at least!

THE CROWD
Break up the park benches!
(they start to do so)

THE MAN

(over the confusion, to POLITICIAN)
Now's that, Mr. Politician! You give us speeches and we want food and wood! We want work and nobody gives us any! Now we'll take what we want ......

(SCENE BLACKS OUT)
SCENE XXIV

OFFICIAL COMMENT

LOUD SPEAKER
Mayor Wood addressing the Common Council of New York City on

SCENE: One end of Council Table,
Men of the period seated,
Mayor Wood standing.

- MAYOR WOOD

Gentlemen: I want to repeat that there are hundreds of unemployed here in New York City, who will resort to force and violence to get what they need to exist rather than submit to the humiliation of charity. I want to make it plain that these men want work, but they can't get work. Those who produce everything get nothing - and those who produce nothing get everything.

(Scene blacks out)

- Created Scene - from material in -
"Unemployment Relief in Periods of Depression" - by
Hannah Leah Fedor
SCENE XXV

HOMESTEAD LAND

LOUD SPEAKER
Build! Build for prosperity! Spend to build! When the old land is built up, find a new frontier and build there. The railroads push westward to open up new lands, new frontier. For years the Federal Government encouraged railroad building by giving large grants of land on both sides of any proposed trackway. From* to ** the government gave **94,000,000 acres of land to the railroads.

Then in***1862 Congress passed the Homestead Law giving the public lands in the new territories free to any and all settlers.

SCENE: A pleasant living room in Cincinnati in 1870. SALLY BURLEIGH, an attractive but headstrong young woman. Her mother, MRS. BURLEIGH, rather helpless and talks too much. Her father, MR. BURLEIGH - has his own ideas, but long ago learned to keep them to himself. Her uncle, NATHANIEL HUNT - her mother's brother, that is, dour and self-righteous. And BILL PAXTON, about 28 - from Cincinnati - but now wearing costume of the far west frontier.

****SALLY
Of course I love you, Bill. But why must you ask this of me?

*

** "Land of the Free"(U. S, Dept. of the Interior, 1938, page 18)

***

**** Created Scene - Fictional Characters.
MRS. BURLEIGH
How can you want our little girl to go with you out to that dreadful wilderness - where they have bank robbers and desperadoes and Indians and everything...

SALLY
Please, mother, be quiet!

BILL PAXTON
I've tried to explain to you, Mrs. Burleigh. It's not a wilderness. It's....

MR. HUNT
I agree with my sister, Bill. The whole idea is out of the question. And If I were Sally's father I'd absolutely forbid it.

MRS. BURLEIGH
(to HUNT)
Now, Nathaniel - don't start picking on Tom.
(to MR. BURLEIGH)
But I do think, Tom, you might try talking Bill out of this idea of his of going West.

MR. BURLEIGH
It's entirely up to Sally, my dear. She's old enough to make up her own mind without our interference.

MRS. BURLEIGH
How can she be expected to know her own mind? No one does when they're in love. That's why girls have mothers - it's exactly why - from her own experience a mother can...

SALLY
Please - mother - don't.
(Pause)
Bill, why must you rush so? You've only been back home two weeks. Can't we wait a few months before deciding?

BILL
I've explained why it's urgent? This Howland Creek land is being opened to settlement two months from now. We'll just have time to get there. I figured we'd both file on quarter sections. After five years it will be all ours. 320 acres of the finest farmland in the state of Colorado. All ours.
MR. HUNT
But how can she be happy there, Bill? You’ve both been raised here in Cincinnati. This is where your homes are, your friends. Everything. Out there—she’ll have what? Poverty and hardship!

BILL
There’ll never be any of that, Mr. Hunt. I can promise you that.

HUNT
You can’t promise anything of the sort, Bill, and you know it. Suppose crops aren’t good, one year. And if they are good where will you find a market to sell them?

BILL
You don’t get it. None of you do. We’ll be helping to build a country up from nothing. Everywhere people will be working on the land—and buying goods from Eastern factories. That ought to interest you, Mr. Hunt. It means a new market for your factory. You’ll have to hire more workers. We’ll have railroads—we’ll have towns—cities—

SALLY
You make it sound—almost exciting, Bill.

BILL
(solemnly)
It’s more than just excitement, Sally. It’s almost like it was a duty—a sacred duty—something we have to do—for our country.

SALLY
And you’d be willing to give me up—just for that—duty?

BILL
I hadn’t thought it in quite that way.

SALLY
Suppose I asked you to stay here—to marry me and settle here?

BILL
(low)
You wouldn’t ask that of me, would you, Sally?
SALLY
Why shouldn't I? Why should I go on a wild goose chase for a piece of desert land?

BILL
You wouldn't say that, dear, if you'd seen it - its grandeur - its possibilities - of its future.

SALLY
But I haven't seen all that, Bill, and the more you talk about it the less I wish to see it. There's nothing I detest like stubbornness.

BILL
(wonderingly)
Stubbornness.

SALLY
You're supposed to love me and yet you won't settle down here with me.

BILL
Is that what you want me to do?

SALLY
(after a long pause)
Yes, Bill. Yes. Won't you? Just for me. We'll be happy here. I know we will. But out there ---

BILL
(slowly shaking head)
No, Sally - I - I can't. You see ....

SALLY
(proudly)
I see only too well, Bill. You don't love me enough...

BILL
(helplessly)
You're twisting the things I say into something that I ....

SALLY
I think everything is quite plain.
(Pause)
Goodbye, Bill.
(SHE turns away)
MRS. BURLEIGH
But - but - Sally - I mean - I mean - that is ...

SALLY
Come, Mother. There's nothing more to say.

BILL
Sally - I ..... 

(BUT SALLY goes resolutely on, followed by her mother)

MR. HUNT
(shakes his head)
It's bad business, this free homestead law. I always said it would be. Makes folks restless. Specially young folks. Wish you'd change your mind, Bill - and stay on here - 
(breaks off)
Oh - well ....
(HE goes out)

BILL
(after a moment)
Well, I guess that's that.
(pause)
I don't know - it's going to be mighty lonesome out there - without - seems like maybe it isn't hardly worth the ....

MR. BURLEIGH
Don't say that, Bill. You belong out there. You and Sally both. That's the place for young people. Building up new territories, like you said before.
(sighs)
I wish I was younger myself .... well - goodbye, Bill - and good luck.

BILL
(shakes hands)
Goodbye, Mr. Burleigh.

(HE turns to go. SALLY re-enters)

SALLY

BILL
(turns)
Sally!
SALLY
I was a fool, Bill. I love you. I'll go with you - anywhere - if you still want me.

BILL
Sally!
(they cross and embrace)

THE SCENE BLACKS OUT
SCENE XXVI

SCENE IN 1873

LOUD SPEAKER

From 1868 to 1923 the Federal Government gave *280 million acres of free homestead land to the people of our country.

Of the people - for the people - by the people.

1873: Another depression. We had gone too fast again. Hundred of thousands of workers were dismissed. The working day of those still employed was lengthened and their wages reduced at the same time - thus drastically curtailing their buying power as consumers. In New York City 158 charitable relief societies spent **four and a quarter million dollars in one year. In Philadelphia outdoor relief amounted to half a million dollars*** every year for four years. Boston spent five thousand a year to distribute soup to the needy in 1874-1875 and 1876.

December 28, 1873. Twenty two thousand desperate, hungry unemployed demonstrate before the Common Council at Chicago, Ill.

***SCENE: In front of City Hall, Chicago 1873. Costumes of the period. A disorderly mob of people poorly dressed are gathered in front of the City Hall. THEY chant the following, repeating it several times:

THE CROWD

(in unison)
Bread for the hungry!
Clothing for the naked!
Houses for the homeless!

* "Land of the Free" U. S. Dept. of Interior 1938 - Page 18

** "Unemployment Relief in Periods of Depression" by Hannah Leam Fedor - Page 45.

*** Ibid.

(The leader of the group clambers up to a speakers stand and calls for silence. After a noisy moment or so HE obtains it)

THE LEADER
The Sociological - Political Association has called this mass meeting to demand that the city of Chicago do something about the unemployed of this City. We have sent a delegation into the Mayor and we want to see him!

THE CROWD
We want the Mayor! We want the Mayor!
(This continues for a few moments increasing in volume)

(Now the MAYOR appears on the steps of City Hall)

SOMEONE IN THE CROWD
There's the Mayor!
(The cry is picked up and finally the crowd breaks into)

THE CROWD
Hooray for the Mayor.

