

## A Social Laboratory

**THE HERITAGE OF THE BOUNTY:**  
*The Story of Pitcairn Island Through Six Generations, by Harry L. Shapiro. Illustrated. Simon & Schuster. \$3.*

**T**OWARD the end of the eighteenth century The Bounty, an English ship, sailed to Tahiti to collect breadfruit which the English planned to introduce as a food staple in their tropical colonies, hoping thereby to lower plantation management costs. At Tahiti the potting and loading of the plants took several months during which the sailors, forming connections with native women, came to regard the island as a paradise. On the return voyage the crew, contrasting the past idyll with the harsh present reality—they were being ill treated—mutinied, set the officers adrift and sailed back to Tahiti. Fearing that a man-of-war would be sent to catch them the majority went searching the broad Pacific for an uninhabited island on which they could make a safe settlement. They decided on harborless Pitcairn Island which, if attacked, could easily be held against landing parties.

The settlers included less than a score of white men, six male Tahitians and a Tahitian wife for each. The land was divided up among the whites. The Tahitian men were enslaved and so abused that they rose and murdered several of the masters. There followed a massacre of the Tahitian men. Through later fighting between the white survivors and various other forms of mortality the settlement was reduced to one

white man in a community of Tahitian women and half-breed children. The community multiplied. Its isolated position made it an ideal spot for anthropological study, especially of the effects of miscegenation and inbreeding. The verdict would seem to be that miscegenation is valuable as a refreshment of racial stock and that inbreeding is without harm where no bad heritable traits exist.

Harry L. Shapiro's study, a model of scientific narrative, has other values. Though sociological and economic factors are subordinated and though there is not a breath of conscious Marxism in the book, there is enough in his clear, objective presentation of this chance human laboratory to indicate how socialized forms develop out of natural necessity. The sailors arrived with the good capitalist doctrine of grab and withhold. It led them to self-destruction. Their heirs, starting out with that handicap at a minimum, adjusted their life on a comparatively cooperative basis. Part of the land was held in common; and where the instruments of production involved more than one user, as in the case of the fishing boats, they became community possessions. Mr. Shapiro tells how after its bloody beginning the island society became famous for its harmony and quiet happiness. He seems to credit this, in large part, to the religious and moral teachings imparted by the penitent, last white survivor and faithfully continued after his death. Perhaps the major credit should rather be given to the new forms of productive and property relationships. I. EASTFIELD.

## The Millionaires' Mite

**WEALTH AND CULTURE: A Study of 100 Foundations and Community Trusts and Their Operations During the Decade 1921-1930, by Eduard C. Lindeman. New York, Harcourt, Brace & Co. \$3.**

**F**ROM this painstaking but far from adequate monograph on the workings of American philanthropy it is possible to obtain a fleeting glimpse of the numerous ways in which big business has invaded every corner of our social and cultural life. Mr. Lindeman's "initial report," while sedulously avoiding the deeper-lying factors of owner-

ship, control, sources of wealth and ramifications of interlocking directorates, presents a variety of general findings that are worth knowing. For example, in ten years these 100 foundations expended, in all ten categories given, a trifle over \$500,000,000; little enough return to the society from which their predatory founders extracted so many billions in surplus value. Of the 400-odd trustees whose occupations are known, 77 percent are in law, finance, commerce and industry, with a sprinkling of college and university administrators: only 6.7 percent are rated as scientists—and only two as so-

cial scientists. Most of these trustees, it seems, graduated from Harvard, with Yale (alma mater of some of the inner group on *Time* and *Fortune* magazines), a close second, followed by Princeton and Columbia while each of them belonged to an average of six of the most exclusive and snobbish upper-class clubs in the country. When you learn, further, that in the four years 1927, '29, '31 and '33, only six percent of the \$11,500,000,000 probated and appraised was bequeathed by testators to others than friends and relatives, you begin to understand the joker in this business of "private relief" to which Roosevelt, the "great humanitarian" is prepared to consign that 75 percent of the American people who own virtually nothing. Lindeman's book, although only half a loaf, is well worth digesting. HAROLD WARD.

## Hearst Psychoanalyzed

**HEARST: LORD OF SAN SIMEON,**  
*by Oliver Carlson and Ernest Sutherland Bates. The Viking Press. \$3.*

**H**ERE is the third biography of Hearst published within three months. Following Lundberg's *Imperial Hearst* by a few weeks, the Bates-Carlson book must inevitably be compared with it.

