

## INDEX

- Abbott, George, 75, 226n. 73  
activist expressionism, 42–43, 49–50  
Actor's Equity, 238n. 56  
*Adam Solitaire* (Basshe), 230n. 16  
*Adding Machine, The* (Rice), 42  
Adler, Luther, 237n. 43  
Adler, Stella, 237n. 43, 242n. 24  
*Airways, Inc.* (Dos Passos), 90, 231n. 26  
Aldington, Richard, 121  
Aldrich, Richard, 165  
American exceptionalism, 129  
American Federation of Labor (AFL), 146  
American left. *See* leftist community  
American Red Cross, 35  
American Socialist Party (SP), 30–32. *See*  
    *also* Communist Labor Party (CLP);  
    Communist Party (CP)  
American Writers' Congress, 150–153, 180,  
    201–202  
anarchy movement, 82–85  
Anderson, John, 112, 166, 172, 192  
Anderson, Margaret, 120–121  
Anderson, Maxwell, 3  
anti-Fascism, 195. *See also* Popular Front  
antihumanists, 151–153  
art: audiences and, 154–155; politics and,  
    128–129, 148–149, 198  
Artef (Workers Theatrical Alliance), 158  
artistic rebels, 3  
artist-rebel, JHL as, 21–22, 114, 123–124,  
    149–153, 215n. 37  
Artokov, Alexander, 86  
art theatre: Sheldon Cheney and, 22–24, 26,  
    79–80; JHL and, 59, 81, 86–87, 116–117,  
    199; and little theatre movement, 22–23,  
    216n. 16  
Ash Can exhibition, 216n. 10  
Atkinson, Brooks: on *Gentlewoman*, 172; on  
    JHL, 112; on *Loud Speaker*, 103; on  
    *Marching Song*, 192; on *Nirvana*, 75; on  
    *The Pure in Heart*, 166; on *Success Story*,  
    140–141  
audience response: interplay between art and,  
    154–155; to New Playwrights, 88–89; to  
    *Roger Bloomer* and its critics, 48  
Authors' League of America, 143–145, 147  
automatic writing, 121  
avant-garde, the, 18, 101, 120–124, 150. *See*  
    *also* Dada; expressionism; surrealism  
Babbitt, Irving, 150–153  
Bandbox Theatre, 216n. 16  
Barker, Marguerite, 46–47  
Barnard, Rita, 13–14  
Barnes, Djuna, 121  
Basshe, Emanuel (Em Jo), 88–90, 136, 230n.  
    16, 231n. 26  
Baty, Gaston, 109–110  
Becque, Don O., 233n. 57  
Bedacht, Max, 94  
Behrman, S. N., 171  
Beilenson, Lawrence, 143, 145  
Bell, James, 241n. 14  
*Belt, The* (Sifton), 89–90  
Bennett, Tony, 9–11  
Berkman, Alexander, 121  
Bessie, Alvah, 226n. 73  
blindness, in works of JHL, 102  
Bloch, Beverle Rochelle, 7  
Bloch, Ralph, 141, 143  
Block, Anita, 49  
Boda, Mike, 83–84  
Bonn, John, 200  
Boston State House, 239n. 93  
"Bourgeois Hamlet in Our Time, A" (Gold), 175  
bourgeois social and political system, 122  
Brannigan, John, 10  
Brecht, Bertolt, 92, 158  
Bresci, Gaetano, 83  
Breton, André, 53, 72–73  
Bright, John, 142  
Brooks, Van Wyck, 119, 219n. 46  
Broun, Heywood, 65–66  
Broussard, Louis, 222n. 17  
Browder, Earl, 94, 129, 155, 177, 202, 245n. 8  
Brown, Anthony, 191  
Brown, John M., 191  
Brown, Richard Peyron, 7  
Browne, Earl, 89  
Buchwald, Nathaniel, 193  
Buhle, Paul, 128–129  
business theatre, 18–19, 59  
Calverton, V. F., 151

- Cambridge structuralism, 36  
 Cannon, James P., 93–94, 155  
 capitalism, 110, 122, 128, 139  
