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*"The Ten Million" by
William Dorsey Baker
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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

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SCENE I

PROLOGUE

SETTING:

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.

~~On the turn-table itself will appear (probably on the other) the first scenes of industrial activity noted in the setting. The light on the choric group should always be dim and on the blue side. The industrial scenes on the turn-table should be lighted from above each given scene.~~

In the 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, zwing
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

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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

EIGHT VOICES

wages in your pockets

HALF CHORUS

oh, gold on the streets

SIX VOICES

and silver in the banks

fruit on the trees

ANSWERING HALF CHORUS

and taters in the ground

ANSWERING SIX VOICES

we got money to spend

FULL CHORUS

give us the things to buy

HALF CHORUS

making things for folks to use
from brick and steel and wood
making this and making that

TWO VOICES

in Kansas City, Durango, Mesaba Range
Youngstown, Akron, Toledo, Dayton

SINGLE VOICE

in Rockford, Peoria, Joliet
Quincy, Moline, and Keokuk

SINGLE VOICE

out of the shops in Mishawaka
Terre Haute, Goshen, and Wabash

SINGLE VOICE

klang, klang
the shovels and the picks
hammer in the mine
to make the song of anthracite

TWO VOICES

the mighty song of anthracite

FULL CHORUS

Lehigh Valley - Wyoming Field
Shamokin Basin - Mahanoy City

SINGLE VOICE

SINGLE VOICE

Wilkes Barre and Scranton
 Hazleton and Ashland
 Pottsville, Mauch Chunk, and Tamaqua

THREE VOICES

This is the abacadabra of anthracite

FIVE VOICES

shovel in the coal

FOUR VOICES

shovel it in cars

THREE VOICES

shovel it in trains

TWO VOICES

shovel it in boats

HALF CHORUS

shovel up to Buffalo

SINGLE VOICE

Milwaukee and Chicago
 Erie, Dubuque, and Richmond

SINGLE VOICE

Frisco, Portland, and Denver

EIGHT VOICES

these are the towns
 that feed on anthracite and iron

TWO VOICES

drills to the right

THREE VOICES

and drills to the left

FOUR VOICES

run in the metal

FIVE VOICES

and bend on the press

SINGLE VOICE

bend on the press

HALF CHORUS

this is the chant of industrial us

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

TWO VOICES

taking rocks from hills

FOUR VOICES

taking coal from hills

SIX VOICES

taking oil from wells

EIGHT VOICES

taking steel from mills

THREE VOICES

smokestacks in the sky

TWO VOICES

dynamite and coal

SINGLE VOICE

derrick, crane and beam

SINGLE VOICE

pneumatic drill, hydraulic jack and rivet gun

HALF CHORUS

spin us a fabric of steel in the sky

SINGLE VOICE

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

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SINGLE VOICE
 down where the Cimmaron 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
 geared 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 laths, reamer, 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	TWO VOICES
autos on the road	TWO VOICES
children in the nursery	TWO VOICES
sweethearts in the land	TWO VOICES
need more, more, more	HALF CHORUS
so make the tempo faster	ANSWERING HALF CHORUS
faster, faster, faster	FULL CHORUS
from 1923 to 1929	TWO VOICES
ship it on the trains	FIVE VOICES
Boston and Maine	SINGLE VOICE
New York Central	SINGLE VOICE
Great Northern and Southern Pacific	SINGLE VOICE
Santa Fe and Grand Trunk	SINGLE VOICE
listen to the whistles blow	EIGHT VOICES
listen to the time clocks whirr	TWO VOICES
punching time clocks up	FOUR VOICES
punching time clocks down	ANSWERING FOUR VOICES

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punching time **HALF CHORUS**

don't stop the assembly line **EIGHT VOICES**

we gotta make more **HALF CHORUS**

go buy yourself a limousine **FIVE VOICES**
and a ring or two

buy a parlor divan **FOUR VOICES**

buy a little home for two **THREE VOICES**

~ doorstep place **THREE WOMENS' VOICES**
for sitting in the sun
in the old-age days