Extremely readable, treating more extensively of Hearst's Hollywood interests and personal life, the present work nevertheless presents little that is now new. Moreover, the "psychological" interpretation projected by Bates and Carlson has its pitfalls. To attribute Hearst hostility to the British to early snubs by British aristocrats does not seem so plausible as Lundberg's explanation: the struggle against English interests for Peruvian mine property concessions. The same criticism may be made of the Bates-Carlson explanation of Hearst's early opposition to American participation in the World War. Similarly, the "inferiority complex," from which the authors claim Hearst suffers, may explain many things; but the power-plus-profit-drive accounts for other, more important matters as Lundberg holds.

Altogether, *Imperial Hearst* is the more satisfying of the two volumes. It has dug into Hearst's financial and political career and the exploitation of labor on his newspaper and mine properties.

HY KRAVIF.

"The best evening's entertainment in the New Theatre."  
—Lee Strasberg.

### THE THEATRE COLLECTIVE presents "You Can't Change Human Nature"

by Philip Stevenson  
"The funniest play the New Theatre has turned out."—The People's Press.

"PRIVATE HICKS" by Albert Maltz  
"A stirring play, beautifully produced."—John Howard Lawson.  
"One of the finest productions in the New Theatre."—Robert Forsythe.

and  
"BIVOUAC, ALABAMA" by Paul Peters

At the Yiddish Folks Thea., 2nd Ave. & 12th St., SAT. & SUN., MAY 9th & 10th  
Tickets, 35c, 55c, 83c and \$1.10 on sale at Workers and People's Bookshops, and at the Theatre Collective, 47 East 12th Street.

By Popular Request—At Popular Prices

**JULIEN BRYAN**

(IN PERSON)

presents

**RUSSIA as it is today**

IN ALL NEW MOTION PICTURES

1,000 seats at 25c.

Reserved Section, 50c. 150 seats only

Fri. Eve., 8:20 Sharp, MAY 15th

WASHINGTON IRVING HIGH SCHOOL  
16th St. and Irving Pl. New York City

Auspices: Soviet Russia Today

# Music

## The A.F.M. and the Broadcasters

THE radio systems have been quietly engaged in an attempt to dominate the entire entertainment field in America. Not content with the profits that accrue from the broadcasting of commercial programs, the two leading chains, NBC and CBS, set up booking offices to control the activities of all the leading artists and orchestras. The monopoly which the Columbia Concerts Corporation and the NBC Artists Service possess in the concert field is already too well known for mention, but the extent of the broadcasters' domination of popular music and its makers has not been so well publicized.

Inasmuch as entertainers and dance orchestras are dependent on broadcasting for the making of their reputations, the radio artists' bureaus have had an enormous advantage over outside competitors in the booking of talent. It has been a time-honored practice for them to offer bands to spots fortunate enough to have regular air-time at a price often less than union scale. The bands were willing to work at pitifully small salaries for the chance at the precious air channels and as a result the two booking offices were becoming an increasing menace to the musicians and artists of the country. Orchestra leaders affiliated with prominent competing agencies were frankly told that they would be given no "sustaining" periods unless they changed managers.

The threat to the musicians' unions was obvious, for if the radio chains were to monopolize booking as well as broadcasting they would control all the country's entertainment and be in a position to tell unions exactly where to get off. Belatedly the American Federation of Musicians realized its danger and began proceedings to protect its members. Starting on January 1, 1936, the A.F.M. instituted a licensing agreement with all firms dealing in popular entertainment. Only firms bearing an A.F.M. franchise can engage in the booking of union musicians and the consequent protection of the men from chisellers is something epochal in American music.

Proving that they meant business, the A.F.M. has already revoked the licenses of both the Columbia Broadcasting System and National Broadcasting Company's artist bureaus, as well as those of countless smaller radio stations. It will presumably be easier for worthy orchestras to secure broadcasting time regardless of affiliation, although the agreement by which the Music Corporation of America, the largest independent booker of orchestras in the country, took over the defunct C.B.S. agency may lead to many of the same abuses as heretofore. M.C.A. bands, it is said, must now pay an extra two and a half percent commission for the privilege of preferred time on the Columbia chain, which strikes us as being something the Federal

Communications Commission might well investigate.

The license agreement has also given the A.F.M. real power to deal with the abuses other managers indulge in. Rockwell-O'Keefe, whose license was revoked and then restored last week, must give up its little racket of incorporating bands so that they can get more than a just share of receipts. In the future, managers may collect only commissions, as they do in England; they may no longer own attractions, if the new union laws are to be strictly observed. This will certainly be a blessing for the many exploited Negro orchestras.

