



PROJECT MUSE®

---

## Dreaming America

Frost, Leslie Elaine

Published by The Ohio State University Press

Frost, Elaine.

Dreaming America: Popular Front Ideals and Aesthetics in Children's Plays of the Federal Theatre Project.

Columbus: The Ohio State University Press, 2013.

Project MUSE., <https://muse.jhu.edu/>.



➔ For additional information about this book  
<https://muse.jhu.edu/book/23950>

## INDEX

---

- advertising, 22, 132–35  
*Advertising the American Dream* (Marchand), 134
- African American actors, 72, 73–74; *Macbeth*, 77, 164nn23, 26; racist reviews of, 77–78; roles available to, 106–7; whiteness, presentation of, 79–80. *See also* Negro Units
- African Americans, 6; barred from education, 95, 99–100; black bodies, portrayal of, 75–79; black mammy stereotype, 18–19, 84; children, portrayal of, 74–75, 83, 101–2; complementary racial contributions, 81–82; denied Americanness, 77, 91; minstrelsy negates fear of, 76–77, 91; New Negro philosophy, 80; otherness and, 76–77; portrayed in plays, 18–20; surplus symbolic value, 77. *See also* minstrelsy; Negro Units
- Afro American*, 71
- “All-American Minstrels,” 25
- allegory, 1, 54, 57–59, 58–59, 66, 69–70
- Allen, Alfred, 102
- amateur groups, 14, 23
- American Communist Party, 6, 9–10; National Textile Workers’ Union, 38–41. *See also* communism
- American Dream, 30
- American Federation of Labor, 31
- American Review*, 113
- Americanism, 6, 30–31, 113–14
- Americanness, as innocent, 118–19
- anti-fascism, 4, 6, 20–21, 108–10, 124–25, 140–42
- anti-lynching movement, 19, 75, 141
- Appiah, Anthony, 81
- Arent, Arthur, 56
- Aries, Philippe, 29
- Artef Theatre (Arbeiter Teater Verband), 47, 157n16
- Association of Junior Leagues of America, 27, 101
- Atkinson, Brooks, 17, 45–46, 55, 66, 68, 70; *Macbeth*, review of, 77; support of Federal Theatre Project, 155n6
- audience, 4, 9, 23, 129, 155n5; adult/child perceptual binary, 48; adults, 26, 129; African American, 80; age groups, 24–25; education of children, 5, 16, 25–28, 142; free admission, 25, 114, 142; for *Pinnocchio*, 129; segregated, 19–20;

