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## MEMO

You have a date for  
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are unknown to the general public, and who  
have never had one-man exhibitions.

Here we find young and adventuresome  
spirits vigorously occupied with the American  
scene. Here are artists avidly reacting to their  
environment, resolutely engrossed in solving  
the problems of their craft. Here are sculptors  
determined to escape the formalities of official  
sculpture, acutely sensitive to the materials  
they work with. As in the last exhibition of  
the American Artists' Congress, there is a con-  
fusion of styles with the emphasis on expres-  
sionist means, itself a sign of revolt against  
the rut of official painting.

Of the post-impressionists, Van Gogh alone  
seems to exert an influence, seen in Bender  
Mark's *Restaurant* and Helen Ludwig's *Fish-  
ermen*. Of the Mexicans, Orozco's influence  
has superseded Rivera's, as in Mervin Jules's  
fine canvas, *Rights*. The type of rural land-  
scape dealing with economic disintegration and  
catastrophes like the drought has several par-  
tisans, for instance Morris Neuworth's large  
mourning woman, Harry Kallem's *Middle  
West*, and Campanella's *Used to Be*.

It is evident that this younger generation of  
American painters looks less to European  
models than to its American contemporaries.  
Juanita Rise's *Waterfront* is close to Stuart  
Davis, while Laurence Steinfeld and M. Beck  
chose the highly selective method of Gropper.  
Elizabeth Terrell uses water color with dis-  
tinction. Lyn David has a fine lithograph  
called *Nocturnal Impression*, while W. R.  
Walkley's gouache of Brooklyn is finely ren-  
dered. Space prevents the mention of others  
equally interesting. One thing is certain—  
these artists face the world squarely, and while  
they do not flinch from unpleasant themes,  
their attitude is not passive or pessimistic. It  
will be nip and tuck for the committee to  
choose a winner. Among the sculptors, Milton  
Hebald's sympathetic treatment of workers  
merits consideration.

CHARMION VON WIEGAND.

## THE THEATER

**A**MONG the hundreds of plays being  
produced by the federal W.P.A. thea-  
ters throughout the country, the two by Paul  
Green which are being given in New York  
are close to the top in excellence. *Hymn to  
the Rising Sun* and *Unto Such Glory* can be  
seen on the same bill Thursday, Friday, and  
Saturday evenings through June, at least, at  
the Adelphi Theatre, which is large enough to  
be comparatively airy even on a hot summer  
night.

*Unto Such Glory* is a bit of broad farce  
satirizing religious quackery in the South  
among people of approximately the social and  
economic level of those in *Tobacco Road*. It  
is funny, authentic, and human, and succeeds  
in keeping you on that pleasant anxious seat of  
anticipation which is where a playwright and  
director want to keep you. Will Geer regu-  
larly plays the philanderer-faker revivalist,  
which in itself is Something. The night I saw  
it an unnamed understudy was carrying on  
successfully under the direction of M. Mani-

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soff, along with Mary Bell as the wavering farm wife and Edward Segal as the clever but almost cuckolded husband, both of whom reveal again what a mine of talent the W.P.A. theater has unearthed.

*Hymn to the Rising Sun* (not to be confused with Caldwell's *Kneel to the Rising Sun*) is a bitter, moving one-acter placed in a southern chain-gang convict camp. It is a remarkable theatrical achievement in that, while almost a monologue on the part of the "captain" in charge of the camp, it builds steadily in suspense and dramatic texture. Sketching in briefly his elements of conflict, the playwright turns over the stage to a long speech by the captain to the convicts. This speech is a brilliantly written compound of character development, social history and comment, and dramatic menace, charged with the full poetry of southern speech. It is carried off magnificently by Louis Polan, whose delivery is a blend of artificial warmth, cynical humor, and the deadly fascination of a snake's eye. As he easily coils and uncoils his stream of words before the terror-struck chain-gang, one is reminded irresistibly of the dance of death of Kipling's great python, Kaa, before the fear-paralyzed Banderlog on the terraces of Cold Lairs. It is a memorable *tour de force* in which the playwright, director Arun Foxman, and Mr. Polan all come off with signal honors.

ALEXANDER TAYLOR.



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**PLAYS**

*Room Service* (Cort, N.Y.). Very funny nonsense about a penniless Broadway showman, ably directed by George Abbott.

*Babes in Arms* (Schubert, N.Y.). Pleasant and talented cast of youngsters in an amusing, tuneful Rodgers and Hart musical.

*Excursion* (Vanderbilt, N.Y.). Thunder on the left in comic vein by Victor Wolfson.

**THE DANCE**

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