 Carlyle, Thomas, 213n. 20  
 Carnovsky, Morris, 242n. 24  
 Caudwell, Christopher, 9, 214n. 27  
*Centuries, The* (Basshe), 89–90  
 Cheney, Sheldon: and art theatre, 22–24, 26, 79–80; and JHL, 1, 87; views of, 32  
 Chiang Kai-shek, 104–106, 233n. 51  
 Chinese Communist Party (CCP), 104–105, 233n. 52  
 Chinese Nationalist Party (KMT), 104–105, 233n. 51  
 Chinese National Revolutionary Army, 104–105  
 Clark, Barrett H., 3–4  
 Clurman, Harold: on JHL, 1, 126–127, 171–172; JHL's correspondence with, 136–137; on *The Pure in Heart*, 163; on *Success Story*, 141  
 Cohan, George M., 19  
 Cohen, Lester, 178  
 Cohn, Harry, 177–178  
 Cole, Lester, 141–142  
 Collins, Seward, 150–153  
 Columbia Pictures, 177–178, 202  
 Comintern (Communist International), 31–32, 92–94, 156, 240–241n. 4  
 commercial theatre, 18–19, 59  
 commitment dilemmas, in JHL's work, 189–190  
 Communism: Michael Gold on, 25–26; in *The International*, 108–110; JHL and, 128, 137–140, 153, 196; and social fascism, 156; in the US, 92–94  
 Communist International (Comintern), 31–32, 92–94, 156, 240–241n. 4  
 Communist Labor Party (CLP), 32, 92  
 Communist Party (CP), 32, 92  
 Communist Party of America (CPA), 93  
 Communist Party USA (CP-USA): Earl Browder's expulsion from, 245n. 8; factionalism within, 155; JHL and, 180–181, 193, 202; leftward movement of, 129–130; Michael Gold and, 231n. 21; origins of, 94; Popular Front and, 156–157, 240–241n. 4  
 Connelly, Marc, 145, 228–229n. 110  
 conscious will, JHL on, 181–182  
 constructivist movement, 90, 97  
 Coolidge, Calvin, 102  
 Corbin, John, 47–48  
 Cousins, Mark, 9–11  
 Cowley, Malcolm, 151  
 CP-USA. See Communist Party USA (CP-USA)  
 Crane, Hart, 121–122, 235n. 10  
 creative theatre. See art theatre  
 critical response to works of JHL, 1–2, 79. See also under individual play titles  
 criticism, paradigm shift in, 29–30  
 critics, progressive, 219n. 46  
*Cronaca Sovversiva* (journal), 83  
 cult of the primitive, 36, 58, 63  
*Cultural Front, The* (Denning), 95  
 cummings, e. e., 53, 121–122, 235n. 10  
 Cutler School, New York City, 16  
 Czolgosz, Leon, 83  
 Dada: JHL and, 53, 60–62, 226n. 68; in *Loud Speaker*, 96–97; in *Nirvana*, 72–73; *Roger Bloomer* and, 222n. 24  
 "Dada Manifesto, 1918" (Tzara), 60  
 Dale, Alan, 47, 64  
 Davis, Burton, 103, 144  
 Davis, Dave, 217n. 25  
*Death in an Office*. See *Success Story* (Lawson)  
 death of God, 73–74  
 Deeter, Jasper, 86, 89  
 De Liagre, Alfred, Jr., 165  
 Dell, Floyd, 219n. 47  
 De Mille, Cecil B., 126  
 Denning, Michael, 95  
 Dexter, Charles E., 192–193  
 dialectical thought, 114–118, 149  
 Dies, Martin, 202, 245n. 9  
 Diggins, John P., 82, 85, 156  
 Donnelly, Dorothy, 19  
*Doomsday Circus* (Basshe), 203n. 16  
 Dos Passos, John: *Airways, Inc.*, 90, 231n. 26; debate with Garlin, 117; and *The International*, 113, 233n. 57; and JHL, 19–21, 53, 136, 217–218n. 27; and New Playwrights, 88; in Paris, 34–35; and *Roger Bloomer*, 50; Sacco and Vanzetti executions, 85  