- surveys of, 25, 48, 158n23; venues, 18, 26. *See also* children's theatre
- Babar books, 85
- Baby, Take a Bow*, 109
- Bannerman, Helen, 18–20, 81, 83, 166n40
- Baum, L. Frank, 159n36
- Beard, Charles, 113
- Bedard, Roger L., 27
- behaviorism, 133–34
- Benjamin, Walter, 147–48
- Bentley, Joanne, 155–56n9
- Beveridge, Albert J., 32–34
- Big White Fog* (Ward), 73
- Biggs, Howard, 73
- The Bitter Cry of the Children* (Spargo), 34
- Black Legion, 113
- Black Nationalism, 99
- Blackface, White Noise* (Rogin), 68–69
- Blackstone Theatre, 114
- Blitzstein, Marc, 1, 155–56n9
- Blueprints for a Black Federal Theatre* (Fraden), 73, 165n35
- Boas, Franz, 42
- body, social, 32
- Boskin, Joseph, 84, 91
- Breer Rabbit and the Tar Baby*, 18–19, 24, 73–74, 102–4
- Brooklyn Eagle*, 77
- Browder, Earl, 6
- Brown, Lorraine, 48, 144
- Brown, Theodore, 73
- Bruskin, Perry, 47
- Brussell, Judith, 150n20, 156n11
- Bufano, Remo, 25
- Bunk, Bullets, and Babies*, 21
- Burke, Kenneth, 2, 30
- Burnett, Frances Hodgson, 110, 173nn44, 45
- Call It Sleep* (Roth), 56
- capitalism, 1, 5–6, 37, 40, 143–44; in *Revolt of the Beavers*, 55, 60, 64, 66, 68–70
- Carnera, Primo, 98–99
- Carolina Spinner, A* (Hines), 33, 37
- casting, 23–24
- Catholic Right, 113
- censorship, 1, 3, 14, 145; *The Cradle Will Rock*, 16–17; *The Revolt of the Beavers*, 16–17, 45–46
- Centuries of Childhood* (Aries), 29
- Chicago Federal Theatre Project, 114
- Chicago Negro Unit, 74–75, 81–91
- “Chief Aderholt” (Wiggins), 40
- child: body of, 135–36; changing social value of, 28–42, 49, 66, 128, 141–42; class issues and, 28–32; cultural power of figure of, 50; economic hardship and rhetoric of, 110–11; goodness of, 118, 131; ideal citizen, 111–12, 115, 121; as innocent, 28, 54, 70, 117–19, 121, 125, 128, 171n33; morality, sense of, 21, 48, 54, 118; as morally unfixed, 133; parent–child relations, role in, 131–32; sacralization of, 30, 34; in sentimental and reform fiction, 122–23; as site of hope, 5, 55, 115, 133, 146–47; tenement world, 56–57, 160–61n42, 160n39; universalization of, 30, 34, 37, 41, 49–50, 102, 109; as victimized, 28, 37, 40
- child actors, 24, 114
- child laborers: machine ideology and, 34–36; songs about, 38–40; visual representations of, 29, 33, 34–37, 39, 41. *See also* working class
- child psychology, 133–34, 136
- children: active choices of, 50; African American, 74–75, 83, 101–2; civic responsibility toward, 31–32; effect of hard labor on, 29, 31–34, 33; experiential nature of learning, 28; immigrant, 30–31; Nazi portrayal of, 109–11, 114; as peace-seeking, 114–15; political consciousness, 54–55; representations of, 5, 30; state, relation to, 110–12, 114, 124, 127; storytelling equated with, 50–52
- Children's Autumn Festival, 25

- Children's Educational Theatre, 27  
 children's theatre, 4–5; age groups, 24–25;  
 apparatus of, 16; consultants, 24;  
 early initiatives, 27–28; types of plays,  
 25–26
- Children's Theatre Club (WPA), 49  
 “The Children's Theatre” (Rennick), 25
- Chinitz, David, 81
- Chorpenning, Charlotte, 18, 43, 147,  
 171n19; *The Emperor's New Clothes*,  
 18, 25. See also *Letter to Santa Claus*,  
*A*; *Little Black Sambo*
- Christian didacticism, 53
- Cincinnati Children's Theatre, 74
- citizenship: children as ideal, 111–12, 115;  
 family responsibilities and, 31–32,  
 125, 131; as submission to state,  
 111–12, 124, 127
- civic responsibility, 31–32, 125, 131
- Civilian Conservation Corps, 3
- class issues: childhood and, 28–32; in *A  
 Little Princess*, 121–22, 125; race sub-  
 sumed under, 79–80; social journal-  
 ists, 41
- collective bargaining, 6
- collective consciousness, 68–69
- Collodi, Carlo, 128, 131
- colorblind tenets, 79
- communism, 4–9, 38, 40, 46–48, 53–54,  
 59, 68. See also American Com-  
 munist Party; House Committee on  
 Un-American Activities (Dies Com-  
 mittee)
- Communist International Legal Defense,  
 75
- Congress of Industrial Organizations, 6,  
 9, 155n3; affiliations and loyalties, 30;  
*The Revolt of the Beavers* controversy,  
 16–17, 43
- “The Conservation of Races” (du Bois),  
 81
- Cotton, Joseph, 3
- Cowley, Malcolm, 8
- Cradle Will Rock* (Robbins), 1, 16, 22, 140,  
 143, 158n18
- Cradle Will Rock, The* (Blitzstein), 1,  
 155–56n9
- Cradle Will Rock, The* (Welles-House-  
 man), 16–17, 155–56n9
- Crane, Stephen, 41
- creative dramatics, 28
- Creative Dramatics: For the Upper Grades  
 and Junior High School* (Ward), 28
- Crewe, Sara (*A Little Princess*), 110–11,  
 121–25, 147, 170–71n8, 170n7
- The Cry of the Children* (Van Vorst), 34
- cultural apparatus, 3–4, 9
- Cultural Front, The* (Denning), 7–9, 7–10,  
 19, 30–31, 56, 153n3, 161n42
- culture of affiliations and loyalties, 9–10
- Daily Worker*, 40, 43–45, 54, 164n26
- Dassin, Jules, 3, 47, 150n10, 157n17
- Dead End* (Kingsley), 17, 55, 56–57
- democracy, 5–6, 9–10, 30–32, 67–68; eth-  
 nic tolerance and, 41–42; individual-  
 ism and, 124–25; values, 6, 28
- Denning, Michael, 7–10, 19, 56, 155n3;  
 on ethnicity, 161n42; on immigrants,  
 30–31
- Depression, 68–69; Federal Theatre Proj-  
 ect and, 11–16; parenting concerns,  
 131–33; Popular Front and, 5–10
- Dewey, John, 28
- Dies, Martin, Jr., 2, 149–50n9
- Dies Committee. See House Committee  
 on Un-American Activities
- Disney, Walt, 129
- Disney's *Pinocchio*, 22, 128–29, 131,  
 138–39
- dreaming, 52, 54, 58–59
- Du Bois, W. E. B., 81, 162n3
- Duffy, Susan, 41
- education: African Americans barred  
 from, 95, 99–100; bourgeois, 136; of  
 children as audience, 5, 16, 25–28,  
 142; early-twentieth-century theory,  
 16, 28, 36, 133–34; script must pro-  
 vide, 25
- Educational Alliance, 27
- émigrés, 6, 112

