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he can go) and gives us the great scenes from *Boris* with a maximum of Moussorgsky and a minimum of Stokowski, marvelously played and recorded.

I can't get as rapturous over Brahms and Toscanini as several millions seem to, so the maestro's recording of the Brahms *Variations on a Theme by Haydn* (Victor Set M-355) leaves me lukewarm, but it's only fair to note that the work is an emphatic best-seller and that it is played with the same remarkable zest and razor-edged accuracy that distinguished his recorded performance of Beethoven's seventh symphony. ROY GREGG.



Forthcoming Broadcasts

(Times given are Eastern Standard, but all programs listed are on coast-to-coast hookups)

Public Housing. "New York Communities Prepare for Action on Housing" is the subject of talks by Mary K. Simkhovitch, Louis H. Pink, Charles Poletti, Supreme Court Justice, and others, Sat., Nov. 13, 12:30 p.m., N.B.C. red.

President Roosevelt. The President will speak on the unemployment census during his last fire-side chat before the opening of Congress, Sun., Nov. 14, 10:30 p.m., N.B.C. blue and red, and C.B.S.

Congress. Opening ceremonies of the special session of Congress, Mon., Nov. 15, 12 noon, N.B.C. blue.

Maury Maverick. The congressman from Texas will speak on "What's Ahead of Congress at the Special Session," Tues., Nov. 16, 9 p.m., N.B.C. blue.

Unemployment Census. Instructions on how to fill out the unemployment census blanks, Tues., Nov. 14, 10:45 p.m., N.B.C. red.

Wages and Hours Bill. Talk by Congressman Martin Dies, Wed., Nov. 17, 7:45 p.m., N.B.C. blue.

The Constitution. America's Town Meeting of the Air features Senator Edward Burke, Stanley Reed, and Norman Thomas in a discussion on "Whose Constitution—Conservative, Liberal, or Radical?" Thurs., Nov. 18, 9:30 p.m., N.B.C. blue.

Concert Music. N.B.C. symphony orchestra, Pierre Monteux conducting, Sat., Nov. 13, 10 p.m., N.B.C. red and blue; Philharmonic Symphony Society, with Walter Gieseking as soloist, Barbi-rolli conducting, Sun., Nov. 14, 3 p.m. C.B.S.

Recent Recommendations

MOVIES

Green Fields. A charming and sincere film of a Talmudic student who goes out into the world in search of truth and honest people.

In the Far East. A topical melodrama of wreckers, Japanese agents, and Trotskyites in Siberia which, while not ranking with the best Soviet films, is nevertheless good, solid fare and maintains the usual high standard of Soviet acting.

China Strikes Back. A vivid picture of the Chinese people's defense against the Japanese invasion, which strikes a new high for documentaries.

Stage Door. The film version of the Kaufman-Ferber play is a rather sensitive and intelligent film of life in a theatrical boarding house.

PLAYS

The Outlaw (Artef, N. Y.). A somewhat thin story of a Jewish Robin Hood brilliantly and wittily presented under Benno Schneider's unmatched direction.

Susan and God (Plymouth, N. Y.). Rachel Crother's amusing comedy, improved by the appearance of Gertrude Lawrence, comes very near the level of brilliant satire.

"GOINGS-ON"

MEMO: Keep November 14th open! Greet ANNA SOKOLOV and Dance unit in their debut at Guild Theatre. Make your reservations now at New Masses office, 31 East 27th Street. Tickets: 55c—\$2.20.

"WORLD NEWS HEADLINES": an analysis of the week's events by experts in journalism and economics. Sub.: 20c. Downtown Peoples Center, 50 East 13th Street, 2nd Floor. Every Sunday, 8:30 P. M.

SOCIETY AND YOUR NEUROSIS: Leading psychiatrists and psychologists define social orientations for (1) Psychoanalysis; Fritz Willets, M.D.; (2) Interpersonal relationship therapy: John Levy, M.D.; (3) Sociometry-Spontaneity: Jacob L. Moreno, M.D.; (4) Social Movements as personal therapy: Max L. Hutt, Ph.D. Psychologists' League Symposium, Thurs., Nov. 18, 8:15 p.m. Green Room, East Bldg., N. Y. U., Washington Square College, Greene St. between Washington Pl and West 4th St. Subscription 35c.