 Drain, Kathryn (JHL's first wife), 35–36, 52, 225n. 58  
 dramatic criticism, paradigm shift in, 29–30  
 dramatic structure, JHL and: conventional, 171; episodic, 216n. 16; of *Marching Song*, 190; of *Processional*, 58; social content and, 180–181; of *Success Story*, 138  
 Dramatists Guild, 144  
 Duclos, Jacques, 245n. 8  
 Eagleton, Terry, 214n. 27

- Earth* (Basshe), 89–90  
 Edmund, Susan (JHL's second wife), 68  
 Einstein, Albert, 68–69, 74  
 electoral politics Communists, 93  
 episodic structure, 216n. 16  
 Equity Players, 36, 46, 79  
 Espionage Act of 1917, 31  
 expressionism: activist, 42–43, 49–50; Louis Broussard on, 222n. 17; changes in mode, 222n. 19; JHL and, 35–36, 41, 46, 49–50, 221n. 7; mystic, 41–42; passivity in, 222n. 25
- Faragoh, Francis, 88–90, 230n. 16–17, 231n. 26  
 farce style, in *Loud Speaker*, 98  
 Fascism, 108–110, 155–157, 195  
 Federal Theatre Project, 200–201, 244–245n. 1, 245n. 9  
 film industry: Columbia Pictures, 177–178, 202; MGM Studios, 126, 141–149, 238n. 68; RKO Studio, 126; screenplays by JHL, 126, 201–203, 236n. 20, 245n. 5; Screen Writers' Guild, 141–143, 147–148, 158  
 Fine, Nathan, 86  
 Fletcher, Anne, 6  
 Flexner, Eleanor, 201  
 Forrest, Sam, 19  
 Foster, William, 93–94  
 France: JHL in, 34–35, 40, 52–53, 86, 220n. 5; and League of Nations, 156  
 Frank, Waldo, 125, 136, 219n. 46  
 Frazer, James G., 36  
 Freeman, Joseph, 113–114, 117, 153  
 Freudian theory, 35–36, 41, 45–46, 72, 227–228n. 97  
 Friderici, Blanche, 226n. 73
- Gabriel, Gilbert, 1, 65–66, 76, 80, 140  
 Gallagher, Catherine, 10  
 Galleani, Luigi, 83  
 Gardner, Mary, 216n. 10  
 Gardner, Robert M., 7–8  
 Garland Fund, 231n. 25  
 Garlin, Sender, 113, 117  
 Garrett, Oliver, 141, 143  
 Gellert, Hugo, 86  
*Gentlewoman* (Lawson), 159–177; critical response to, 4, 172–173, 195; JHL on, 170–171; productions of, 159, 209, 242n. 24; synopsis of, 166–170; thematic center of, 171–172  
 German expressionism, 41–42  
 Gaspell, Susan, 3
- God, death of, 73–74  
 Gold, Michael: criticism of JHL, 175–177; and leftist politics, 25–26, 32, 155–156, 231n. 21; New Humanists and, 151–153; *New Masses* and, 231n. 25; New Playwrights and, 88–90, 218n. 34, 230n. 17, 231n. 26; on proletarian theatre, 24–25, 240n. 94; Worker's Drama League and, 86  
 Goldberg, Neal, 144, 217n. 25  
 Goldman, Emma, 21, 121  
 Gorelik, Mordecai, 64, 75, 226n. 73, 241n. 14, 242n. 24  
 Grattan, Hartley, 151  
 "great man" theory, 7–8, 213n. 20  
 Green, Howard, 142  
 Green, William, 146  
 Greenblatt, Stephen, 10, 12, 77–78  
 Greenfield, Thomas Allen, 6  
 Green Gang, 105  
 Greenwich Village Theatre, 46–47, 52, 75  
 Gribble, Harry W., 89  
 Group Theatre, 132, 158, 237n. 43, 242n. 24
- Hall, Dorothy, 241n. 14  
 Halstead School, Yonkers, 16  
 Hamilton, Clayton, 219n. 46  
 Hammond, Percy, 64, 75, 103, 166, 172  
 Harris, Sam, 19  
 Haymarket Riots of 1886, 83  
 haystack epiphany, 21, 217n. 25  
 Hegel, Georg W., 181–182  