- The Emperor's New Clothes* (Chorpenning), 18, 25, 43, 154n2
- Enlightenment values, 119
- Ethiopia, 99, 168n67
- ethnicity, 5, 41–42, 56, 160–61n42; ethnic Americanism, 6, 30–31; subsumed by child, 28–30, 34. *See also* working class
- European theatre, 23
- Evening Troupe (WLT), 47
- Evening with Dunbar, An*, 73
- fairytale stories, 48–55, 115–16; alleged communism of, 159–60n37, 159nn24, 26; as appropriate genre, 53–54; blurred lines with reality, 54–55; gendered female, 50–52; Weimar Republic, 55, 59, 68–69, 115, 160n38
- family: civic responsibilities and, 31–32, 125, 131; parenting concerns, 22, 131–33, 136; relations outside of work, 37–38; as separate from larger community, 22
- fascism: American attraction to, 112–14; anti-fascism, 4, 6, 108–10, 124–25, 140–42; Joe Louis fight and, 98–99, 167–68n67; *Triumph of the Will*, 109–12, 114, 127, 141
- Federal Art Project, 10
- Federal Music Project, 10, 25, 114
- Federal One, 2, 10, 23, 46, 144
- Federal Theatre* newsletter, 2
- Federal Theatre Project (FTP), 1–2; “56 Minstrels,” 104–6; administrators, 46–47; black bodies, portrayal of, 75–79; Boston Production Book, 129; children’s units, 23–24; defunded, 7, 143–44; Depression and, 11–16; employees, 3, 24, 47, 129–31, 169n74; extravaganzas, 74, 114; funding, 46–47; “A List of Negro Plays,” 104–5; Los Angeles Unit, 24, 128–29, 131; Music Vaudeville Service Department, 106; naïveté of, 49–50; National Service Bureau, 104–5; as One-Act Experimental Theatre, 47; as people’s theatre, 1–4; *Pinocchio* and, 21–22; race, positions on, 19–20; as Theatre of Action, 47, 157n16. *See also* audience; Negro Units (Federal Theatre Project)
- Federal Theatre Project Collection, 43, 140
- Federal Theatre Project festivals, 144
- Federal Theatre* report, 24
- Federal Writers Project, 10
- fellow traveler, image of, 8–9
- Fenwick Library, 144
- Films for Democracy, 126
- Fishel, H. L., 79
- Flanagan, Hallie, 2, 4, 23, 26, 46, 155n6, 156n10; on *Pinocchio*, 145; on *Revolt of the Beavers*, 53–54; testimony before HUAC, 67–68, 158nn23, 24
- Flight* (Saul and Lantz), 18, 43, 154n2
- folk plays, 74, 80–81, 165n35
- Fraden, Rena, 73, 151n33, 165n35
- Frank, Yasha, 21–22, 26, 116; *Pinocchio*, 129–31, 130
- Free, Adult, and Uncensored: The Living History of the Federal Theatre Project*, 144–45
- From the Beast to the Blonde* (Warner), 52
- gangster figure, 57–58
- Garvey, Marcus, 99
- Gary, Indiana, children’s unit, 24
- Gates, Henry Louis, 80, 84
- George Mason University, 144
- German American Bund, 113
- Germany: Nazi, 41–42, 55, 97, 98, 109–12, 126; Weimar Republic, 55, 59, 68–69, 115, 160n38
- Gitlin, Todd, 118–19, 147–48
- Gold, Michael, 17, 56, 160–61n42, 160n39
- Goldstein, Malcolm, 156n12
- Gompers, Samuel, 31–32, 37
- Gordon, Janet, 27
- Graff, Harvey, 133
- Graham, Frank Porter, 40
- Graham, Shirley, 18, 74, 81
- Great Northern Theatre (Chicago), 74