THE LEADER OF THE CROWD
Mr. Mayor, you have seen our delegation and read our demands. What have you to say to them.

THE CROWD
We want work! We want bread! We want work!

THE LEADER OF THE CROWD
You can see the temper of these people, Mr. Mayor. We demand public work for five hundred men with one of us, representing us, to help select the workers. For we are the ones who best know who among us is most hungry, best able to work, and most in need of work.

THE MAYOR
As I have repeatedly pointed out in the public press, the City of Chicago has no funds whatsoever to meet your demands. However, I have asked for loans from private charity organizations and from the City's Fire Fund in order to supply at least soup and bread to the unemployed. I am glad to inform you that the Relief Aid Society has agreed to loan the City enough funds to set up a temporary soup kitchen.
(Tremendous cheer from the crowd)

**THE CROWD**

Soup! Bread! Food! Three cheers for our Mayor!

**THE MAYOR**

I must warn you that we cannot possibly serve all those who will demand or require this free food. It is necessary to set up some process of selection. The Council has therefore proposed that only those who have been vaccinated shall be allowed to have free soup and bread.

**THE CROWD**

(angrily)

What’s that?
What kind of trick is this?

**THE LEADER OF THE CROWD**

Listen, my friends! If we must be vaccinated in order to eat - if they use tricks in order to prevent us from our right to eat - then let us fight them with their own weapons. Let’s all be vaccinated. Now, Immediately. Here at the City Hall in the Health Office they give vaccinations free of charge to those without money. The Health Office is only one flight up!

**THE MAYOR**

(in consternation)

Here - you can’t do that! The building isn’t safe. It won’t hold all of you!

**THE CROWD**

That’s your worry! You’ve had your feed for the day. We haven’t.

**THE LEADER**

All right! Let’s go men - to the Health Office.

(THEY start pouring into the building, yelling, shouting, cheering)

**THE MAYOR**

(screaming)

Call the police! Call the police! This building will collapse!

(And to the sound of sirens and other police apparatus of the period the scene blacks out)
SCENE XXVII
FRONTIER BEGINS TO CLOSE

LOUD SPEAKER

1893. Another panic! Two million jobless men this time. Everywhere men roam from city to city looking for work. The railroads help by letting the men ride where they wish free of charge whenever they organized in bands for that purpose. Such bands numbered from fifty to two and three hundred men. They elected officers to conduct them to their destinations. They had a self-imposed semi-military discipline. Each group put what money it had or could get into a common fund and each man in the group received a ticket which entitled him to his share of whatever there was or could be obtained.

SCENE:
A stretch along a railroad track on the outskirts of a town in Arizona in 1894. A group of thirty or forty men are waiting there. Some sitting. Some standing. THEY carry bundles of clothes, etc. over THEIR shoulders.

**FIRST MAN
I hope they treat us right at Fresno.

SECOND MAN
What are we goin' to do there?

FIRST MAN
Reckon we're gonna work in the lettuce fields for a few weeks. Then m'bbe we'll drift on North to the lumber country.

** Created scene from material in San Francisco Chronicle of November 2nd, 3rd, 4th, 5th, December 2nd and 19th, 1893. Fictional Characters.
THIRD MAN
I wisht this damn train would hurry up.

FOURTH MAN
It's a slow freight. It don't have to keep no schedule.

FIRST MAN
You sure it'll stop an' let us get aboard?

LEADFR OF THE BAND
I fixed it up with the freight agent back there in Centralia. It'll stop all right. It ought to be goin' by soon.

SECOND MAN
Mighty nice little town. Centralia, Arizona. When I used to be working back in the shoe factory in Brockton, Massachusetts, I sure never that I'd ever see Arizona.

FOURTH MAN
Does a man good to get around the country.

FIRST MAN
All the same I wisht I had me a good steady job an' money coming in every week. I wonder sometimes what my wife an' kids are doin' ....

THIRD MAN
Yeah - me, too. I couldn't get no work back home - so I took to the rods - that mabe it might be better pickings somewhere else. I ain't sent back a dime to the missus in six months.

SECOND MAN
You got to keep your mind off such things. Mabe we'll make good money up in the lumber camps.

THIRD MAN
Yahn! We ain't got a chance - every bum in the country is headin' for the same place ....

FIFTH MAN
Shut up, you guys. We got to keep our minds on what's to be done - an' not go thinkin' 'bout what's been and past.
THE LEADER

They treated us pretty nice here in Arizona. We ain't been thrown out of a single town here. Cops have been mighty decent.

FIRST MAN

Hey, look! Ain't that a bunch of women comin' down the road?

THIRD MAN

You're right. Looks like they're headin' right this way.

SECOND MAN

Wonder what's up?

THE LEADER

All right, men. We'll just keep in order and keep calm and find out what they want.

(Now about six women bearing heavy baskets of food appear and approach the band of men)

THE LEADER

Good afternoon, ladies! I'm Bob Smith. The boys here call me Col. Smith. I'm in charge of this band of men.

THE SPOKESMAN FOR THE WOMEN

We are from the Ladies Aid Society of the First Methodist Church here in Centralia. Reverend Howards told us you were here in town and on your way West. He wanted you men to know that we sympathize with your plight. We feel that men like you who have been so orderly, so deserving, and so generally in need of sympathy that we want to do what we can to help you. We thought perhaps you might like some food which we have prepared.

THE MEN

(Chooring)

Hooray for the women! Three cheers for Centralia!

THE LEADER OF THE BAND

Thank you, ladies.

(to his MEN)
THE LEADER OF THE BAND (Cont'd)

All right, men - take the baskets. I don't know whether we'll have time to eat here or not ...

(Just then the whistle of the train is heard in the distance)

I reckon we won't .... I'm sorry we can't be more polite to you ladies - but here comes our freight. Pick up the baskets, men. We won't have much time to get aboard. Spread out along the track.

(THEY start to do so. The train whistle is closer now, and you can hear the sound of the wheels on the rails. As the noise increases, the scene fades out. The noise continues then blends into MALE CHORUS singing railroad and trap songs of the period)
LOUD SPEAKER

After the turn of the century, the frontier begins to close. The land is almost completely industrialized. The number of years from one period of depression to the next becomes shorter and shorter. Our technological invention has been moving ahead of our sociological invention by great leaps and bounds. The times are out of joint - as the great bard says once in reference to another historical epoch. Our social system is out of adjustment with our industrial gadget.

---

*James Truslow Adams's EPIC OF AMERICA*
LOUD SPEAKER

Say, have any of you folks out there in the audience ever stopped to figure out why we have these depressions we've been talking so much about this evening? Now don't all answer at once. Anyone know what's behind them? (NO ANSWER) Come on - come on - don't be too bashful - anyone at all down there in the audience . . . . (PAUSE NO ANSWER) Speak up - speak up . . .

MAN IN AUDIENCE

Hey, Mister - I can tell you something about them.

You can?

MAN

Yes - that is, I mean I think I can . . .

LOUD SPEAKER

All right. Come up to the stage, will you? Put the spot on him, Joe. (SPOTLIGHT PICKS HIM OUT IN AISLE AND FOLLOWS HIM) Come ahead - nothing to be frightened of. (MAN IS ON STAGE NOW) There. Now - what's your name and who are you?

MAN

I'm nobody in particular. Guess I oughtn't to have spoken out that way. My name's Jones.

LOUD SPEAKER

That's a good name. What do you do, Jones, that makes you think you know about Depressions and Unemployment?

JONES

Well - I own a shoe store out in Ottawa - Iowa, you know. During the boom days I invested in a little stock.

LOUD SPEAKER

I see, Mr. Jones. You invested in some stock.

JONES

Yes. About five thousand dollars worth. I bought it in 1927. In July 1929 it was worth seven thousand. I certainly thought I was sitting pretty.

LOUD SPEAKER

Go on, Jones, what did you do with the stock?

JONES

I thought it would go up another thousand and then I'd sell. Yeah - that's what I thought.
LOUD SPEAKER
Well - what happened?

JONES
What happened was that I waited too long. In November 1929 I had to sell the stock for two thousand dollars.

LOUD SPEAKER
In other words you could have sold it in July for seven thousand and you had to sell it in November for two thousand. That means you lost five thousand dollars, doesn't it?

JONES
Well, not exactly. You see I paid only five thousand for it. So that means I actually lost three thousand dollars.

LOUD SPEAKER
Three thousand dollars of your own money, is that right, Jones?

JONES
Yes, that's right.

LOUD SPEAKER
I see. And you think that experience of yours enables you to tell us what causes a depression?