 Helburn, Theresa, 159  
 Held, Jennie, 173  
 Henderson, Archibald, 219n. 46  
 Herndon Defense Committee, 177  
 Hewitt, Barnard, 5  
 Hillyer, Robert, 220n. 1  
*History of North American Theatre, The* (Londré and Watermeier), 5  
 Hitler, Adolph, 155–156  
*Hoboken Blues* (Gold), 89–90  
 Hollywood, JHL in, 141–149, 201. *See also* film industry  
 Hollywood Independent Citizens Committee of Arts Sciences, and Professions, 202  
*Hollywood Quarterly*, 202  
 Hollywood Ten, 144, 203, 245n. 10  
 Hoover, J. Edgar, 82–83, 220n. 4  
 hopelessness. *See* pessimism  
 House Committee on Un-American Activities (HUAC), 1–2, 5, 149, 203, 245n. 9  
 Hughes, Rupert, 142  
 Hull, Shelley, 46–47, 79  
 Hyman, Colette A., 6

- Ibsen, Henrik J., 180–182  
 Immigration Act of 1903, 83  
 Industrial Workers of the World (IWW), 30  
*International, The* (Lawson), 104–114; critical response to, 1, 4, 112–113, 117; JHL's worldview and, 110–112, 125; New Playwrights and, 89–90; originating conditions, 104–106; productions of, 209, 233n. 57; synopsis of, 106–111  
 Italy, JHL in, 35
- Jameson, Fredric, 9–11, 114–116  
 jazz: in *The International*, 109; JHL's use of, 96; in *Processional*, 54, 57–58; in *The Pure in Heart*, 160, 163  
 Jeliffe, Smith E., 227–228n. 97  
 Jerome, V. J., 158  
 Johnson, Hugh S., 147–148  
 Joint Fact-Finding Committee on Un-American Activities of the California State Legislature, 202  
 Joyce, James, 128  
 Jung, Carl G., 35, 228n. 97
- Kahn, Otto, 88, 230n. 17  
 Kaufman, George S., 158  
 Kerrigan, Ron, 235–236n. 20  
 Kirkpatrick, Mary, 18  
 KMT (Kuomintang), 104–105, 233n. 51  
 Krutch, Joseph W., 76, 140, 172–173, 194  
 Kuhn, Thomas S., 28, 219n. 42  
 Ku Klux Klan, 56–58  
 Kuomintang (KMT), 104–105, 233n. 51
- labor unions. *See* trade unions  
 LaCapra, Dominick, 214n. 25  
 Lasky, Roberta Lynn, 6, 90  
 Lawson, John Howard: early interest in theatre, 17; exit from theatre, 205; family of, 15–16, 215n. 1, 225n. 58; internal struggles of, 95–96, 124–125, 136, 150, 159, 189–190; marriages of, 35–36, 52, 68, 225n. 58; metaphysical phase, 21, 68–69, 77, 217–218n. 27; misreading of works by, 11–12; as political revolutionary, 149–153, 194, 196–205; response to critics, 76, 176; theatrical vision of, 50–52, 58–61, 189–191, 197, 243n. 45; worldview of, 20–21, 119–120, 127–128, 177–178, 226n. 68 (*See also under individual plays*)  
 Lawson, John Howard, works by (books), 4, 159, 181–182, 196, 203  
 Lawson, John Howard, works by (essays): "Art for Cube's Sake," 18; "Communism in relation to *Success Story*", 137–140; "A Crisis in the Theatre," 197–198; "Debunking the Art Theatre," 86–87, 116–117; "Inner Conflict and Proletarian Art," 176; "The New Showmanship," 90–91, 116–117, 165; "Straight from the Shoulder," 179–181; "Technique and the Drama," 180; "Towards a Revolutionary Theatre," 178–179; "What Is a Workers' Theatre?," 91–92, 116–117  
 Lawson, John Howard, works by (plays). *See individual titles*  