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**

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 windlass

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

FULL CHORUS
never miss a swing

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

WOMENS' VOICES
we come from the hills, we do

MENS' VOICES
from the green-red hills

WOMENS' VOICES
a-glinting in the sun

MENS' VOICES
from the blue-brown hills

WOMENS' VOICES
a-shining in the rain

SINGLE VOICE
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

EIGHT VOICES
give us more

HALF CHORUS
more, more, more

FULL CHORUS
faster, faster, faster

TWO VOICES
two cars for everyone

TWO VOICES
two chickens in the pot

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
with health on the brow

MENS' VOICES

we want sweet men
and a neat white house
to love them in

WOMENS' VOICES

listen to the whistles blow

HALF CHORUS

listen to the time clocks go

TEN VOICES

listen to the wind in the trees

FIVE VOICES

the sun is a golden glow
spread on this magic land

SINGLE VOICE

listen to the moan of time

FIVE VOICES

the moon is a silver shawl
laid lightly on the hills

SINGLE VOICE

dance in the dark night hours

HALF CHORUS

RIGHT VOICES

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, Minneapolis flour

SINGLE VOICE

Detroit autos, Texas oil, Illinois corn

SINGLE VOICE

Danbury hats, Brocton shoes, Gary 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

FULL CHORUS

tempo, tempo, tempo

SINGLE VOICE

speed it up

HALF CHORUS

more, more, more

FULL CHORUS

faster, faster, faster

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(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 **SINGLE VOICE**

stocks have dropped **FIVE VOICES**

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)

dole us out a dime, mister EIGHT VOICES

dole us out a nickel ANSWERING EIGHT VOICES

gotta have a cup of coffee THREE VOICES

before we die HALF CHORUS

the unemployed chant HALF CHORUS

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)

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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 read-
ing the evening paper. After
a moment HE shakes his head.
Looks up. Calls off-stage)

**JOHN THORPE

Anne?

ANNE THORPE

(offstage. Busy with getting dinner
dishes washed)

Yes, John?

JOHN THORPE

Have you read the evening paper yet?

ANNE

(offstage)

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

*MOPEY DICK AND THE DUKE

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(SCENE on turntable. Street corner. Spring 1932)

(MOPEY 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)

Geez! Henery! 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 doan like the way I wanta 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 or)

* 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. MOPEY 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 AREN'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 frown 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.

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 en-
suing 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

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MRS. JONES

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.

MRS. JONES

Four spades.

MRS. JONES

(whistles in amazement)

Four spades! All right - just for that I'll double you.

MR. SMITH

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 dose 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.
Rickety 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-Telegraph.
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)

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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 statesmanship. 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.

* ~~XXXXXXXXXX~~ - ~~May 26, 1932~~ 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 4, 1932.

(LIGHT UP on HARBORD)

** HARBORD

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

LOUD SPEAKER

President Hoover - March 8, 1930.

*** HOOVER

All the evidences indicate 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

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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 &

*** TIME Magazine. July 4, 1932. Page 10.

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)

* TIME magazine. July 18, 1932. Page 8.

* SCENE X.

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 - we 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 the year round. Mebbe 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. DeNood - 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.

(SPOTLIGHT out on HOUSEWIFE)

(O P T I O N A L S C E N E)

SCENE I 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 XI

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 weight 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.

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SCENE XII

STATISTICS TELL THE STORY

LOUD SPEAKER

*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 1938, Page 58

** "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.

(Light 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*

(Light 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.

(Light 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 B.NK.
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~~ was sixteen million with a total value of approximately eight billion dollars.*

In addition to that:

(LIGHTS OUT ON 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~~ 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)

ff

* "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 executive 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, crimes, 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)

* Source:

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

** Ibid

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.

** "National Income in the United States 1929 to 1935"
published by the U. S. Dept. of Commerce - 1936.

*** "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*
(MARCH OF TIME DESCRIPTION OF HIM) 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 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 62 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 1856 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 TURNTABLE:

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 highballs 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.