JONES
I should say so. Just multiply my case by millions of others and you can figure it out for yourself.

LOUD SPEAKER
But, Jones - it isn't the stock market crash itself that causes depressions.

JONES
Why not? We didn't have any depression nor any unemployment until the market crashed. Been that way all along in American history, too.

LOUD SPEAKER
The market crash is only an indication of what's going on behind the scenes. You see there's one little thing you haven't told us, Jones.

JONES
What's that?

LOUD SPEAKER
What causes the stocks to drop in value?
JONES
Well - now - or - somebody starts selling a lot of stock - dumping it on the market - the price goes down - people who own that stock begin to get nervous - they start to sell - and pretty soon...

LOUD SPEAKER
Hold on a moment, Jones. Why does Mr. X start selling his stock in the first place - selling it in quantities enough to affect its price, I mean - and the general price level of all stocks?

JONES
Well - I - I'm afraid I don't know the answer to that one, Mister.

LOUD SPEAKER
Ah! I thought as much.

JONES
Do you know it?

LOUD SPEAKER
Well - yes, I'll try to show it to you. You just sit there downstage left. Bring him out a chair, Joe. (STAGE HAND DOES SO) And, Joe, have you got the stage ready for this scene?

JOE
Yep. We're all set.

LOUD SPEAKER
Good. Just snap the light on Number One, will you?

(JOE nods and exits)

(LIGHT up on a very much enlarged stock certificate of the AA Shoe Company, Par Value $10.00)

What does that look like to you, Jones?

JONES
I wish I'd never seen one of those d------ one of those things. It's a stock certificate - that's what it is.

LOUD SPEAKER
Right. Who issues a stock certificate, Jones.

JONES
Why some company does, of course.
LOUD SPEAKER

What kind of a company, Jones?

JONES

Well - a company that makes something - an industry - or a factory.

LOUD SPEAKER.

Correct. Stock is issued by people or companies that manufacture things - goods. Now this, as you see, is the AA Shoe Company. Turn the light up on the rest of this scene, will you, Joe?

(Light up on scene under enlarged stock certificate. Scene contains enough to indicate that this is a shoe factory. There are about fifteen workers working on the scene. Lettering on the costume of each worker says "SHOE WORKER")

LOUD SPEAKER

There you are. All right, Joe. Now let's have a light on the BB Table Company.

(Light up on similar scene. Enlarged stock certificate above. Indicated factory below. Fifteen workers. Costumes with lettering "TABLE WORKER")

LOUD SPEAKER

Now, put the light on the CO Dish Company.

(Light up on similar scene. Stock certificate above. Costumes with lettering "DISH WORKER")

All right, Jones - there are three units of the productive system we're going to deal with. We'll simplify the whole problem this way and maybe get at an understandable answer.

JONES

Sounds all right to me.

LOUD SPEAKER

That's fine. Now, why is that stock issued, Jones?

JONES

Well, the company needs working capital. So they sell some stock.

LOUD SPEAKER

You're partly right. The company needs capital. But it doesn't get it from the sale of the stocks.
JONES

It doesn't?

* LOUD SPEAKER

Not generally speaking, no. Here, let me show you. Black out these scenes, Joe, and let's look in on the Board of Directors of the AA Shoe Company.

BOARD OF DIRECTORS SCENE.

Your men seated at each end of table. Considerable space between the two groups. Sign at one end reads: "OWNERS OF AA SHOE COMPANY". Sign at other end reads: "BANKERS, PROMOTERS AND BROKERS".

MR. AA

Gentlemen: We need fifty thousand dollars of capital to get this company under way. We'll issue fifty thousand dollars worth of bonds which the bankers have agreed to buy at once thus providing us with the necessary capital.

(Mr. AA picks up huge bundle of bonds marked "BONDS $50,000"
He shows it to them and puts it down. Now he picks up a huge stock certificate book so marked)

In addition to the bonds, we are going to issue fifty thousand dollars worth of common stock - 2000 shares having a par value of $25.00 a share. (GIVES THEM EACH A SHARE) The bankers and the promoters are taking 1500 shares as their price for buying our bonds and giving us the capital we need. We will keep 500 shares to distribute among ourselves as a bonus for services rendered by us to the company. Is that agreeable?

THE OTHER THREE OWNERS

Aye.

Mr. AA

Good.

(Mr. AA picks up the bonds and goes to other end of table)

Mr. AA

Here's your bonds.

BANKER

Thanks, Mr. AA. Here's your money you need for working capital.

(Ranker counts out five huge ten thousand dollar bills and hands them to Mr. AA.)

BANKER

Now, I'll take the common stock.

(Mr. AA returns to his end of the table. Shows money to others. Puts money on table. Picks up stock certificate book and goes back to bankers' end of table. He tears out a small number of shares and gives the rest of the book to the banker).

BANKER

Is this 1500 shares, Mr. AA?

MR. AA

That's right. You'll put them on the market immediately, of course.

BANKER

I should say we will. We're all anxious to make some money on this stock. What are your plans, boys? (TURNS TO BANKERS' GROUP)

PROMOTER

(Rises)

We're going to put it on the market starting at Thirty-two a share. We'll nurse it along and in three or four years it ought to be selling for fifty or fifty-five a share.

MR. AA

That's excellent. And thanks again. We sure needed that capital.

(LIGHTS OUT ON SCENE)

(LIGHTS UP ON AVERAGE MAN AT BREAKFAST TABLE)

AVERAGE MAN

(to wife. He is reading newspaper)

Say, honey, this AA Shoe stock looks like a good bet. Been selling at forty-one for six months now. Think I'll take a flyer in a little of it.

(LIGHT OUT ON AVERAGE MAN)

LOUD SPEAKER

And there you have it. All the company gets is the money raised on the bond issue. The money from the stocks goes into the hands of the bankers, brokers, promoters, and speculators. But the company has to pay profit on the fifty-thousand-dollars-for which they issued bonds—dividends, interest, and principal not only on the fifty thousand dollars for which they issued bonds but on that plus fifty thousand dollars worth of stock at par value.

Lights up on our miniature industrial scene here again, Joe.
(Lights come up on AA Shoe Company)

LOUD SPEAKER

Now, Mr. AA - will you bring that bond issue here and put it on top of your company?

(Mr. AA brings huge bond issue in and puts it on top of shoe company scene just under enlarged stock certificate)

LOUD SPEAKER

That's right. Now, Mr. Banker, will you put that stock issue on top of the bonds there? (THE BANKER DOES SO) That's right. You, too, Mr. AA - put your share of the stock up there - the five hundred shares - remember? (MR. AA DOES SO) That's right. Thank you.

There we are, Jones. The AA Shoe Company has an overhead debt hanging over it of one hundred thousand dollars - only half of which was actual cash of which it had the use.

That's all, Mr. Banker and Mr. AA (THEY EXIT)

Now the same thing, by and large, is true of the BB Table Company and the CC Dish Company. (LIGHTS UP ON THESE TWO AS HE SPEAKS THEIR NAMES)

So far so good.

Now, Jones, we come back to you again. What are these companies for?

JONES

To make money of course.

LOUD SPEAKER

To make money, yes. To make a profit. To pay off their indebtedness of one hundred thousand dollars - to pay dividends on their stock. That's right. And how do they do that?

JONES

Why they make goods and sell them to people.

LOUD SPEAKER

You've got an economic mind, Jones. You're doing splendidly.

JONES

Why, a child could figure that out.
LOUD SPEAKER
I'm not so certain. There are a lot of so-called experts who - well - never mind - we'll skip that and go on with our problem. These companies are going to make goods and sell them. But who are they going to sell them to, Jones?

JONES
Why to anyone. To people who need them. To people who want them.

LOUD SPEAKER
You're partly right. These AA Shoes for example, aren't necessarily sold to people who want them or people who need them. In addition to wanting or needing them, they're only sold to people who are able to pay for them. Am I right?

JONES
Why, yes, of course. That's only sound business.

LOUD SPEAKER
Exactly. We're agreed that the goods are sold to people who want them who can pay for them. Principally that means wage earners and salaried men. For today four-fifths of our population lives by wages it earns. * Fifty years ago that wasn't so. In fact it was just the reverse. Only one man out of every five worked for wages. That's one of the reasons why those early depressions didn't last long. However - to return to this problem.

So these shoes are sold to workers who earn a living. That is, workers who make tables. (LIGHT FLASHERS OFF AND ON TWICE ON THE BB TABLE COMPANY) And workers who make dishes. (LIGHT FLASHERS OFF AND ON TWICE ON CC DISH COMPANY) Do you follow me so far, Jones?