 Lawson, John Howard, works by (screenplays), 126, 201–203, 236n. 20, 245n. 5  
 Lawson, John Howard, works by (unproduced scripts): *A Hindoo Love Drama*, 18; *Humanlike*, 220n. 3; *The Invisible Mob*, 97, 232n. 36; *A Jazz Tragedy*, 96, 159, 232n. 36; *The Mad Moon*, 68, 220n. 3; *A New England Fantasy*, 220n. 3; *Red Square*, 128, 138, 150; *Saga Center*, 235n. 10; *Savitri*, 17; *The Silver Cord*, 220n. 3; *Social Whirl*, 232n. 36; *The Spice of Life*, 19, 216n. 18; *Thunder Morning*, 203; untitled working draft, 77; *X Plus Y*, 96–97, 232n. 36  
 League of Nations, 156  
 League of Worker's Theatres, 158  
 Le Baron, William, 126  
 leftist community: aesthetics of, 32; authors of, 2–3; dramatic theory of, 27–28; factionalism within, 78–79, 155–157; lyrical left, 27–33, 78, 121, 150, 199, 219n. 47; transformations of, 31, 92, 94–95. *See also* New Playwrights; Popular Front  
 left-wing, defined, 223–224n. 36  
 Leland, Gordon M., 1, 112–113  
 Lenin, Vladimir I., 32, 93, 128  
*Let 'Em Eat Cake* (Kaufman and Ryskind), 158  
 Levenson, Michael, 218–219n. 40  
 Levine, Ira A., 6, 27–28, 157–158  
 Levy, Melvin, 173  
 Lewisohn, Irene and Alice, 230n. 16  
 Lewisohn, Ludwig, 48–49  
 literary criticism. *See* critical response to works of JHL  
 literary fascism, 151. *See also* New Humanists  
 literary Marxism, 150–153  
*Little Review, The* (magazine), 120–121  
 little theatre movement, 22–23, 216n. 16. *See also* art theatre

- Londré, Felicia Hardison, 5  
 Longacre Theatre, 165  
*Loud Speaker* (Lawson), 96–104;  
   characterizations in, 101–102; critical  
   response to, 4, 89, 103; JHL on, 104, 125;  
   JHL's work on, 53, 232n. 36; New  
   Playwrights and, 90; originating conditions,  
   96–97; productions of, 209; synopsis of,  
   97–101  
*Louise* (Charpentier), 17, 216n. 10  
 Lovestone, Jay, 93–94, 129–130, 155  
 Lozowick, Louis, 86  
 lyrical left, 27–33, 78, 121, 150, 199, 219n. 47
- Macgowan, Kenneth, 46–47  
 Macpherson, Jeanie, 126  
*Mainstream* (journal), 202  
 Maltz, Albert, 158  
 Mankiewicz, Joseph, 143  
 Mantle, Burns, 64, 75, 192  
 Mao Tse-Tung, 105  
*Marching Song* (Lawson), 177–194; critical  
   response to, 191–194; JHL on, 191, 193–  
   194; JHL's objective in, 183; JHL's  
   worldview and, 189–190, 196–199;  
   originating conditions, 178–183;  
   productions of, 159, 209; synopsis of, 184–  
   189; thematic design of, 190  
 Marion, Frances, 143  
*Masses and Mainstream* (journal), 202  
 Massey, Edward, 89, 231n. 21, 241n. 14  
 materialist aesthetics, defined, 157–158, 224n.  
   52  
 materialist methods of analysis, 8–10  
 Matisse, Henri, 36  
 Mayakovsky, Vladimir V., 92, 128  
 May Day Riots of 1919, 83  
 Mayer, Edwin J., 142  
 Mayer, Louis B., 142  
 McCreath, Harrison W., 213n. 22  
 McKinley, William, assassination of, 83  
 Meisner, Sanford, 226n. 73  
 Mencken, H. L., 29  
 Merriam, Frank, 177–178  
 metaphysics, post-Einstein, 68–69  
 Meyerhold, Vsevolod Y., 92, 97, 232n. 39  
 MGM studios, JHL and, 126, 141–149, 238n.  