- Green, Paul, 79, 164–65n28, 164n28
- Hailparn, Dorothy, 18, 25, 43  
*Hansel and Gretel* (Frank), 21  
 Harlem Negro Unit, 19, 71, 77–80  
 Harris, Joel Chandler, 102  
 Hays Office, 112  
*Herald and Examiner*, 75  
 Herts, Alice Minnie, 27  
 Hine, Lewis, 34–37  
 Hitler, Adolf, 99, 100, 108, 110, 111–12, 113, 114, 146  
 Hoernle, Edwin, 159–60n37  
 Hoffman, Ross J. S., 113  
 Holcomb, Robert, 129–31  
 Hollywood, 2–3, 21, 77, 108, 112  
 Hopkins, Harry, 67, 176n5  
*Horse Play* (Hailparn), 18, 25, 43  
 House Committee on Un-American Activities (Dies Committee), 2, 6–7, 108, 142–43; *Pinocchio* and, 145; *The Revolt of the Beavers* hearings, 17, 47, 53, 66–68, 70, 155n9  
 Houseman, John, 3, 16–17, 71–72, 164n21  
 Hyun, Peter, 17, 47
- idealism, intellectual, 7–8  
 immigrants, 4, 27, 30–31, 37, 50, 56, 133  
*In Abraham's Bosom* (Green), 79, 164–65n28  
 individualism, 58, 124–25  
 International Labor Congress, 31  
*It Can't Happen Here* (Lewis), 4, 20, 21, 171n15  
 Italian Americans, 98–99
- James, Burton, 102  
 James, Flora, 102  
 Jersey City race riots, 98–99  
*Jews at the Crossroads*, 156–57n14  
*Jews Without Money* (Gold), 17, 56, 57, 160n39  
 John Henry folk tale, 73  
*Journal of Negro History*, 99
- Junior League, 73, 91, 101  
 Junior League for the Promotion of the Settlement Movements, 27
- Kaser, Arthur Leroy, 107, 164n18  
 Kazan, Elia, 3, 17, 47, 156n13, 157n16  
 King-Coit School and Children's Theatre, 28  
 Kingsley, Sidney, 17, 56, 57  
 Kline, Stephen, 132  
 Krigwa Players Little Negro Theatre, 162n3
- laboring of American culture, 4, 8–10  
 Lafayette Theatre, 74  
 LaFollette, Robert, 47  
 Lane, Esther Porter, 102–3, 162n9  
 Lantz, Lou, 17, 43, 47, 55  
 Larkin, Margaret, 38  
 Lawson, John Howard, 47  
*Learning on the Left* (Mickenberg), 115, 172n22  
 leftism, 5–9, 115; in fairy stories, 55, 59; fascism, attraction to, 112–13; in Negro Unit plays, 73  
*Letter to Santa Claus, A* (Chorpenning), 20–21, 27, 146–47; as anti-fascist play, 109–10, 141–42; departure of Santa Claus, 110, 116–17; innocence of child, 117–19, 121, 125; Joe and Mary (characters), 116–21; light and dark imagery, 119–20; moral binary, 120–21; Santa Claus as moral leader, 117–20; “shadows,” 110, 115–19; war, portrayal of, 110, 114–15, 119  
 Leve, Samuel, 47  
 Leverett, Lewis, 17, 47, 157n17  
 Lewis, Sinclair, 4, 20, 21, 171n15  
*Liberty Deferred* (Silvera), 105, 169–70n80  
*Life Magazine*, 143  
*Little Black Sambo* (Chorpenning-Graham), 74–75, 81, 163n12; costum-ing, 86; monkeys, 82, 85, 89–90; plot, 83–91; Sambo as poet, 87–90; skin color as theme, 88–89. See also *Story*