BOOK & MAGAZINE GUILD invites you to its festival-dance, Saturday Evening, November 13th, Troya Hall, 153 West 64th Street. Admission: 75c.

DO YOU NEED A BAND for your "Going-On?" For any number of pieces call Vernon Griffith's Club Valhalla Orchestra, EDgecomb 4-8792.

SCOTT NEARING, Tues. eve., Nov. 16, 6:30—8 P. M. "The Struggle for Power"; 8:30—10 P. M. "Imperial Japan and Colonial China." Manhattan Opera House, 34th St. & 8th Ave. Adm. each class, 50c; both 75c.

PERSONAL—DEAR GUS: All will be forgiven if you take me to the Art Front Ball at the Savoy Ballroom in Harlem on Thanksgiving Eve., Nov. 24. See our ad in this issue.

RESERVE NEW YEAR'S EVE FOR GOTHAM'S LARGEST BALLROOM. 71st REGIMENT ARMORY. TENTH ANNIVERSARY. CAMP UNITY NEW YEAR'S EVE BALL & FROLIC.

WORKERS SCHOOL FORUM—"IS AN ECONOMIC CRISIS COMING?" Lecture by Harry Martel, Sat., Nov. 13, 2:30 P. M., 35 E. 12th St. 2nd floor. Adm.: 25c.

FREE RECORDED CONCERTS at Workers Bookshop, 50 East 13th Street, between 1—2 P. M. Selected works of the masters.

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GO TO HELL

with
Art Young

A REVIEW BY MIKE GOLD

[Digested from the New Masses for February 6, 1934.]

SINCE Mark Twain, have there been many clearer notes expressed of the basic American folk-mind than may be found in the drawings of Art Young? All the virtues and faults of the American people are contained in these shrewd scratchings of a master-pen: the credulity, the good-natured humor, the scorn for windbags, political and ecclesiastical, a sort of generous gambling spirit, an instinctive hatred of injustice, a simplicity and homely barnyard greatness.

Art Young carries over into the modern social revolution this native tradition of a cornfed socialism that extends from Abraham Lincoln down through Mark Twain, and Bob Ingersoll, Walt Whitman, Thomas Nast, Edward Bellamy, Brann the Iconoclast, Ryan Walker, Carl Sandburg, the old Appeal to Reason and Eugene V. Debs.

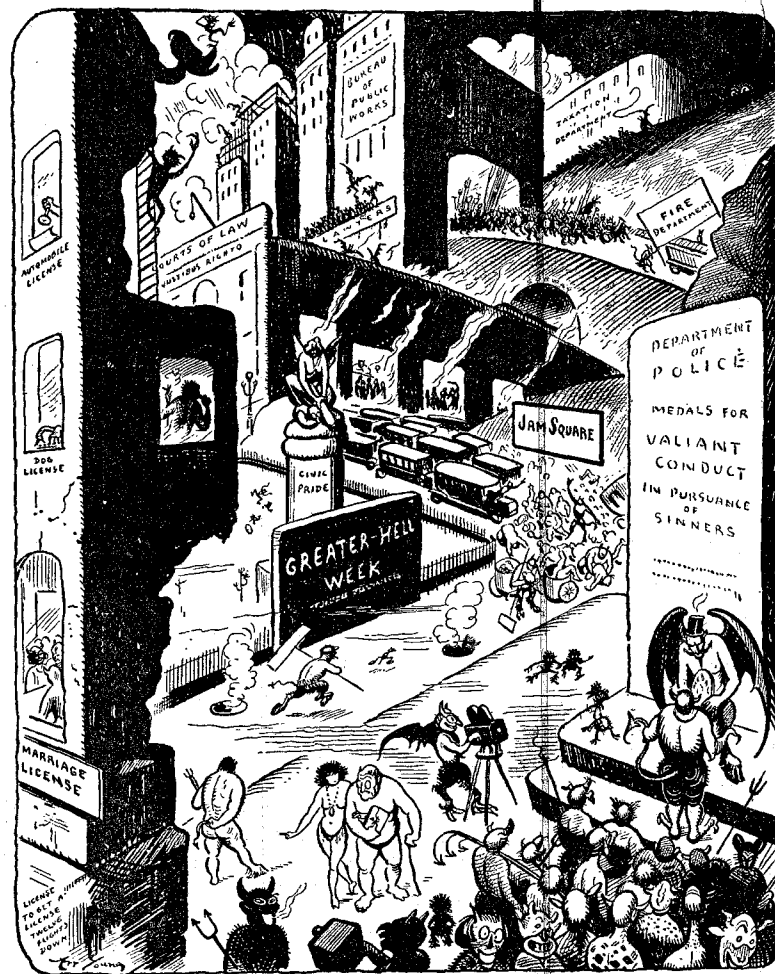
It was a socialism that often went off the deep end into ineffective bathos, but at other times attained the strength and inevitability of all living things with roots in the soil. It is a power that is being lost, somehow; perhaps the skyscraper, the aeroplane, and the immensity of monopoly-capitalism in its fascist imperialist stage have forever changed the tempo of political life, and laid different and sterner demands on those who fight against the mounting horror of an insane and futile system.