   68  
 Mielziner, Jo, 241n. 14  
 Milestone, Lewis, 201  
 Millay, Edna St. Vincent, 3, 48, 66  
 Mingo County, West Virginia, 52  
 Minor, Robert, 94
- modernism, 95, 150–153, 212n. 10, 218–  
   219n. 40  
 modern theatre artists, 3  
 Moderwell, Hiram, 219n. 46  
 Moeller, Phillip, 64  
 Mooser, George, 19  
 Mordden, Ethan, 5  
 More, Paul E., 150–153  
 Morelli gang, 84  
 Morosco, Oliver, 19  
 Motion Picture Industry Code, 146–147  
 mystic expressionism, 41–42
- Nanjing, China, 104–105, 233n. 51  
 Nathan, George J., 28–30, 32, 64–65, 79–80,  
   103  
 National Industrial Recovery Act (NIRA)  
   hearings, 145–146  
 Nazism, rise of, 155–156  
 Neighborhood Playhouse, 90, 230n. 16  
 neo-Marxists methods, 12–13  
 New Critical analysis, 7  
*New England Fantasy*, A. See *Nirvana*  
   (Lawson)  
 New Era American society, 35  
 New Historians, 10, 12–13  
 New Humanists, 150–153  
 New Playwrights: audience response to, 88–  
   89; Michael Gold and, 218n. 34, 230n. 17;  
   JHL and, 90–92, 114, 126, 179, 199, 230–  
   231n. 20; Eugene O'Neill and, 230n. 16;  
   seasons of, 231n. 21, 231n. 26; theatre  
   scholars on, 6, 232n. 39  
*Newsboy* (Jerome), 158  
 new showmanship, the, 87, 90–91, 96, 116–  
   117, 165  
 new theatre, 29  
 Nietzsche, Friedrich W., 73–74  
 nihilism, of late 1920s, 121–122  
 NIRA (National Industrial Recovery Act)  
   hearings, 145–146  
*Nirvana* (Lawson), 68–77; basis for, 220n. 3;  
   characterizations in, 72–74; critical  
   response to, 4, 75–76, 228–229n. 110; JHL  
   on, 70–72, 125; JHL's personal history and,  
   227n. 92; JHL's work on, 53, 216n. 16;  
   originating conditions, 68–69; productions  
   of, 209; synopsis of, 69–70  
 Noble, Robert P., 75  
 Noble, Ryan, and Livy, 75  
 Nolan, Lloyd, 242n. 24  
 noncommercial theatre community, 22–26,  
   78–81, 117–118, 219n. 40

- nonreflexive mode of thinking, 114–118  
 Norton-Harjes Ambulance Corps, 19–20, 34, 217n. 25
- Odets, Clifford, 6, 201
- O'Neill, Eugene: expressionistic dramas of, 42; *The Hairy Ape*, 226n. 68, 226n. 70; JHL on, 182; as modern theatre artist, 3; New Playwrights and, 230n. 16
- optimism, in activist expressionism, 42
- Ornitz, Samuel, 142
- Osborn, E. W., 112
- Palmer, A. Mitchell, 82–83, 220n. 4
- Palmer raids, 82, 220n. 4
- Parlor Magic* (Lawson), 201, 203
- Peace on Earth* (Maltz and Sklar), 158, 178
- people's revolution, 196–199
- pessimism: of early 1930s, 119–120; in *The International*, 109; in late 1920s, 120–122; in *Loud Speaker*, 102–103; mystic expressionism and, 42; in *Nirvana*, 73; in *Processional*, 53
- Peters, Paul, 158
- Picasso, Pablo, 36, 61
- Pinwheel* (Faragoh), 90, 230n. 16
- Piscator, Erwin, 92, 109–110
- politics, and art, 128–129, 148–149, 198
- Pollack Arthur, 75–76, 191
- Popular Front: CP-USA and, 156–157, 240–241n. 4; factionalism within, 196; JHL's rejection of, 199; left-wing theatre and, 191; and social energy, 159, 194–195
- Porter, Katherine Anne, 151