- of Little Black Sambo, The* (Bannerman)  
*Little Princess, A* (Burnett), 110–11, 121–22  
*Little Princess, The*, 21, 108–9, 121–27, 141, 170–71n8, 170n7; code of the little soldier, 121, 123–24; redemption theme, 123–24, 133; war, portrayal of, 110, 112  
 Living Newspaper, 18, 43, 105, 143, 150n23, 155n4  
 London, Jack, 41  
 Loray Mill (Gastonia, NC), 31, 37–41, 39, 154n34  
 Los Angeles Federal Theatre Unit, 24, 128–29, 131  
 Lott, Eric, 75–76  
 Louis, Joe, 98–99, 167–68n67  
*Love and Theft: Blackface Minstrelsy and the American Working Class* (Lott), 76  
 lynching, 19, 75, 141  
*Lysistrata* (Seattle Negro Unit), 14, 102, 155n9, 168–69n73  
  
*Macbeth*, Negro Unit performance, 77, 164nn23, 26  
 MacDonald, Byrnes, 17  
 machine ideology, 34–37, 70  
 Malden, Karl, 3  
 Marchand, Roland, 134  
 marionette shows, 23, 25, 72, 73, 91, 131, 167n56  
 Marxism, fears of, 17, 32, 45–46, 48, 54–55, 60  
 Mathews, Jane DeHart, 49, 158n24  
 McClendon, Rose, 19, 164n21  
 McKelway, Alexander J., 37  
 Mead, Margaret, 42  
 media, 40–41, 77–78, 133, 147  
 Mercury Theatre, 47  
 Metro-Goldwyn-Mayer, 20  
 Mickenberg, Julia, 115  
 “Mill Mother’s Song” (Wiggins), 38–40  
 Mills, C. Wright, 3  
 minstrelsy, 25, 68–69, 164n18; “56 Minstrels” list, 104–6; African American actors, 76; black–white binary in, 75–79, 101; in children’s theatre, 73–74; cross-racial desire, 75–76; infantilized characters, 77–78; Jewish performances in Hollywood, 77; malapropisms, 76, 78, 91–95; motherhood distorted in, 84–85, 90–91, 102–4; negates fear of African Americans, 76–77, 91; reverse, 79. *See also* African Americans; Sambo stereotype  
 Mitchell, Edwine Noye, 73, 74  
 Mitchell, Ruth Comfort, 102, 168n72  
 Moffit, John C., 20  
 Morrell, Peter, 19, 73  
 Moscow State Central Theatre for Juvenile Audiences, 24  
 Moseley, Thomas, 79–80, 165n32  
 Mussolini, Benito, 64, 99, 112–13  
  