JONES
Yeah. Sure.

LOUD SPEAKER
Good. Now remember that we're simplifying everything here. So we'll just set up a counter in front of these scenes. Have the boys bring out the store counter, Joe.

(Stage hands bring out a long counter and set it up center stage)

LOUD SPEAKER
That's fine. All right. You folks who make tables and dishes, come on down and buy some shoes.

(Now two men from Shoe Company come down with shoes. The workers from Table and Dish Companies come down and buy the shoes across the counter. They put on shoes and return to work).

"America's Capacity to Consume" by Professors Leven, Moulton & Warburton published by Brookings Institute.
LOUD SPEAKER

You can see that when it's dishes or tables to be sold - it works the same way - workers in other factories are the people who buy them - so we won't act it all out for you.

The point I want you to get is that the wage earner is also the consumer of the goods made. All clear so far?

JONES

Yes. Very.

LOUD SPEAKER

Fine. But now watch what happens. This is a meeting of the Board of Directors of the BB Table Company.

 iets up on Board of Directors scene. It can be the same scene as before, but previous signs are removed and there is now on the table a sign saying BB TABLE COMPANY)

MR. BB

There's an extraordinary demand for tables. I propose to turn out five thousand this year.

1ST DIRECTOR

Five thousand? That's quite a lot.

MR. AA

Say, that's nothing. Everybody's buying things these days. I'll be I could even sell you gentlemen a table. One of our own, too. (LAUGHTER) But, seriously, my fellow directors, right here in my hand I have advance orders for three thousand five hundred tables from our salesmen in the field.

2ND DIRECTOR

All right. I see no objection.

1ST DIRECTOR

We can't make five thousand tables a year at our present production level. We'd need to hire at least fifteen more men to do it - and frankly I don't think we'd make enough on the additional business to pay their wages and make a substantial profit.

MR. AA

I thought of that, too. I'm not in this business for nothing, you know. I've been manufacturing tables for thirty-five years. I've got that all worked out. You've seen these new machines that will the wood and cut it at the same time! The ZZ Furniture Company has eight of them. Well, gentlemen - those machines do the work of five men in half the time. With the permission of the Board of Directors, I propose that we buy two of those machines.
2ND DIRECTOR
But that means we'll have to fire five men.

MR. AA
What of it? This is progress. This is the machine age. They'll
find other jobs. All right, gentlemen - all those in agreement
with my plans - please say aye.

AYE.

ALL

MR. AA
Contrary minded likewise. (PAUSE) (NO answer) Good - we'll go
ahead.

(SCENE BLACKS OUT)

LOUD SPEAKER
New machines. Labor saving machines. Technological progress. Or in
other words, the productivity of labor is constantly rising. Today
one hundred workers can produce nearly twice as much as they could
twenty-five years ago. In the United States in the boom years 1922
to 1927 alone the productivity of industrial labor increased by 19
per cent.*

Now, let's see what happens. Watch this closely, Jones.

(LIGHTS UP ON BB TABLE COMPANY)

FREEMAN

(he counts out five men - they step forward)
We won't need you five men anymore.

FIVE

Won't need us?

FREEMAN
No. We've put in a new machine that does your work in half the time.
I'm sorry, boys. (He puts sign "UNEMPLOYED" on each worker)

(THEY START TO GO DEJECTEDLY - AS SCENE FADES OUT)

* League of Nations "Course and Phases of the World Economic Depression"
and Statist, June 21st, 1930.
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(LIGHTS UP ON STORE COUNTER SCENE.)

LOUD SPEAKER

That Saturday night:

(WORKERS FROM TABLES AND DISHES LINE UP IN FRONT OF STORE COUNTER. FIVE UNEMPLOYED TABLE WORKERS STAND AT END OF LINE)

(SHOE SALES MAN COME DOWN FROM STORE TO HEAD OF COUNTER)

SHOE SALES MAN

All right, folks. Nice new shoes! Have a nice new pair of shoes! Step right up ladies and gentlemen - get your nice new pair of shoes right here.

(NOW QUICKLY THE SHOE SALES MAN GO DOWN THE LINE SELLING SHOES TO 15 DISH WORKERS AND TO 10 TABLE WORKERS. THEY HAVE FIVE PAIRS OF SHOES LEFT. THEY APPROACH THE FIVE UNEMPLOYED OR VARIOUS)

SHOE SALES MAN

Buy your shoes, folks! How about you mister?

Mighty nice shoes.

SURE ARE.

I need them, too.

Better buy 'em, mister.

I can't. I just got fired.

The other four unemployed

Me too.

SALES MAN

What? No shoes here! Got five extra pair --- gotta sell 'em, folks.

(tries to re-sell to other workers)

How about you - you - you --- I'll mark 'em down fifty cents --- anyone want them at fifty cents less ---

ONE DISH WORKER

I'll take an extra pair at fifty cents less.
SALESMAN
Fine. And a mighty good bargain.
(GIVES SHOES)
Any one else -- closing up for the night-- gotta sell them now....
(NO RESPONSE)
All right -- four pair of shoes left - I'll just stack 'em here
(PUTS THEM AT END OF COUNTER)
sell 'em next week --- maybe....
(SCENE BLANKS OUT)

LOUD SPEAKER
Now the same thing happens in selling dishes, too. The five unemployed workers haven't the money to buy. Those goods they would have bought are left over. In these months just see what a pile of surplus goods we have.

(LIGHT UP ON COUNTER SCENE. AT END OF COUNTER - A STACK OF 48 PAIRS OF SHOES - 48 DISHES)

(SALE CRED - SALESMAN IS IN TRYING TO SELL SHOES)

(AGAIN THE FIVE DISHES ARE REFUSED TO BUY)

SALESMAN
All right, folks. If you won't buy - you won't buy. I got to write the factory that I got enough shoes on stock. I can't buy any more till I sell these. Take a letter Miss Smith.
(GIRL SECRETARY APPEARS BEHIND COUNTER)

To the AA Shoe Company. Dear sir.....
(SCENE BLANKS OUT)

LOUD SPEAKER
Now don't get the idea, Jones, that unemployment begins only because factories buy new labor saving machines. That's not true. That's only one cause. There are many others. Sometimes it's the closing down of a factory that makes consumer goods that are no longer in demand. The important thing is that surplus are piling up and that general purchasing power of the consumers is decreasing.

And that purchasing power is about to be decreased still further - or maybe it's simultaneously with the things you have already seen. Just watch:

(LIGHT UP ON BOARD OF DIRECTORS SCENE.
SIGN ON TABLE SAYS: AA SHOE COMPANY)

MR. AA
I've just had two shoes orders cancelled. And we're not receiving many large new orders. We have a surplus of shoes of hand which we can't sell. We've got to meet
our interest and dividends on our hundred thousand dollar debt of stocks and bonds -- we've got to make a profit or go under - we can't cut the cost of materials for our shoes any lower. There's only one thing we can cut: the wages of the workmen.

(LIGHT DIMS OUT)

(LIGHT UP ON COUNTER SCENE. SALESMAN SELLING TABLES. SHOE WORKERS AND DISH WORKERS AS CUSTOMERS)

TABLE SALESMAN
Buy a nice new table. Just the thing for a home for two. Have breakfast on a BB Company Table. Buy one now.

(THE DISH WORKERS BUY ONE PIECE)

(NO SALES MAN APPROACHES SHOE WORKER)

SHOE WORKER
Sure do! But I can't afford one. My wages were cut last week. I haven't enough money.

THE OTHER SHOE WORKER.
That's right. We haven't any money.

SALESMAN
All right, folks. You know best. You're missing a fine buy, tho. Just got to stack these tables up - sell 'em next week maybe .... stack them here Johnny ....

(THEY START TO STACK TABLES WITH PIECE OF GOODS NOW MARKED: "SURPLUS")

(XINK LIGHT UP ON BOARD OF DIRECTOR SCENE--SIGN ON TABLE READS: "BB TABLE COMPANY")

MR BB
And so, gentlemen, we have a surplus of tables on hand that no one seems to have the money to buy. we'll have to start curtailing production. Xink xink xink. And cancel that order for paint and nails.

(LIGHT OUT ON SCENE)

(LIGHT UP ON MAN AT DESK)

MAN AT DESK
This is the XY Nail Company. We just received a cancellation of an order for nails from the BB Table Company. We have a surplus of nails on hand. we'll have to curtail production. Fire four men. Cancel that order for steel wire that we make the nails from.
(LIGHT OUT.  LIGHT UP ON ANOTHER MAN AT DESK)

MAN
This is the CC Dish Company. We have a surplus of goods on hand. No one has money to buy. We must curtail production. Cancel orders for material. Fire five men.