• CREATED SCENE. FICTIONAL CHARACTERS.

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.

GRAFTON

(snorting)

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

YOUNG GRAFTON

(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 1837

LOUD SPEAKER

*1837! 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, 1838. 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
foaks 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.

(Growl 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.

FIRST MAN

(Beligerently)

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 inscriptions
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?

*

O'CONNELL

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!

(Now 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 WOMEN 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 thot 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 Arbor!

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 LIES

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 1855.
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 blacks 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 1855 - Fictional Characters.

SCENE XX

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 B. 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. MARIE, 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 libs)

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)

ANNE

(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.

MORSE

(puzzled)
Congratulate 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 BLACKS 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! **

* From - Standard Statistics Company. April 28, 1939.

**

SCENE XXI

GOLD IN CALIFORNIA

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

LOUD SPEAKER

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

(Singing up loud. Possible dance number here)

(SCENE FADES)

SCENE XXII

EDITORIAL COMMENT 1857

LOUD SPEAKER

1857! Panic again! Depression! Unemployment!

Listen to the words of the editor of Leslie's Weekly on
October 17th, 1857!

(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, 1857.

SCENE XXIII

FUEL RIOTS 1857

LOUD SPEAKER

Tompkins Square, New York, November, 1857.

(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 ex-
perience 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)

How's that, Mr. Politician! You give us speeches and we want food and work! 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 these 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 town - 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 of 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!

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 Leah Fedor - Page 45.

*** Ibid.

****Chicago Daily Tribune, 12/22/1873, 12/27/1873 and 12/28/1873.

(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 mabbe 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?

LEADER 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 Brocton, Massachusetts, I sure never thot 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 - thot mebbe 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. Mebbe we'll make good money up in the lumber camps.

THIRD MAN

Yah! 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. We 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 thot perhaps you might like some food which we have prepared.

THE MEN

(Cheering)

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 whistles 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 ~~many~~ once in reference to another historical epoch. Our social system is out of adjustment with out industrial gadget.

* James Truslow Adams's EPIC OF AMERICA

SCENE 29

~~NNNNNNNN~~ A FEW QUESTIONS ANSWERED

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.

LOUD SPEAKER

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 Ottumwa - 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 - er - somebody starts selling a lot of stock - dumping it on the market - the price goes down - people who own that stock begin to get panicky - they start to sell - and pretty soon . . .

LOUD SPEAKER

Hold on a moment, Jones. Why does Mr. X starting 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. Now 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 CC 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.

Four 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.

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

*condensed from material in "The Wall Street Debt Machine" - by John T. Flynn in Harper's Magazine, July 1933.

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 FLASHES OFF AND ON TWICE ON THE BB TABLE COMPANY) And workers who make dishes. (LIGHT FLASHES 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.

(Lights 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 bet 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 mill 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.

ALL

Aye.

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 HB TABLE COMPANY)

FOREMAN

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

FIVE

Won't need us?

FOREMAN

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.

* 11

(LIGHTS UP ON STORE COUNTER SCENE.)

LOUD SPEAKER

That Saturday night!

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

(SHOE SALESMAN COME DOWN FROM STORE TO
HEAD OF COUNTER)

SHOE SALESMAN

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 SALESMAN 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 WORKERS.)

SHOE SALESMAN

Buy your shoes, folks! How about you mister?

UNEMPLOYED WORKER

Nighty nice shoes.

SHOE SALESMAN

Sure are.

UNEMPLOYED WORKER

I need them, too.

SHOE SALESMAN

Better buy 'em, mister.

UNEMPLOYED WORKER

I can't. I just got fired.

THE OTHER FOUR UNEMPLOYED

Me too.