HENRY JOHNSON.

### New Records

The second volume of the *Bach Brandenburg Concertos* (Columbia Set 250) played by Adolf Busch and a superb chamber orchestra comprises the Fifth and Sixth concertos. Inspired as the playing is, the album is not quite so satisfactory as the first. The use of piano instead of cembalo in the Fifth would seem to be entirely unnecessary, even though Rudolf Serkin is a great and sensitive artist. For basis of comparison we suggest that the real lover of Bach purchase the superb cembalo cadenza played by Franz Rupp on the Brunswick-Polydor version by the Berlin Philharmonic under Melichar (Brunswick 90404). Not only does Rupp clearly

demonstrate that the cembalo is the only satisfactory instrument; he plays with a vitality and rhythmic certainty far superior to Serkin, who is inclined to romanticize. Outside of the cadenza, however, the Busch version of the Fifth is infinitely superior to either the Cortot on Victor or the Berlin Philharmonic. For some strange reason the *Sixth Concerto* has always appealed to me less than any of the others, although the Busch performance almost converts me to another view.

Columbia's first recordings by the young violinist, Nathan Milstein, accurately reflect all the virtues and defects he exhibits in concert. His technique and tone are almost on a par with Heifetz, but he is not as yet an artist of any unusual depth. His recording on the other side of the Vitali *Chaconne* of the Adagio from Bach's solo *Sonata in G Minor* lacks not only understanding but virility. It is a pity for Milstein that in the same company's catalog there is a recording of the work by Szigeti.

There is regrettably no space for further record reviews this week, but before closing I would like to mention that I have at last found a reasonably satisfactory straight electric phonograph (alternating current only) at a price in the neighborhood of \$30. The motor is sturdy, tone comparable to most commercial machines at double the price, the speaker an eight-inch dynamic with a three-tube amplifier. It is a table model with a top that may be closed during playing of records, and may be heard at Bloomfield's. If readers wish any information about machines I will be glad to help them out by mail.

H. J.

### BLOOMFIELD'S

118 EAST 14th ST. OPP. IRVING PL.  
Tompkins Square 6-6065

Victor and Columbia: Symphonic and Chamber  
Music Recordings at Bargain Prices  
Also Radios and Phonographs

Excellent Mail Order Service. Come in and Browse Around  
Just Received Brahms Concerto in B Flat Major  
Artur Schnabel and the B. S. Co. Symphony Orchestra

"The most tormenting war play of the year has come from a new man . . . Mr. Shaw's grimly imaginative rebellion against warfare is a shattering bit of theatre magic that burrows under the skin of argument into the raw flesh of sensation."—BROOKS ATKINSON, N. Y. Times.

## "BURY THE DEAD"

The Drama That Startled the World, by IRWIN SHAW  
**BARRYMORE** Theatre, 47th St. West of B'way | Prices: Evenings, 50c to \$2.00  
Evenings 8:50, Matinees 2:40 | Mats. Wed. & Sat. 50c to \$1.50

### BIG SENSATION!

The American Friends of the Chinese People presents

## THE BIRTH OF NEW CHINA

A Full Feature Documentary Motion Picture of  
**THE CHINESE REVOLUTION**, Edited by the Film and Photo League  
also A SHORT ON OUTER MONGOLIA

See for the first time in America a remarkable document filmed in China  
over a period of years showing in motion

Dr. and Mme. Sun Yat-Sen  
Northern March of Revolutionary Army in 1926  
Chiang-Kai-shek turning traitor in 1927  
Japan's invasion of Shanghai in 1932  
The burning of Chapei  
Emperor Hirohito and Japanese Army

Gen. Fang's famous Chahar campaign of 1933  
against Japan  
Peiping students in 1935  
Remarkable scenes of workers and peasants  
in their daily lives  
Illustrated maps—running commentary

### 3 SHOWINGS—WEDNESDAY, MAY 13

Short Discussions  
led by  
**HANSU CHAN**  
and  
**J. W. PHILLIPS**

#### At NEW SCHOOL FOR SOCIAL RESEARCH

66 West 12th Street New York City  
5 P. M. Sharp: ADMISSION 25 cents  
7 P. M. Sharp: ADMISSION 40 cents  
9 P. M. Sharp: ADMISSION 40 cents

DON'T REGRET LATER  
BUY YOUR TICKETS NOW

Tickets Limited  
get yours in  
advance at  
China Today  
168 West 23rd Street  
Film and Photo  
League  
31 East 21st Street  
Bookstore  
50 East 13th Street  
or at door