 Nadler, Paul, 169n79  
*Naming Names* (Navasky), 6–7  
 National Association for the Advancement of Colored People (NAACP), 75  
 National Child Labor Committee (NCLC), 34–37  
 national identity, 5, 10, 68–69  
*National Parent Teacher*, 135  
 National Socialist Teachers Federation, 111  
 National Textile Workers’ Union, 38–41  
 national theatre, 1–4, 12–16  
 National Youth Administration, 26  
*The Nation*, 38  
*Natural Man*, 73  
 nature, mysticism of, 111  
 Navasky, Victor S., 6–7  
 Negro theatre, 162n3  
 Negro Units (Federal Theatre Project), 4, 19–20, 25; Chicago, 74–75, 81–91; combating racism, 73–74; Harlem, 19, 71, 77–80; *Macbeth*, 77, 164nn23, 26; media reviews, 77–78; Miami, 73, 91–94, 101; Seattle, 14, 73–74, 102–4, 155n9, 168–69n73; social realism in, 104–6; sponsorship of, 71–72, 162n2. *See also* African American actors;

- African Americans; Federal Theatre Project (FTP)
- New Deal, 3–6, 11, 144
- New Generation, The: The Intimate Problems of Modern Parents and Children*, 134
- New Masses*, 38
- New Negro, 80
- New Republic*, 113
- New Theatre*, 78
- New Theatre League, 155n9
- New York Children's Unit, 17, 24–25, 43, 47, 115. See also *Revolt of the Beavers, The*
- New York Project, 16
- New York Times*, 143
- “Nigger Baby” (Wilson), 106–7
- novels, tenement, 56
- O'Connor, John, 144
- One-Act Experimental Theatre, 17, 47
- One-Third of a Nation* (Arent), 56
- oppression, 62
- oral culture, 68–69, 74
- otherness, 56, 76–77, 122
- Ottley, Roi, 78
- parenting concerns, 22, 131–39, 142; in advertising, 22, 132–35; father–son relationship, 136–39
- Parents*, 134–35
- Parks, Larry, 7
- Partisan Review*, 146
- patrician benevolence, 37
- patriotism, 109, 121–22; code of the little soldier, 121, 123–24; feminine space and, 123–24
- Pelley, William Dudley, 113
- Pells, Richard, 7–8, 68
- Peter Pan, 147
- Peters, Paul, 73, 102
- photography of children, 29, 33, 34–37, 39, 41
- Pinocchio* (Collodi), 128, 131, 132–33, 136
- Pinocchio* (Disney version), 22, 128–29, 131, 138–39, 142
- Pinocchio* (Frank, Federal Theater Project version), 21–22, 26, 128–39, 129, 142, 145–46
- Pinocchio* (televised version), 131, 174n13
- Plantation Days*, 106
- Plenn, Abel, 114
- Police Athletic League, 46
- Pollitzer, Alice K., 53
- Popular Front, 1–4, 74, 81, 106, 112; antiracism, 74; cultural production, 69–70, 74–75, 115–16; Depression and, 5–10; major planks, 6; modernist aesthetics, 81; “the people,” 30, 69; pro-labor stance, 4, 6, 17, 46, 48, 140, 152n44; Spain and, 47
- Porgy and Bess*, 77
- Pricing the Priceless Child: The Changing Social Value of Children* (Zelizer), 28–29
- primitivist discourse, 41; African stereotypes, 74, 77, 80–81, 84, 86, 90–91
- Production Code Administration, 112
- progressive rhetoric, 10, 28, 34–35, 45, 115, 126
- puppet shows, 71, 73–74, 85, 91, 94, 101–2
- race issues: in children's plays, 18–19; democracy equated with ethnic tolerance, 41–42
- racism: difference, denial of, 81, 85, 93; in media, 77–78; monkeys as pejorative, 90; segregated theatre units and audiences, 19–20; subsumed under class, 79–80; visual, 72, 73, 82, 83–85, 91
- Radical Visions and American Dreams* (Pells), 7–8
- Rahv, Philip, 146
- Randolph, John, 3, 47–48
- rationality, 119–20
- rationalization, 37
- realism, 25, 55, 59. See also social realism
- Redd, Tina, 102
- regional pluralistic voices, 2