- Processional* (Lawson), 50–68; characterizations in, 53–54, 58, 61–63; compared to *The Hairy Ape*, 226n. 70; critical response to, 1, 4, 7, 64–67, 175; drafts, 50–52; formal achievements in, 80; JHL on, 60–61, 81, 125, 244–245n. 1; JHL's work on, 35, 224–225n. 57; JHL's worldview and, 50–51; productions of, 200–201, 209; sequel to, 159; synopsis of, 54–58
- progressive democracy, 80, 153, 195, 197, 199
- proletarian art, 24–25
- "Proletarian Realism" (Gold), 240n. 94
- Proletbuehne, 158
- Provincetown Players, 36, 218n. 34, 230n. 16
- psychology-or-physics-schism, 68–69
- Pure in Heart, The* (Lawson), 159–177; characterizations in, 163; critical response to, 4, 132, 166, 195;
- Pure in Heart, The* (Lawson) (*continued*): dramatic techniques in, 160, 163–165; JHL on, 125; JHL's work on, 150, 232n. 36; productions of, 158–159, 209, 241n. 14; synopsis of, 159–163
- radical, defined, 219n. 48
- Randrianarivony-Koziol, Liliane Claire, 7
- Rankin, John, 245n. 9
- Rathburn, Steve, 112
- Rauh, Ida, 86
- reading formations, 10–11, 26–28, 32–33
- realism, 87, 106–107, 240n. 94. *See also* socialist realism
- religion, JHL and, 16–17, 74
- Reuters, 18–19
- revolutionary, defined, 219n. 48
- revolutionary ideology, 78–80, 198–199
- revolutionary theatre, 22–26, 165, 178–182
- Rice, Elmer, 3, 6, 42, 67
- RKO studio, 126, 239n. 75
- Roger Bloomer* (Lawson), 36–50; characterizations in, 41; compared to other works by JHL, 102–103, 163–166; conflation of playwright and protagonist in, 221n. 14; critical response to, 4, 46–49; drafts of, 35–36, 43–46; influence of German expressionism, 42; inspirations for, 21, 217n. 25; JHL's worldview and, 50–51, 125, 139–140; productions of, 209; staying power of, 68; synopsis of, 36–39
- Roosevelt, Franklin D., 142, 146–147, 156
- Roosevelt, Theodore, 83
- Rosenblatt, Sol, 148
- Russian Revolution, 128
- Ruthenberg, Charles, 93
- Ryskind, Morrie, 158
- Sacco, Nicola, 82–85, 229n. 2
- Sacco and Vanzetti executions, 85–86, 116–117, 122, 124, 239n. 93
- Salsedo, Andrea, 82–84
- Sammons, Jeffrey L., 9
- Schopenhauer, Arthur, 182
- science, new religion of, 74
- Scottsboro Boys case, 127, 177
- Screen Writers' Guild, 141–143, 147–148, 158
- Seibel, George, 132
- Seldes, Gilbert, 191–192
- Servant-Master-Lover* (Lawson), 19, 216n. 18
- Shanghai, China, 104–105
- Shanghai General Labor Union, 105
- Shock Troupe of the Workers' Laboratory Theatre, 158

- Sifton, Paul, 89  
 Silcox, Louise, 145–146  
 Sinclair, Upton, 90, 178, 231n. 26  
*Singing Jailbirds* (Sinclair), 90, 231n. 26  
 Sklar, George, 158  
 Smith, Barbara H., 154–155  
 Smith, Bernard, 103  
 social energy, 77–81, 94–96, 194–195, 197–198, 204, 213n. 24; Popular Front and, 159; of 1930s, 157–158  
 social fascism, 156  
 socialism, 30–32  
 socialist realism, 139–140, 182–183, 243n. 45  
 social melodramas, 28  
 social modernism, 95  
 Stalin, Joseph, 32, 94, 130, 202  
*Standards* (Lawson), 19, 216n. 17  
*Steel* (Wexley), 158  
*Stevedore* (Sklar and Peters), 158, 178  
 stock market crash, 123–124  
 Strasberg, Lee, 226n. 73, 242n. 24  