Yet, I for one, believe that any young revolutionary trade unionist has a great deal to learn by studying the life of Gene Debs, just as any young Communist artist may gain immensely by studying the work of Art Young, who is still, after forty years of activ-

ity, a master propagandist of the American revolution.

Few intellectuals, by taking thought, can acquire such sensitive relation to the unwritten lore of the masses. It is instructive to observe, for instance, with what wit and strategy Art Young has conducted a flank attack on the profiteers of religion. Growing up in the atmosphere of the first Darwinian controversy, Art pierced to the heart of it all, even as a young man. Religion was another of the capitalist methods of policing the mind of workers and farmers, and keeping them humping. Religion was based on fear, and little else. Just as on earth, the masses had been taught the fear that chaos and hunger might follow if they shook off Andy Carnegie and John D. Rockefeller, just so had they been persuaded that if they rebelled a monstrous pit of hell awaited them in eternity. It was one of the most useful lies ever invented by a master-class, and many wage-slaves, Art Young observed, fought bitterly against those who tried to liberate them from this fear.

There was no use trying to deprive these dupes of their marvelous future in Hell. It would be better, Art decided, to accept the reality of their Hell and make a visit there. Perhaps a report on conditions, an exposure such as the muckrakers were making of American politics at the time, would influence some of the patriots of Hell. So in 1892, Art Young found an entrance to Hell in Chicago, went all the way down, looked around, interviewed the King, and returned to tell all. He discovered, he says, that the ancient abyss was becoming



industrialized. "Slowly, the old King had managed to build a few railroads, coal chutes, elevators running from one circle down to another, and everywhere I saw machines built for particular kinds of punishment."

Art warned the old King then that some of the big capitalists might band together when they got to Hell, form a trust, grab all the successful enterprises and crowd Satan to the wall. But the King dismissed the warning as absurd.

Art revisited him briefly in 1900, disguised as an old-fashioned minister named the Reverend Hiprah Hunt, who was grateful to find Satan still secure on his throne, and the Region an even worse place than he had expected.

Now Art Young has paid his latest visit to Hell. And what he finds there is fully reported in this big book of superb drawings and text.

Art pictures and describes the old native inhabitants; the Imps of worry, hypocrisy, bluff, vulgarity, hurry, and chance. They met him at the entrance to Hell, over the massive gates of which was a great Rotary sign: "You are now entering Hell. Welcome." Art met a wealthy friend, fortunately, and was able to do a little sightseeing. "But most sinners are immediately hurried into the heat and smell."

Art draws a road map of the Region, with its pipe lines for oil, looney islands, airport stations, sanitariums, football stadiums, and other modern developments going ninety miles down. He faithfully describes it all in pictures, some of which have the dark diabolic power and imagination of Gustav Doré, one of Art's masters, others the prairie mother-wit that Art Young learned from nobody but himself.

New Masses, 31 E. 27 St., N.Y.C.

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