(LIGHT OUT ON HIM.  UP ON ANOTHER DESK)

MAN AT DESK
This is the XX Steel Company. No new orders. Some cancellations of old orders. Curtail production. Shut down furnace #6 and cancel our order with the ZZ Anthracite Coal Company.

(LIGHT OUT)

(LIGHT UP ON COUNTER SCENE.  ALL WORKERS IN FRONT OF COUNTER NOW.  HALF WITH "UNEMPLOYED" SIGNS - FROM DISH, SHOE, AND TABLE COMPANIES)

SALESMAN
Buy dishes. Tables. Shoes. Buy something....

UNEMPLOYED WORKERS
Sorry. We want them. Need them, too. But we've no money. We've been fired.

SALESMEN (TO OTHER WORKERS)

How about you folks?

EMPLOYED WORKERS
I don't know. Wages are lower. Maybe we'll be out of a job next week. We think we'd better save our money.

LOUD SPEAKER (AS MAN PILE ON NEW SURPLUSES)
Look at the surplus grow! Shoes! Tables! Dishes!

THE UNEMPLOYED
We want those dishes, shoes, tables - but we haven't any money - we can't buy without jobs....

(LIGHT FADES ON SCENE)

LOUD SPEAKER
And meantime at the Board of Directors meeting: It might be the shoe company - or a paper company - or a washing machine company - or a table company....

(LIGHT UP ON BOARD OF DIRECTORS SCENE)
CHAIRMAN
We have made no profit this year. We'll have to pass up the dividend on common stock. We'll have to curtail production drastically. Fire four hundred men. Cut the wages of the rest by ten per cent.

(LIGHT ON SCENE FADES)

LOUD SPEAKER
More unemployment. More people without purchasing power. But the goods are still there. Can't make new goods until you sell the old ones - couldn't sell the new ones if you made them. More people fired - more wages lowered - less and less purchasing power in the form of wages among the people - and less and still less goods sold. Companies can't go on manufacturing goods unless they can sell them.

All too soon this is what happens'

(LIGHT UP ON BOARD OF DIRECTORS SCENE. SIGN ON TABLE READS "AA SHOE COMPANY"

MR. AA
And therefore, gentlemen, the AA Shoe Company is forced to go into bankruptcy and suspend operations. Tomorrow our stock will be worthless on the Exchange. We're closing the factory, naturally. We have to dismiss our six thousand employees. That's all.

(SCENE BLACKS OUT)

(Rest of scene follows on next page)
LOUD SPEAKER
Six thousand more workers join the ranks of those unable to buy the goods that the factories have made. "And once one company tumbles in such a situation, others start to go. The factories the shoe concern bought its materials from - and then the companies that they buy their materials from - all down the line."

(And now lights flash off and on all scenes previously seen - giving the effect of rapidly accelerating tempo. Snatches of conversation from scenes as before: "Fire fifty men" "Cancel our order" - "too much surplus" - "No dividends" "Curtail production" "Buy some shoes" - etc.

JONES (When he can get a word in edgewise)
It's utterly fantastic!

LOUD SPEAKER
All right, Joe. Turn it off.

(All scenes black out. Silence. Light only on Jones)

LOUD SPEAKER (After a moment)
Fantastic, yes. "But that's what happens. That's what's behind the stock market when it drops so drastically. Unplanned production. Stock market speculation - overproduction to boost the price and dividends on stock - and what it all means fundamentally is cutting down the nation's purchasing power thru wage cuts and the increasing productivity of labor - until finally we have complete loss of purchasing power for a large section of the people.

JONES
"But can't it be fixed? How do we get things back in gear again?"

LOUD SPEAKER
I'm glad you asked that. "There are three ways of trying to do it under the capitalist system. One is just to sit tight and wait a little while until things work out for themselves. Before the turn of the century as we have seen that usually worked pretty well. As long as we had a frontier, that is, surplus goods could be taken there and sold to the immigrants and settlers. That meant new and anx more goods had to be made back in the industrial centers. Workers went back to work. General purchasing power among the people was restored. The depression was over."

JONES
"ut we haven't any frontier any more."

LOUD SPEAKER
"That's right, Jones. "That brings us to the second way of solving the problem of selling the goods. It is to conquer some other country, land, or nation - fascism by force of arms if necessary. Preferably a country backward industrially and then we sell them the goods our own workers haven't the money to buy. That method is known as imperialism and in its worse form it leads to Fascism."

JONES
"We don't want any of that here."
LOUD SPEAKER

Of course we don't. The third way is to restore the purchasing power of our own people. That's the American way. The way of raising wages - of providing jobs on useful public works so that the workers may buy the goods they need and our factories make - the way of governmental spending to prime the pump.

All right, Jones, you may go now. (Jones exits) Thanks, for helping us out.

We'll go back to the last Depression now - remember how that ended up with the unemployed massing in the streets hopelessly?
SCENE 29 A

RE CAPITULATION

LIVED SPEAKERS

*After the century the frontier begins to close. The lands are almost completely settled, almost completely industrialized. The number of years from one period of depression to the next becomes shorter and shorter. Our technological invention has been pressing ahead of our social invention by great leaps and bounds. Our social system is out of adjustment with our industrial gadget. The result is worse and more frequent periods of depression. 1907-1914-1921-1929*

**SCENE:** The unemployed massed in 1929 as in opening chant. THEY repeat part of their chant.

EIGHT VOICES

The unemployed tramp.

HALF CHORUS

tramp, tramp, tramp

THREE VOICES

blow the whistle noon

HALF CHORUS

let the noon last

(Fawning)

FIVE VOICES

close up your factories

FOUR VOICES

shut down your plants

THREE VOICES

switch off the juice

** Repetition of Finale of Prologue.**
SCENE XXX

CALL TO ACTION

(LIGHT UP ON ROOSEVELT)

*ROOSEVELT

The nation asks for action and action now. Our greatest primary task is to put people to work. It can be accomplished in part by direct recruiting by the Government itself - treating the task as you would treat the emergency of war - but at the same time, thru this employment, accomplishing greatly needed projects to stimulate and re-organize the use of our national resources.

(LIGHT OUT ON ROOSEVELT)

* N. Y. Times 3/6/1933.
HOPE

SCENE XXXI

HOPE

SCENE: Kitchen and Living Room of a run down house. FATHER, MOTHER, TWO CHILDREN, seated at table. MOTHER holds baby in arms. THEY are scraps bread. The older child, a GIRL, reaches for another piece of bread. The MOTHER sees her and snatches it away from her and gives it to the younger child, a BOY. The GIRL cries.

* MOTHER
Jocye needs it more than you, Grace.

GRACE

(whimpering)
I'm so hungry, Ma.

MOTHER

We're all hungry, child. Seems like if I was your Pa I'd see to it we had bread at least.

FATHER

I walked around fifteen blocks looking in every garbage can and this was all I could find that wasn't too spoiled.

MOTHER

I don't know what you think the children are going to do if they don't have food. I can't even give the baby good milk.

FATHER

(irritably)
You don't need to pick on me, do you? I'm doing the best I can. I can't break into no stores - they'd look me up. An' I can't make bread out of nothin', can I?

(Just then an elderly MAN shabbily dressed enters)

* Created Scene - Fictional Characters.
MR. ROGERS
Say, have you folks heard the good news?

FATHER
What news, Mr. Rogers?

ROGERS
The Government is giving jobs!

(together)
WHAT?

FATHER AND MOTHER
What?

ROGERS
That's right. A Federal Works Program. I just heard it over the radio down the street.

FATHER
Who's going to get them?

ROGERS
Us. Us. You and me. Unemployed people like us.

FATHER
When does it begin?

ROGERS
Right away - they said over the radio. Congress is handin' out the money and it starts right away.

FATHER
(whisperingly)
A job - money - food - ! We can live again!

(MOTHER starts to embrace him and both begin to cry as the scene blacks out)

* Created Scene - Fictional Characters.
SCENE XXXII

FACTS

LOUD SPEAKER
Of the people - for the people - by the people! The Works Progress Administration set out to do every kind of work needed by our communities that could be done on public property for the public interest. The local communities themselves proposed the projects. If they were socially valuable they were accepted by Washington. Suddenly there were wages in four million pockets. Four million families had their purchasing power restored. Grocery stores flourish again. Factories re-open, wheels begin to turn. Smoke begins to pour out of the chimneys. Business begins to revive.
Of the people - for the people - by the people!