SALESMAN

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 BLACKS OUT)

LOUD SPEAKER

Now the same thing happens in selling dishes, too. The five unemployed workers haven't the money to buy. Their goods they would have bought are left over. In three 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)

(SAME SCENE D - SALESMAN COMES IN TRYING TO SELL SHOES)

(AGAIN THE FIVE DISMISSED REFUSE 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 BLACKS 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 surpluses 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

MR. AA (cont'd)

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)

(NOW SALESMAN APPROACHES SHOE WORKERS)

How about you, my friend! Nice new table. Just what you need.

SHOE WORKER

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

THE OTHER SHOE WORKERS.

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 PILE OF GOODS NOW MARKED: "SURPLUS")

(KIXX LIGHT UP ON BOARD OF DIRECTORS. 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. Kixx Fire ten men. 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 pro-
duction. 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 cancel-
lations 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~~ MEN PILE ON
NEW SURPLUS)

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 ~~an~~ a washing
~~machine~~ 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.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 ~~ex~~ 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
But we haven't any frontier any more.

LOUDSPEAKER
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 - ~~xxxxx~~ 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 government 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 ~~XXXXX~~ 27A

RE CAPITULATION

LOUD SPEAKER

*After the turn of the century, the frontier begins to close. The land is 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 moving ahead of our sociological 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! 1915! 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

FIVE VOICES

(Crooningly)
close up your factories

FOUR VOICES

shut down your plants

THREE VOICES

switch off the juice

**** Repitition 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 3/5/1933.

SCENE XXXI

H O P E

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

Joey 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 lock 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!

FATHER AND MOTHER

(together)

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 #2317 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, 1938).
 - **** 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 Womans 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.

*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 news?

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.

SCENE 36

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

SCENE: Employment office of a factory in
New England. MR. MASON, aged fifty,
seated behind desk. THREE WORKMAN,
MECHANICS and MACHINISTS, stand in
front of HIM. Shabby but neat.

*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.

MR. MASON

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
thru the Depression without being dented much - but the
little fellow 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

while the unemployed tramp

WOMEN'S VOICES

tramp, tramp, tramp

FULL CHORUS

(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 thot 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 ma laugh. I ain't had three squares a day since God made a little turtles, 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 XII

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 spot down 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 respired - 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 8.

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 foot 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.* And 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

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, amories, 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.

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

** Ibid

*** Ibid

**** Ibid

***** Ibid

***** Ibid

***** Ibid

JONES

Say, that's a lot of statistics!

ELLSWORTH

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

My 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)

ELLSWORTH

(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 * CCC NYA * 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 ELLSWORTH)

* 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)

*New York Times - October 31, 1936.

EPILOGUE

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

SINGLE VOICE
in Tulsa, 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 its 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

HALF CHORUS
they gave us the word to start

TWO VOICES
build, build

HALF CHORUS
build the American way

FOUR VOICES
building things
and building men

FOUR VOICES
building life
that comes out sweet

FOUR VOICES
building tomorrow
for the good of all

FULL CHORUS
this is America singing again

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

SINGLE VOICE
in hundreds of hamlets throughout the land

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

TWO VOICES
hold down the drill

FOUR VOICES
bend on the loom

SIX VOICES
lift the tools high

EIGHT VOICES
the time clocks tick

the paymaster's here **THREE VOICES**

with wages again **THREE VOICES**

for you and you and you and me **SIX VOICES**

dinner's on the table **EIGHT VOICES**

we've a house and a bed **EIGHT VOICES**

there's a rainbow in the sky **HALF CHORUS**

build democracy's way **ANSWERING HALF CHORUS**

building everywhere **FIVE VOICES**

building for every man **FIVE VOICES**

building with a plan **FIVE VOICES**

no starving here **TWO VOICES**

no dying and hate **THREE VOICES**

our Government has put its strength **SINGLE VOICE**

behind the cities and towns and states **SINGLE VOICE**

Indiana, Ohio, Texas **SINGLE VOICE**
Wyoming, Maine, Nevada

SINGLE VOICE

the Dakotas, the Carolines
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 HALF 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 duet)

"A garden and a cow
a smokehouse and a sow
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 **FIVE VOICES**
and primes the pump

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

(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