- Reich, Molka, 73, 74, 91–94, 97
- Reische, Diana, 27
- Rennick, Jack, 4, 23, 24, 47, 70
- Republic Steel, 47
- Revolt of the Reapers, The* (Artef Theatre), 47
- Revolt of the Beavers, The* (Saul and Lantz), 17, 25, 44, 61, 140–41, 152n45; allegory in, 1, 54, 57–59, 66, 69–70; anti-capitalism in, 55, 60, 64, 68–70; Barkless Beavers, 60–61, 64–65; capitalism, 55, 60, 64, 66, 68–70; censorship, 16–17, 45–46; Chief, character of, 48, 60–65; children's response to, 47–49; Children's Theatre Club, 49; cleansing by genre, 53–54; double reading of, 59; as fable, 45, 53–54; fairy tale genre, 48–55; FTP response to, 46; gendered desires in, 50–52; German progressive tradition, 55; intellectual class satirized, 60–62, 64; Marxist dynamics in, 17, 46, 54–55, 60, 141; Mary, character of, 44, 49–52, 51, 54–55, 59–60, 65; as “Mother Goose Marxism,” 17, 45–46; music, 48; Oakleaf, character of, 49, 62–64; Paul, character of, 44, 46, 49–52, 51, 54, 58–60, 63–65; Pinky, Skeeball, and Sally (characters), 58; plot, 46, 50, 58–66; press releases, 17, 43, 48; Professor Beaver, character of, 51, 60–64; public reading of, 66–67; “sad” as metaphor, 49, 52, 56, 60, 62–64; tenement world in, 56–57, 161n42; Whistling Club, 62–64; Windy, character of, 44, 53, 59–60, 65, 159n30; Working Beavers, 48, 63–64
- Rice, Elmer, 56
- Rice, Robert, 131
- Riefenstahl, Leni, 109–10
- Riis, Jacob, 41
- Rivera, Diego, 1, 16
- Robbins, Tim, 1, 16, 158n18. See also *Cradle Will Rock*
- Rockefeller Center, 1
- Rogin, Michael, 68–69, 75–76
- Rooney, Mickey, 131
- Roosevelt, Franklin D., 67, 143, 171n15
- Roth, Henry, 56
- Sambo (character in plays), 18, 75, 166nn42, 43
- Sambo stereotype, 18, 74–75, 166–67n43, 166n42; reversal of, 86–87, 97–101; vanity, focus on, 85, 87–90, 93–95. See also *Little Black Sambo*; minstrelsy; *Story of Little Black Sambo, The*
- Saul, Oscar, 17, 43, 47, 55, 150n10, 151n42. See also *Revolt of the Beavers, The*
- Schem, Hans, 111
- Schmeling, Max, 98, 167–68n67
- Schuyler, George, 168n68
- scientific engineers, 38
- Scott, William R., 99
- Scottsboro Boys case, 75, 101
- Scottsboro Defense Committee, 75
- Seattle Negro Unit, 73–74, 102–4; *Lysistrata*, 14, 73–74, 102–4, 155n9, 168–69n73
- Secret Garden, The* (Burnett), 121
- settlement house activities, 26–27
- Seventh World Congress of the Communist International (Comintern), 4, 5
- Shifting Gears* (Tichi), 35
- Shock Troupes (Workers Laboratory Theatre), 47
- Silver Legion, 113
- Silvera, John, 104–5, 169nn79, 80
- sit-down demonstrations, 47, 155n9, 156n10
- Six Plays for Young People* (Swortzell), 20, 115, 147, 158n23, 159n27
- Skinner, B. F., 134
- Sklar, George, 73, 102
- Smith, J. Augustus, 19, 25, 73
- social realism, 41, 73, 104–6; racist stereotypes in, 72, 78–80. See also realism
- Soviet Union, 5–6, 24, 45, 68
- Spain, war in, 47
- Spargo, John, 34
- Spotlight on the Child: Studies in the His-*