Listen to Robert T. Sessions, County Judge of Little River County, Arkansas!

LIGHT UP ON SESSIONS AT DESK)

*** JUDGE SESSIONS
The WPA has completed about forty-five miles of farm and market roads which have increased county revenues approximately 20 per cent. They have benefitted ten thousand people here, helped develop our county, kept our progressive farmers happily on their farms, developed our school system and enlarged our rural mail service, and connected isolated communities with markets.

(LIGHT OUT ON JUDGE SESSIONS)

* From Inventory of W.P.A. by Harry L. Hopkins - published by the Works Progress Administration in 1938. Page 7
** "What Is the American Way?" An address at Chautauqua, New York July 16, 1938 by Harry L. Hopkins
*** From Compilation of material - "A Survey of Relief and Security Programs" by Arthur E. Burns and Edward A. Williams. Published May, 1938 by Works Progress Administration and from Report 42317 of the 75th Congress, 3rd Session, House of Rep. the appropriations for Work Relief, Relief, and for Loans and Grants for Public Works Projects. (May 10, 1939).
**** From files of material collected and used in "U. S. Community Improvement Appraisal, April 1939" Published by the National Appraisal Committee, Washington, D. C.
SCENE XXXIII

FROM 'STOREKEEPERS' VIEWPOINT

SCENE:

One end of a counter in a Woman's Apparel Shop in a small town in the Middle West. Middle aged MAN and his wife standing behind the counter looking at bills. The MAN looks at them - shakes his head - and passes them to his wife who looks at them and puts them down on counter. This continues for several moments.

*MRS. RANDOLPH

Bills! Bills! Bills! How do they expect me to pay! Nobody buys anything in this town anymore.

MRS. RANDOLPH

We ought to have sold the store three years ago and gone back to my father's farm.

RANDOLPH

Maybe you're right, Lena. But somehow I can't do it. We've had this store for 25 years now. Used to make money, too. Seems a pity to give it up.

MRS. RANDOLPH

What else can we do? We can't pay bills with promises forever.

RANDOLPH

(sighs)

I know - I know. We haven't had a customer in three days.

MRS. RANDOLPH

Yes, we did. That Mrs. Martin.

RANDOLPH

Mrs. Martin! Mrs. Martin, indeed. What did she buy? Nothing. And I had to show her practically everything on the shelves.

* Created Scene - Fictional Characters.
MRS. RANDOLPH
(not listening to him)
I don't suppose we'd get as much for the store now as we would have even a year ago, if we'd sold out then.

RANDOLPH
Why do you keep nagging about it?

MRS. RANDOLPH
I'm not nagging. It's only that.....

(MR. BURKE enters. Moderately well dressed. Aged 60)

BURKE
Good morning, Mr. Randolph. Mrs. Randolph.

RANDOLPH
Morning, Mr. Burke. (hesitates)
I - I'm afraid we haven't the rent for you this morning.

(Burke genially)
That's all right, Mr. Randolph. That's all right.

(Randolph incredulous)
That's what? What's that you said.

BURKE
I said that's quite all right. I'll wait for the rent.

RANDOLPH
But only last week you were demanding ....

BURKE
I know. But things are going to pick up from now on. Haven't you heard the news?

RANDOLPH
What now?

BURKE
About the Government Work Program.

* Created Scene - Fictional Characters.
*Mrs. Randolph*

Why, yes, we heard about it over the radio. But we didn't pay much attention. We didn't think it would affect us here in Centerville.

*Burke*

Affect us! My dear Mrs. Randolph - every unemployed person in town will soon be having a job.

*Randolph*

A job? Doing what?

*Burke*

Don't you read your papers? Washington has approved that dam and lake project out on the Mishawaka River.

*Randolph*

They have. Say - that's good. Why, that's something the town's wanted to do for nearly thirty years. Folks have always been so busy being prosperous and keeping taxes down we've never voted to have it done. And we've needed it, too. Not having it done has really cost us more in flood damage and such than building it a couple of times would have come to.

*Burke*

Well, it's going thru now. They begin work next month.

*Randolph*

It'll mean a pick-up in business here in Centerville, all right.

*Burke*

It certainly will, Randolph. We've been a dead city for nearly three years - but now ....

*Mrs. Randolph* (to her husband)

It means we can keep the store. We won't have to sell out. We'll have customers again.

(The SCENE blacks out)

* Created Scene - Fictional Characters.*
SCENE XXXIV

ACHIEVEMENT

LOUD SPEAKER
Judge Louis J. Hardie, Municipal Judge of Albany, California.

(LIGHT UP ON JUDGE HARDIE)

* JUDGE HARDIE

There are few who realize that the timely operations of the Federal Work Relief Program have been beneficial in the effects upon delinquency in our nation. This fact has been definitely established in my opinion thru the contacts of my judicial duties in the courts of Alameda County, California.

(LIGHTS OUT ON JUDGE HARDIE)

* From files of material collected and used in "U.S. Community Improvement Appraisal April 1939" Published by the National Appraisal Committee, Washington, D. C.
THE CROWD

(in unison)
No. We want work.
(now they chant it)
We want work. We want work!

(The Scene fades out as THEY rush over to the WPA desk)

* Created Scene - Fictional Characters.
WPA ADMINISTRATOR HARRY HOPKINS

LOUD SPEAKER
Harry Hopkins, November 25th, 1933.

(Light up on HOPKINS)

HOPKINS
This Federal Works Program lifts millions of workers and their families from the level of relief to the real way to social and economic recovery - not only for individuals but for the nation.

(light out on HOPKINS)

*News-Week of November 25, 1933.*
SCENE XXXVII

INDUSTRY PICKS UP


MR. MASON
Good morning - Joe - Harry - Bob.

THE THREE OF THEM

Mornin', Mr. Mason.

BOB
It's a long time since I was in this office - or even in the factory.

MASON
That's right, Bob. It's nearly three years since we had to lay you boys off.

JOE
You mean you're goin' to hire us back again, Mr. Mason?

MR. MASON
That's the good news, boys.

BOB
Geez! You ain't kiddin'?

HARRY
You mean we're gonna work here again?

MRS. MASON
That's right.

JOE
But what's happened, Mr. Mason? I thot things were getting worse and worse.

* Created Scene - Fictional Characters.
LIAson
Not any more. We've just gotten a Government order.
It's part of the new Federal Works Program.

BOB
Say, isn't that swell, Mr. Mason?

HARRY
I wonder if you know what this will mean to us at home,
Mr. Mason? My wife and I - we haven't been getting along
so well these last couple of years - with each other, I
mean - me being out of work all the time - hanging around
the house with nothin' to do - the kids have been begun to
notice our nagging at each other. This is going to be like
making a new start.

MR. MASON
It's like making a new start for the firm, too, let me
assure you. Maybe some of these big firms have pulled
through the Depression without being dented much - but the
little fellows like us - the small manufacturers - well,
if this thing hadn't happened just now I don't know what
we'd have done. That's God's truth.

JOE
When do we begin, Mr. Mason?

MR. MASON
Tomorrow at 8:30 sharp. And we'll be taking back about
fifty more men, too. With all these WPA workers getting
wages now people will start buying again.

HARRY
Sounds just like old times.

JOE
Sweetest song I've heard in a coon's age.

BOB
You sure got to hand it to Washington all right for doing
something about this depression.

(The Scene blacks out)

* Created Scene - Fictional Characters.
SCENE XXXVIII

ACHIEVEMENT

LOUD SPEAKER
M. J. Phillippe, Superintendent of Schools at Comanche, Oklahoma.

(LIGHT UP ON M. J. PHILLIPPE)

PHILLIPPE
Ladies and gentlemen; when I came to Comanche as Superintendent of Schools four years ago, I noticed there was no water in my house. I called the Water Department and was told that water could not be drawn twice a day. In the next few years this scarcity of water was eliminated by the building of a large lake nearby under the WPA program. Without this building of the lake, I believe the majority of business houses in Comanche would have closed their doors and the town would have ceased to exist except as a small non-incorporated community.

