

## Terms for the National Workers Theatre Spartakiade (1932)

16 April 1932, at Manhattan Lyceum, 66 E. 4th Street, New York City

Accepted at a general membership meeting of the New York Workers Theatres, 6 March 1932

- 1 The play to be performed must deal with problems of the working class.
- 2 The play must be one that has not yet been performed, or rehearsed, by the particular group.
- 3 The following plays, which have been performed too often, and a production of them will not show the ability of a group, are not to be used by the Workers Theatres of Greater New York and Newark, N.J.:

1 <i>Box, Nox, and Fox</i>	2 <i>Step on it!</i>
3 <i>Fight Against Starvation</i>	4 <i>It's Funny as Hell</i>
5 <i>Unemployed (Work or Wages)</i>	6 <i>Tempo! Tempo!</i>
7 <i>On the Belt</i>	8 <i>Scottsboro Group Recitation</i>
9 <i>Liberty in USA</i>	10 <i>Unite and Fight! (Pantomime)</i>
11 <i>ILD More Than Ever!</i>	12 <i>Lenin Calls (Group Recitation)</i>
13 <i>Fritz and Fedor</i>	14 <i>To Victory!</i>
15 <i>Help the Miners!</i>	

- 4 Each group is allowed
- 15 Minutes for the performance
- 5 Minutes to set up the stage
- 5 Minutes to clear the stage
- 5 Copies of the plays must be in the hands of the Dramburo by 1 April.
- 6 The stage consists of a plain gray back curtain and gray side hangers and will not be changed. Each group may put up the necessary props and scenery during the allotted time for preparation, five minutes. Five minutes after the performance, the neutral stage must be ready for the next group.

7 The order of the performances will be arranged at a meeting of representatives of all competing groups, on Monday, 4 April at 8.30 p.m. at the Workers Center, 35 East 12th Street, New York City.

8 Ten judges will be elected to judge the performances. Five will be taken from the Workers' Theatres and five from organizations not doing theatre work.

### 9 *How to judge the performances*

The performances will be judged by points.

Political value of play: perfect	50 points
Artistic value of play: perfect	50 points
Perfect score	100 points

#### *Political*

Best political content	20 points
Clarity of political content	20 points
Importance of subject	10 points

#### *Artistic*

Entertainment value (effectiveness)	15 points
Technical execution of players	15 points
Use of technical means to express political content	5 points
Smoothness of performance	10 points
New ideas	5 points

#### *Minus Points*

Points will be taken off for the following shortcomings

Overtime in preparing the stage

For each minute over the allotted time 1 point

For more than ten minutes' preparation 10 points

For non-political elements in the play, i.e., parts of the play that have no connection with the content of the play, parts that are only added, for example, to make the play 'pretty.'

For slight mistakes 1 point

For medium mistakes 5 points

For serious mistakes 10 points

Conflict is the basis, the root of all life movement. The Marxist

- conflict - mounting - economy - transition - timing.  
problem. I boil it down to the essentials which make up *Newspoy* element a director must be conscious of in approaching his  
Very sketchily I will attempt to draw a picture of the major  
this technique?

What are the elements of form and content which went into the  
construction of *Newspoy*? Groups facing similar problems  
throughout the country are to search for what - in the mastery of  
this technique?

Four years' work then have helped in the attempt at mastery of  
the old forms and, further, have already assisted in the develop-  
ment of a new form which to date shows great possibility for use  
in the Workers Theatre. One of the most plausible, dynamic theatre  
of action forms which has yet appeared is the technique utilized in  
*Newspoy*.

Four years' work to these forms, the more quickly will new forms be  
added to the old.  
our approach to these forms, the more quickly will new forms be  
approach to the present forms, the more critical and experimental  
conditions - be as varied as these conditions. The more varied our  
problem which must of necessity - as a reflection of actual  
of the Theatre of Action. To expect such is to narrow and simplify  
time it is obvious that no one form will ever solve the problems  
to fit any content, to be cast to any mould - any situation. By this  
For four years we have been searching for forms pliable enough  
within a time space of not more than forty minutes.

present a story dynamically, clearly, in terms of dramatic images  
best solve the problems of the theatres of action - namely, to  
elements of various theatricalisms, looking for forms which will  
years. Plainly, diligently we have gone about dissecting the  
Theatre we have been producing various forms for the last four  
they are shall solemnly rule the day? In the Workers' Laboratory  
realism, symbolism, etc.? Must we laugh in the revolutionary  
Workers Theatre. Which is the real revolutionary form? Is it satire,  
There has been much discussion pro and con about form in the  
Workers Theatre.

## (1934) **'Newspoy': from Script to Performance**

SOURCE: *Workers Theatre*, March 1934  
Besides the ten judges, the audience will also judge by question-  
naires, which will be distributed before the performances start.