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mechanized troops crashed through a most modern defensive system and brought a larger, well trained foe to its knees within three weeks. In an age when military exploits dominate our lives, this feat stands out by itself—especially so, because for the first time in history an economic system, forgoing the blessings of private exploitation and profit, produced an army which engaged and overcame one of the best of the old order. The fact itself is always worth remembering, in consideration of what happened in Finland, and more especially in the light of history yet to be made.

JOSEPH STAROBIN.

Democratic Thinker

LESTER F. WARD: THE AMERICAN ARISTOTLE, by Samuel Chugerman. Duke University Press. \$5.

LESTER WARD was one of America's truly great creative thinkers; his ideas and achievements have long deserved a wider public appreciation than they received during his lifetime. In reawakening interest in Ward, Mr. Chugerman has done a valuable service.

As an experimental scientist, Ward rejected any non-materialist conception of the universe. He was not a dialectical materialist. Indeed, it is doubtful if he was fully acquainted with the writings of Marx, Engels, and Lenin. Yet his own concept, arrived at independently, is significant. The mind, Ward believed, is incapable of conceiving anything but matter as having an independent existence, and no one can imagine energy apart from matter any more than he can see an accident in a pure vacuum. Ward's materialism profoundly influenced the whole structure of his thinking, causing him to reject both the statics of Herbert Spencer and the dualism of Comte.

While Ward was convinced that education is the only permanent and effective way for man to triumph over tyranny and oppression, he never completely rejected the necessity for social revolution. "What do we hear all over the world?" he once asked in a lecture in 1909. "Nothing but the subterranean roar of the great mass of mankind, infinitely larger than all other classes put together. That class is rumbling, seething and working, and coming to consciousness; and when they do come to consciousness, they will take the reins of power in their hands, and then will have abolished the last of all the social classes."

Mr. Chugerman's summary is excellently conceived and carried out. He manages to preserve a great deal of the piquancy and originality of Ward's thought through frequent quotations and a scrupulous regard for the continuity and evolution of Ward's philosophy. Though Mr. Chugerman has not attempted a critical analysis of Ward, his frequent comparisons with other thinkers give the reader a basis for making his own analysis. This interpretative biography should help to restore Lester Ward's reputation as an important leader in the development of American democratic thought.

STEPHEN PEABODY.

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GOINGS ON

ALFRED GOLDSTEIN, popular political analyst, reviews THE NEWS OF THE WEEK every SUNDAY EVENING at Workers School, 2nd floor, 35 East 12 Street. Admission 25c.

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The Cameras Shoot for War

Hollywood's producers mobilize for the Big Parade. "These men have a stake in the war." Studio workers organize for peace . . . Mexican Music Festival.

THE anti-war movement in the picture city is doing all right at this moment. The war abroad has needled the men in the front offices to action, and there's a corresponding reaction among the workers. The picture industry follows Mr. Roosevelt's every move. The producers make war propaganda plans and artists and workers get together in the Motion Picture Democratic Committee and the Hollywood League for Democratic Action to blast any war moves.

The trade papers, *Daily Variety* and *Hollywood Reporter*, have pointed out producers are losing something like \$10,000,000 in markets because of the war. The *Hollywood Reporter* has been giving producers advice on what they should do about it all. The *Reporter's* idea for producers is that they tie up South American markets by investing large amounts of capital in them. These men have a stake in the war.

WARNER "TIGHTENS UP"

Warner Bros. is cutting vacations for all employees except those working under guild contracts. This means intensified production plans. Those who know say the brothers Warner are close enough to Roosevelt to have an inside track on his plans. They conclude that the Warner move means a "tightening up" for immediate action when, as expected, the industry is mobilized as propaganda machine No. 1.

With 615 divisions of labor in Hollywood, most of which draw overtime pay for overtime work, the producers are asking for a reclassification of workers, so more of the work divisions will be put in the "executive" and "professional" class where no overtime is paid. The Department of Labor is cooperating.

All studios have an eye out for "superfluous labor" and all of them are inaugurating retrenchment policies. Cecil B. DeMille, producing and directing *Northwest Mounted Police*, finished the picture nine days early. He saved \$125,000 and paid out \$2,800 in bonuses for the technicolor photo finish. But the \$2,800 went to twenty-eight yes-men. Set workers and minor actors got none of it, and it was they who did the work.