(LIGHTS OUT ON PHILLIPPE)

FROM FILES OF MATERIAL COLLECTED AND USED IN "U. S. COMMUNITY IMPROVEMENT APPRAISAL APRIL 1939" PUBLISHED BY THE NATIONAL APPRAISAL COMMITTEE, WASHINGTON, D. C.
board up the doors

TWO VOICES

doom, doom, doom

HALF CHORUS

the world stands still

ANSWERING HALF CHORUS

WOLVES VOICES

while the unemployed tramp

FULL CHORUS

tramp, tramp, tramp

(SCENE BLACKS OUT)
SCENE 39

PRESIDENTIAL PROMISE

LOUD SPEAKER
President Roosevelt, January 4th, 1935:

(light up on ROOSEVELT)

*ROOSEVELT

I am not willing that the vitality of our people be further sapped by the giving of cash or market baskets for a few hours of weekly work, cutting grass, raking leaves, or picking up papers in the public parks. We must preserve not only the bodies of the unemployed but also their self-respect, their self-reliance, courage and determination.

(light out on ROOSEVELT)

*Public Affairs Pamphlet No. 8 published 1938 entitled - "This Question of Relief" (Page 18)
SCENE 40

YOUTH HAS ITS SAY

SCENE: One end of a hot dog stand. A young boy of 19 is ravenously eating a hot dog. A CCC ARMY OFFICER is standing near him.

*THE BOY
Say, listen, Major, I'm wise. I've been around. I had to quit school when the market crashed, see. I wanted to go to work. The old man got laid off and I thought maybe I could work. But could I get a job? You're durn tootin' I couldn't. Sure, I started lookin'. I rode the box cars. I got hitches. I tramped on my own dogs. Say - I've been looking over 38 states for two years. I picked cherries in Colorado for six bucks a week once. It lasted two weeks. I swept the aisles in the cotton mills in the South for three fifty a week. Each mill kept me about three weeks - then I'd have to hit the road for two weeks before getting another such job in another town. Livin'! Don't make me laugh. I ain't had three squares a day since God made a little turtle, seems like. Sure - I'll sign up with the CCC. I'd be a damn fool to pass it up after livin' like I have. You can tell Roosevelt that any time the gravy train starts this baby is goin' to be right on it.
(pause)
Say, did I say thanks for the hot dog?

(the scene blacks out)

*Created Scene from material in "The Lost Generation" by Maxine Davis (MacMillan Co. N.Y. - 1936 - page 17)
SCENE XXXI

ACHIEVEMENT

LOUD SPEAKER
The Honorable Joel Sturgall, Mayor of Baker, Oregon

(LIGHT up on STURGALL)

* STURGALL

Ladies and gentlemen: I have been asked to comment on the WPA program. I wish to say that we have built a municipal golf course, a city air-port, improved the city streets and the water system under the WPA program. We feel that this has put us ten years ahead of what we would have ordinarily accomplished in the way of city planning. This work relief has been of tremendous value from the standpoint of the welfare of our community. Thank you, ladies and gentlemen, for this opportunity to express my opinion.

(LIGHT out on STURGALL)

* From files of material collected and used in "U. S. Community Improvement Appraisal April 1939" Published by the National Appraisal Committee, Washington, D. C.
SCENE XLII

MORE STATISTICS

LOUD SPEAKER

Twelve million unemployed in 1933. Today they have been put to work for the public benefit. WPA money has poured into the life-stream of private business. Millions of dollars for the purchase of materials and equipment. Many millions more in WPA wages which are spent for food and clothing and rent.

(VOICE speaks from AUDIENCE in the dark)

** VOICE OF MAN

Hey, Mister! Mister, you behind that microphone!

LOUD SPEAKER

Is someone talking to me down there?

VOICE OF MAN

Yes, it's me. I'm down here in the audience.

LOUD SPEAKER

Where are you?

MAN'S VOICE

I'm down here in the fifth row.

LOUD SPEAKER

Say, Tony - throw a spotlight on the fifth row, will you?

(Spotlight comes on FIFTH ROW and stops on MAN standing up there)

That's fine, thanks.

THE MAN

(hands before his face)

Say, that's kind of bright.

LOUD SPEAKER

Who are you?

* "New York World-Telegram Year Book" 1938 - Page 58.

** Created Scene - Fictional character.
• MAN

Who, me? I'm just an average tax-payer, you might say. I'm Donald Jones. I'm from Oklahoma City.

(Name of place can be changed for every performance if desired)

I've been here visiting this Fair. Say, it certainly is a swell Fair. Well, anyway, I stopped in to see your show. It sure is pretty good - all those things about former depressions - and the way the Country's grown - and how we haven't any frontiers any more - and - and - well, all the rest of it.

LOUD SPEAKER

I'm glad you liked it, Mr. Jones.

MAN

There's just one thing I'd like to get a little more dope on.

LOUD SPEAKER

Why, certainly, Mr. Jones. What for example?

MAN

I'm just a little guy. An average citizen. I was lucky enough to hold on to my job right thru the depression. (LAUGHS) But don't get the idea that I don't know what the depression means. You take my wife's brother's family. Say - they were hit hard - charity - then Home Relief - and finally a WPA job - but there, that's not what I was gonna ask you about. I'd like to have a few figures on what the WPA has done for me.

LOUD SPEAKER

Figures on what, Mr. Jones?

MAN

Oh, I don't know. Just figures. Something I could take back home with me and talk about. (SHAKES HEAD) Funny, but there are a lot of folks seem to have the wrong slant on this WPA spending and building program. I thought maybe if I could point out how many bridges it's built - how many schools it's resired - that sort of thing . . . you get what I mean?

LOUD SPEAKER

Yes, I do, Mr. Jones. And I've got just the man to answer your questions. He's a Government statistician. (CALLS) Dr. Ellsworth! Dr. Ellsworth! - Say, Stage Manager, will you get Dr. Ellsworth out here on the stage?

• Fictional Character.
STAGE MANAGER
(calls from wings)
I'll send him right out.

LOUD SPEAKER
Get his charts put out on stage unit number 5.

STAGE MANAGER
(still from wings)
That's already been done.

LOUD SPEAKER
That's fine, Thanks. (PAUSE) Now, Mr. Jones - suppose you go right up on the stage ... Give him the spotlight all the way up Tony ... come on, Mr. Jones - do you good to set your feet on a stage ... that's right (as JONES begins to move up aisle to stage) the theatre's a mighty fine thing, you know - yes, "and the WPA has been bringing the living stage to millions of our Americans who never saw a stage-play before with real actors ..."

(JONES is on stage now)
Just stand over there by that mike ... I want you to talk in that - so the folks in the rest of the house can hear you ...

(DOCTOR ELLSWORTH enters. Middle aged, distinguished looking man)

LOUD SPEAKER
Thank you for coming out, Doctor Ellsworth. I want you to meet Mr. Jones. Mr. Jones, this is Doctor Ellsworth, the Government statistician I was telling you about. (the two men shake hands) Mr. Jones wants to get some facts and figures to take back home. I told him you'd be glad to oblige him.

(Now the chart should be an electrically illuminated one. As each item is mentioned it should appear on the chart in lights with figures adjacent)

Certainly. What would you like to know first, Mr. Jones.

MAN
(fumbling)
Well - I - that is ...

LOUD SPEAKER
Speak right out, Mr. Jones. Right into the mike.
JONES
Suppose we start with the children. I have two of them, a ten
year old and a six year old. Cute little devils, both of them.
Why only the other day Tommy, that's the boy, Tommie said...

LOUD SPEAKER
Now, wait a minute, Mr. Jones. Let's stick to the subject in
hand.

JONES
Why - yes, of course. I didn't mean to . . . All right. Here's
one: How many school buildings have been constructed by the WPA?

LOUD SPEAKER
How about that, Doctor Ellsworth?

ELLSWORTH
(As he gives the items they appear on chart)
Over 2200. Already nearly 21,000 old school buildings have been
renovated and repaired.

JONES
Say, that is something, isn't it? What about hospitals? Little
Jeanie, that's my girl, had the measles last year - but there -
I won't go into that. What about hospitals?

LOUD SPEAKER
What about them, Doctor Ellsworth?

ELLSWORTH
(items appear on chart)
*** 1422 hospitals re-conditioned by the WPA. And **** 101 new
hospitals constructed.

JONES
That's wonderful. That ought to take care of a lot of sick folks
who never would have been looked after otherwise.

* From "Report on Physical Accomplishment on W.P.A. Projects
through June 30, 1938 - U. S. Summary.

** Ibid
*** Ibid
**** Ibid
XLI - 5

LOUD SPEAKER
Well - speak up, Mr. Jones? What else do you want to know about?

JONES
Say, I can't think them up that fast. It seems such a tremendous undertaking.

LOUD SPEAKER
All right, Mr. Jones. You asked for it. I'll just give you a few items that concern you as Mr. Average Citizen and Taxpayer. Are you listening, Doctor Ellsworth?