- tory of American Children's Theatre* (Bedard and Tolch), 27  
*Stage Left* (Williams), 157nn14, 15  
 Steel Workers Organizing Committee, 47  
*Stevedore* (Sklar and Peters), 73, 102  
*Story of Little Black Sambo, The* (Bannerman), 18, 82, 87, 141, 141; Chicago production, 74–75, 81–91; drawings, 83–85; education theme, 95, 99–100; family, portrayals of, 74, 85, 87, 90–95, 99–101; feast at end, 83, 85, 91–92, 100–101; as folk play, 80–81; Goodman Theatre production, 81, 85–86; Junior League script, 101–2; liberal self-actualization in, 74–75, 81; libraries and, 83, 165–66n39, 166n40, 41; Miami production, 73, 91–94, 101; Newark production, 74–75, 94–97, 96, 141; setting, 81–83, 82; visual racism in, 72, 73, 82, 83–85, 91. See also *Little Black Sambo*  
*Street Scene* (Rice), 56  
 stretch out, 37–38  
 strikes: Flint, Michigan, 47; Loray Mill (Gastonia, NC), 37–41, 154n34; narratives of, 49; portrayed in plays, 79; *Revolt of the Beavers* linked to, 37–41, 47  
 Susman, Warren, 10  
 Swortzell, Lowell, 20, 115, 147, 158n23, 159n27  
  
 Tamaris, 25  
 Temple, Shirley, 21, 108–9, 121–25  
 tenement world, 56–57  
 textile mills, 35  
 “The Federal Theatre in Los Angeles” (Holcomb), 129–31  
*Story of Little Black Sambo, The* (Bannerman), 18–20, 81  
 “The Trope of a New Negro and the Reconstruction of the Image of Black” (Gates), 80, 84  
 Theatre for Youth proposal, 26  
 Theatre of Action, 47, 157n16  
  
 Tichi, Cecilia, 35  
 Tolch, C. John, 27  
 “Towards Proletarian Art” (Gold), 56  
 Trachtenberg, Alan, 10  
 “Trials of the Mind” (Rahv), 146  
*Triumph of the Will*, 109–12, 114, 127, 141  
*Turpentine* (Smith and Morrell), 19, 73, 74, 77; African American response to, 80; racially mixed cast, 79  
 turpentine camps, 79, 165n31  
 20th Century Fox, 112, 126  
  
 Uncle Remus figure, 19  
*Uncle Tom's Cabin* (Stowe), 84, 106  
 unconscious, 119  
 United Auto Workers, 113  
 urban agitprop troupes, 3  
  
 Van Vorst, Bessie, 34  
 vaudeville performers, 3, 25, 129–31, 143, 145  
  
 Wagner Act (1937), 6  
 Waltzer, Oscar, 48  
 war, as theme in children's theatre, 20, 110, 112, 114–15, 119, 121  
 Ward, Theodore, 73  
 Ward, Winifred, 28  
 Warfield, Robert, 73, 94, 99, 168n70  
 Warner, Marina, 52  
*Washington Post*, 108  
 Watson, John B., 133–34  
 Welles, Orson, 1, 3, 47, 71–72; *The Cradle Will Rock*, 16–17, 155–56n9  
 Whiteside, Duncan, 114  
 Wiggins, Ella May, 31, 38–41  
 Wiggins, Myrtle, 38, 40  
 Wilder, Alec, 174–75n13  
 Willett, Charles, 59–60  
 Wilson, Bertha M., 106–7  
 Wilson, Earl, 66–67  
 Wilson, Edmund, 8  
 Workers Alliance, 143, 156n11

- Workers Laboratory Theatre (WLT), 17, 47, 156–57n14
- working class, 9, 41; childhood and, 16, 30; fear of, 37, 57; ungrammatical language as mark of, 49, 58. *See also* child laborers; ethnicity
- Works Progress (Projects) Administration, 2, 46
- Wright, Richard, 151n33
- Wunderlich, Richard, 129, 137
- Young, Sanborn, 168n72
- Zelizer, Viviana, 28–29
- Zip Coon figure, 80
- Zipes, Jack, 55, 147, 159n34, 160n38