Out of the cameras come pictures like *One Man Army* from Twentieth Century-Fox. *One Man Army* is about "Sergeant Sam Dreben," a Jewish soldier in the United States forces. Pre-production publicity makes it apparent that the picture is intended to reach the Jewish population with the Churchill "message," glorifying the role the Jew "should play" in this war.

Columbia is preparing a picture called

Blitzkrieg. The screenplay is being written by Michael Hogan. Hogan has thus far turned out *Nurse Edith Cavell* and *The Prime Minister*.

Paramount is entering the field with two pictures, *Birth of a Hero* and *Safari*. The first has to do with "fifth column" activities in Warsaw. With everyone but the real fifth-columnists being dubbed members of that group, it will be slanted against all anti-war elements. *Safari* was formerly a badly done play about an idealist who flew for China and Spain. Originally the flier wound up in Africa. Now he leaves Africa to fly for the Allies.

Republic is doing *Women in War*, due for release now. The *People's World*, West Coast left wing daily, exposed production plans on the picture. It resulted in a wave of letters to Republic. Republic answered through the Hearst press that it wasn't pro-war. Trade publicity dubs it "The Emotional Big Parade of 1940. . . . Love today. There is no tomorrow." Publicity stills are of handsome British soldiers and lovely British nurses.

Producers, formerly bitter in their anti-FDR sentiments, have joined Roosevelt's "national unity" bandwagon. Now they put the bee on anyone opposing war, telling them to "back Roosevelt or get off the lot." They've threatened to drag out the blacklist for those who resist. Studio heads wielding the cudgel are ably fronted for by the personality slate headed by Melvyn Douglas, Director W. S. Van Dyke, and Phil Dunne, writer. Dunne and Douglas left the executive board of the Motion Picture Democratic Committee when that board turned down a Dunne-Douglas Red-baiting, splitting move.

"PREPAREDNESS"

Producers aren't waiting for M-Day. Sam Goldwyn is distributing British propaganda shorts in the colonies and, we hear, is keeping prints for use in America "in case of emergency." Washington's plans to conscript the picture industry as a propaganda medium aren't necessary. The movies are willing and more than ready. Already, you hear, propaganda scripts have been written and made ready for production—just in case.

But the hands of the war clock are being stopped right there. The NEW MASSES Forum, drawing five hundred weekly, the Hollywood Peace Forum, equaling that record, the Motion Picture Democratic Committee and the Hollywood League for Democratic Action, mobilizing for "The Yanks Are Not Coming"—these things mean that Hollywood's rank and file is for peace. And they mean to have it.

CHARLES GLENN.

Music Festival

Carlos Chavez presents five centuries of Mexican music.

TWENTY centuries of Mexican art are on exhibition at the Museum of Modern Art with a concert section arranged by the eminent Mexican composer-conductor, Carlos Chavez. Mr. Chavez has done a fine job of reducing the vast store of Mexican musical literature into one program without in any way distorting the characteristics and historical development of a music unfortunately strange to American ears. Chavez uses orchestra and choral numbers by contemporary Mexican composers (whose concert arrangements lost none of the authentic flavor) and a five-century selection of representative music from various parts of his country.

In his program notes Chavez says:

Mexican music is largely a product of a mixture of influences, that is, cross breeding. This mixed ancestry, chiefly Indo-Spanish, is never found to be an exact proportion, half and half. The qualities of Mexican music depend not on the proportion of Indian and Spanish ancestry, but on the existence of many local factors, historical, geographical, and ethnic circumstances, which work directly on the artistic phenomenon.

This was borne out during the course of the program. Whenever the music derived from an Indian source, the rhythms became the central complex feature around a melodic line. But in the case of "La Paloma Azul," owing to the Spanish origin and the influence of Italian opera (extremely popular in Mexico during the eighteenth and nineteenth centuries), there resulted an almost arialike song with rhythms now relegated to the background. Incidentally this number enjoyed an orchestral arrangement that was remarkable for its beauty and imagination.

After an evening of dazzling rhythms, one left the concert with an exuberant feeling. For example, Chavez's ballet for orchestra and chorus composed in 1925, although containing many modernisms, has none of that sickly, despondent mood so prevalent in the supermodernists of the Schoenberg school. Chavez' music is straightforward and healthy because of its origins in the melodies, dances, and rituals of the Mexican peoples. In contrast, the Schoenbergs probe inward and produce an abstruse, oversubjective music.

Mexico has a vast treasure of native music plus a group of gifted composers of Carlos Chavez' caliber. In the past such a combination has never failed.

LOU COOPER.