ELLSWORTH
Yes, Yes. I have all the figures here. Go right ahead.

LOUD SPEAKER
What about new Court Houses, Town Halls, and other civic administrative buildings?

ELLSWORTH
(lights up on chart)
Over 800 new ones built - ** 3,000 old ones fixed up.

LOUD SPEAKER
What about fire houses, municipal garages, warehouses, armories, and other city and county and state buildings?

ELLSWORTH
The grand total of such buildings constructed, improved, and repaired throughout the country is 63,000. ***

LOUD SPEAKER
What about roads?

ELLSWORTH
(Lights up on items)
That falls under a number of items. The WPA has constructed and repaired 245,000 **** of rural roadways. It has built 29,000 ***** bridges; 313,000 ***** culverts; has torn up 682 miles ******* of old street car and railroad tracks in our cities.

** Ibid
*** Ibid
**** Ibid
***** Ibid
****** Ibid
******* Ibid
******** Ibid
JONES

Say, that's a lot of statistics!

EILSWORTH

Here's some more. Along the waterfront WPA has built 154 new docks, wharves, and piers, and improved 177 others. Add to this 1500 new playgrounds; 4500 new tennis courts; over 100 new public golf courses; 900 new parks with an acreage of 2600 acres. Underground there are over 6000 miles of new water mains, and over 9000 miles of new storm and sanitary sewers.

JONES

By head's in a whirl!

LOUD SPEAKER

Just hold on another moment, Jones. Doctor Ellsworth - show him that other chart of yours.

(LIGHTS UP ON THE OTHER CHART)

EILSWORTH

(Electric lights up on items as named)

(a) The total cost of materials and equipment since the Government began to do something about this last depression with CWA* 600 WPA** AND WPA comes to $1,500,000,000. And during the same period those same four agencies paid out work-relief wages amounting to $7,100,000,000.

LOUD SPEAKER

Seven billion dollars! Seven billion dollars in wages. And these are the fastest moving dollars in America. The WPA wage dollar goes first to the grocer, the butcher, the baker. It goes quickly back to the factory, the mill, the mine - and out to the farm.... but, here, I'll show it to you in pictures, Mr. Jones.

(LIGHTS OUT ON JONES AND EILSWORTH)

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From "Report on Physical Accomplishment on WPA Projects through June 30, 1938" - U. S. Summary

** Ibid
*** Ibid
**** Ibid
***** Ibid
****** Ibid
******* Ibid
******** Ibid

(a) From correspondence between William Dorsey Blake and Mr. Emerson Ross, Director, Division of Statistics, W.P.A. - Washington, D.C. May 1939.
SCENE 42A

(Optional Scene)

(Brief showing of WPA short film titled "Hands") (With soundtrack)
SCENE 43
ROOSEVELT

LOUD SPEAKER

President Roosevelt October 30, 1936

(Light up on ROOSEVELT)

*ROOSEVELT

These relief agencies are ridiculed by some people, but you and I know that they are the agencies that have substituted food for starvation, work for idleness, hope instead of dull despair.

(Light out on ROOSEVELT)

Impressionistic Scene:
Now in groups of five and six the entire cast moves out on the stage and stands on different levels.
The light is dim at first but moves slowly until at the end of the stage and those on it are bathed in a
glowing brilliant warm light. The people must be dressed as would any cross section of our population.
Rich, poor, middle class, shopkeeper, worker, clerk, professional, mill owner, etc., etc.
The mass recitative begins:

TWO VOICES
build, build

HALF CHORUS
build the American way

FULL CHORUS
this is America singing again

SINGLE VOICE
Oh, mister, have you heard

TWO VOICES
have you read the papers

THREE VOICES
have you seen the headlines

SINGLE VOICE
Kansas City Star, St. Louis Post Dispatch,
Toledo Blade, Dayton News, Brooklyn Eagle

SINGLE VOICE
in Pittsburgh, Tacoma, and Oakland
in Illinois, Ohio and Texas
in Tula, Vicksburg, and St. Paul

SINGLE VOICE

around Lake Erie, Lake Michigan, and the Delta

TWO VOICES

three thousand miles from coast to coast

THREE VOICES

out along the highways

FOUR VOICES

up over the hills

FIVE VOICES

spreading through the plains

SINGLE VOICE

from the tip of Florida to western Seattle

THREE VOICES

jobless men today

jobless through no fault of theirs

THREE VOICES

now have a right to public work and wage

MEN'S VOICES

oh, let the bells ring out

WOMEN'S VOICES

let the skylarks sing

SIX VOICES

the robins say it's spring

FOUR VOICES

the grass is green again

WOMEN'S VOICES

the clock strikes half-past noon

MEN'S VOICES

the wheels begin to spin
they gave us the word to start
build, build
build the American way
building things
and building men
building life
that comes out sweet
building tomorrow
for the good of all
this is America singing again

Batavia, New York - Piqua, Ohio
Lansing, Michigan, Eau Claire, Wisconsin

in hundreds of hamlets throughout the land

Grand Junction, Colorado - Silver City, Iowa
Fort Scott, Kansas - Sedalia, Missouri
Harrowburg, Kentucky - Amarillo, Texas

hold down the drill
bend on the loom
lift the tools high
the time clocks tick
the paymaster's here
with wages again
for you and you and you and me
dinner's on the table
we've a house and a bed
there's a rainbow in the sky
build democracy's way
building everywhere
building for every man
building with a plan
no starving here
no dying and hate
our Government has put its strength
behind the cities and towns and states

Indiana, Ohio, Texas
Wyoming, Maine, Nevada
SINGLE VOICE
the Dakotas, the Carolinas
east land - west land
south land - north

SINGLE VOICE
Austin, Albany, Boston
Lansing, Springfield, and Pierre

SINGLE VOICE
state capitals everywhere

SINGLE VOICE
Helena, Phoenix, Salem
Des Moines, Jefferson City, and Raleigh

FOUR VOICES
behind the plow and tool and slate

EIGHT VOICES
to help each human being to help himself

THREE VOICES
run up the flag

THREE VOICES
shout out the news

SIX VOICES
the gods have blessed
this magic land once more

SINGLE VOICE
look up! look up!

TEN VOICES
march on ahead
in democratic ways

HALF CHORUS
machines to the right

ANSWERING HALFW CHORUS
machines to the left

FOUR VOICES
lunch pails in a row
MEN'S VOICES
oh, give us a land of plenty and green

WOMEN'S VOICES
oh, give us a mouthful of sky

MEN'S VOICES
give us a hilltop home

WOMEN'S VOICES
with sun in the rooms

HALF CHORUS
give us our health

FOUR WOMEN'S VOICES
give us sweet young ones

TEN MEN'S VOICES
and food to feed them with

TWO VOICES
the world has changed a lot

TWO VOICES
and we by democratic ways
have changed ourselves

TWO VOICES
to live in it and carry on

A MAN AND A WOMAN
(This doggerel is sung in a dast)
"A garden and a cow
a smokehouse and a cow
twenty-four hens and a rooster
and you'll have more than you uster."

HALF CHORUS
this is the land for us

FOUR VOICES
brother helps brother
in peace or war
in crisis and need
FOUR VOICES

this is democracy's way
HALF CHORUS

when the money's all gone
TWO VOICES

and there aren't any jobs
TWO VOICES

Uncle Sam steps in
FOUR VOICES

and primes the pump
FIVE VOICES

Uncle Sam's our man
TEN VOICES

he's fixed things up

spend a little here
FOUR VOICES

spend a little there
FOUR VOICES

for peace begins at home
TWO VOICES

security means jobs
TWO VOICES

and a happy land is a land of jobs
FOUR VOICES

oh, give us a song of life
HALF CHORUS

give us a hymn of love
ANSWERING HALF CHORUS

sing hallelujah America land
FOUR VOICES
TWO VOICES
swing, swing
the hammers and the tools
they never miss a swing

FULL CHORUS
never miss a swing

FIVE VOICES
this is the chant of industrial us

TEN VOICES
the chant of America's workers

HALF CHORUS
hosanna to the land of the free

ANSWERING HALF CHORUS
and the home of the brave

FULL CHORUS
this is America singing

TWO VOICES
from Bangor, Maine and Seattle
south to the Rio Grande

FULL CHORUS
singing democracy's way

(A AND NOW THE CHORUS BEGINS TO SING THE STAR SPANGLED BANNER, THE ORCHESTRA PICKS IT UP, THE AUDIENCE SINGS, AND THE CURTAIN SLOWLY BEGINS TO DESCEND FOR THE PLAY HAS COME TO

THE END