 Stravinsky, Igor, 36, 63  
*Strike!* (Gold), 88  
 structuralism, Cambridge, 36  
 structure. *See* dramatic structure  
*Success at Any Price* (film), 239n. 75  
*Success Story* (Lawson), 125–141; characterizations in, 136; critical response to, 4, 140–141; film adaptation of, 239n. 75; Harold Clurman on, 136–137; JHL on, 124–125, 237n. 43; productions of, 209; social commentary in, 139–140; as social currency, 150; synopsis of, 132–136  
*Sunup to Sundown* (Faragoh), 230n. 16  
 Sun Yat-sen, 233n. 51  
 surrealism, 34–35, 53, 72–73, 77  
*Surrealist Manifestos* (Breton), 72  
 symbolic style, in *The International*, 107
- Taylor, Karen M., 230n. 17  
 Tenney, Jack, 202  
 Thayer, Webster, 84–85  
 Theatre Guild: art theatre and, 87; and *Processional*, 52, 64–66, 79–80, 225n. 63; and *The Pure in Heart*, 132, 159; rejection of *Nirvana*, 74–75; rejection of *Roger Bloomer*, 36; and social energy of 1930s, 158  
 theatre scholars, 3–8, 212n. 15, 232n. 39  
 Theatre Union, 158, 191  
 theory of relativity, 74  
*They Shall Not Die* (Wexley), 158, 178  
 Third Period, in Soviet politics, 94, 130
- Thompson, Woodman, 46  
 thought, dialectical vs. nonreflexive mode, 114–118  
*Threepenny Opera* (Brecht and Weill), 158  
*Tobacco Road* (Kirkland/Caldwell), 158  
 Toller, Ernst, 43  
 "Towards Proletarian Art" (Gold), 24–25  
 Trade Union Educational League (TUEL), 93  
 trade unions: American Federation of Labor (AFL), 146; legal contract approach to organizing, 238n. 56, 238n. 60; New Playwrights and, 88; in *Processional*, 52; Shanghai General Labor Union, 105; Theatre Union, 158, 191; Workers (Communist) Party and, 93  
*Transfiguration* (Toller), 43  
 Tresca, Carlo, 83–84  
 Trotsky, Leon, 93–94  
 Trumbo, Dalton, 203  
 Tzara, Tristan, 53, 60
- Umberto I, King of Italy, assassination of, 83  
 unions. *See* trade unions  
 US armed forces, in China, 104–105  
 USSR, and League of Nations, 156
- Van Dyke, Thomas, 113  
 Vanzetti, Bartolomeo, 82–85, 229n. 2. *See also* Sacco and Vanzetti executions  
 vaudevillian method, in works by JHL, 58–62
- Wagner, Walter, 201  
 Wald, Alan, 2–3  
 Waldorf, Wilella, 192  
 Walker, June, 226n. 73  
 Ward, Lem, 191, 200  
 Washington Square Players, 216n. 16  
 Watermeier, Donald, 5  
 Watts, Richard, Jr., 191  
 Weill, Kurt, 158  
 Weinstone, William, 94  
 Weitzenkorn, Louis, 141–142  
 Wexley, John, 158  
 White Legion Knights, 177  
 Wilder, Thornton, 66–67, 152  
 Williams College, JHL at, 18, 221n. 7  
 Wilson, Edmund, 129–131, 146, 151–153  
 Wilson, Garff B., 5  
 Winchell, George, 103  
 Wobblies. *See* Industrial Workers of the World (IWW)  
 Wood, John S., 245n. 9  
 Woollcott, Alexander, 64, 67, 75, 112

Workers (Communist) Party (WP or WCP),  
93–94. *See also* Communist Party USA  
(CP-USA)  
Workers' Drama League, 86, 88  
World War II, Communist Party and, 240–  
241n. 4  
Writers' Congress, 150–153, 180, 201–202

Young, Stark, 49, 65–66  
"youngster going to the city" storyline, 40–41,  
221n. 13

Ziman, Edward A., 233n. 57