

White Chauvinism Raises Its Ugly Head at the Coney Island Workers Center

By CYRIL BRIGGS

The Coney Island Workers Center is doing excellent work among the workers in its territory. Its educational, cultural and social activities are important factors in mobilizing new sections of the workingclass for militant resistance to the vicious attacks being carried out under the NRA policies against the toiling masses, black and white. As part of its highly commendable activities, the Coney Island Workers Center has helped to mobilize mass resistance to the legal lynching of the Scottsboro Boys. It has also taken an active part in struggles against local persecutions of Negro workers. Its members are militant fighters in the struggle against national oppression of the Negro People and for unconditional equality for the Negro People.

Last Saturday night, however, at a social affair in the Coney Island Workers Center, the voice of white chauvinism was impudently raised and allowed to go unchallenged by the revolutionary white workers present, whose class duty it is to relentlessly combat every manifestation of race hatred and prejudice.

Samuel Heyward, Negro artist and director of the Liberstor Chorus, had been invited to appear on the program of the evening. Mr. Heyward attended at great inconvenience to himself, having to rush to Coney Island at a late hour from the affair of the Harlem Unemployed Council, where he directed the Liberator Chorus, whose members contributed their services to help the Council raise funds to finance the struggles of the Harlem unemployed for unemployment relief and social insurance. Arrived at the Coney Island Workers Center, Mr. Heyward was arbitrarily refused a place on the program, because "he had not brought along any music of Negro songs." This was bad enough, because of its chauvinist implication that Negro artists can only render Negro music. But it gave rise to another incident, which was still worse. Eugene Nigob, a revolutionary white artist who had charge of the program, announced the "unfortunate" fact that Mr. Heyward had not brought along any Negro music and therefore could not entertain the audience. This announcement was answered by a lone voice shouting from the rear of the hall "We would rather hear you, anyway, Comrade Nigob!"

Was this merely the expres-

sion of a preference for an artist we known to the local audience, over an artist with whose work the local audience, or rather the lone objector, was not familiar? Or the chauvinist opinion that a Negro artist had nothing to contribute to the cultural enlightenment of a white audience? Whether we accept the first or second view, it is clear that the incident was based on an ignorance of, and lack of appreciation, of Negro culture and the work of Negro artists. It constituted, moreover, a marked discourtesy to a visiting artist, who was contributing his services to the program arranged for the benefit of the strike struggles of the metal workers. That the artist was a Negro makes the discourtesy all the more flagrant.

The incident called for an immediate challenge by the white revolutionary workers present in the audience, and particularly by the chairman and white revolutionary artist, who had arranged the program.

That there was no such challenge to this white chauvinist incident shows that the white workers in the hall were not alert to their revolutionary duty of ruthlessly combating all expressions of white chauvinism and of winning all sections of the white workingclass to the struggle for unconditional equality of the Negro People. The struggle against Negro oppression must also include a fight against the suppression of Negro culture by the white ruling class, which tries to depict Negro artists in the traditional role of black face clowns.

The minds of the white workers long have been poisoned by the race-hatred propaganda of the white ruling class and its agents at the head of the A. F. of L. and the Socialist Party. It is the class duty of the revolutionary white workers to combat this poison and to clarify the white masses on the mutual interests of black and white toilers, and the inextricable connection of the national revolutionary struggle to the class. In this demonstration of solidarity, in this fight against white chauvinism and Negro oppression, the revolutionary white workers must lead the way.

It was thus the class duty of the revolutionary white workers in the audience last Saturday night to have exposed the poisonous white ruling class content of the statement above referred to. It was their revolutionary duty to defend Negro culture,

and the social revolution which cannot be made by the white workers alone.

The Harlem Liberator is convinced that the path of Negro liberation lies in joint struggle of Negro and white workers and the Negro People against the imperialist oppressors of both the workingclass and the Negro People. For the Negro People there is only one way out of capitalist chaos, hunger, mass misery and

approaching imperialist war. That way is the path of revolutionary struggle jointly, waged by the white and black victims of capitalism. In the course of this struggle, the white workers must demonstrate their solidarity with the Negro masses by instantly rallying to resistance against all attacks upon the Negro masses, and its exponent, Samuel Heyward, and to clarify the confused white workers in the audience on the role of race prejudice and contempt for Negroes in splitting and weakening the workingclass, and thus preventing a united struggle of black and white toilers against the capitalist enemy.

IT'S TRUE - By Wiley Padan

ALICE BRADY
HAS AN "AUTOGRAPH WALL" IN HER BEVERLY HILLS HOME SO SHE CAN REMEMBER EVERY FRIEND WHO VISITS HER

TAD ALEXANDER
JUVENILE STAR IN "BROADWAY TO HOLLYWOOD" HAS MANY FAMOUS ANCESTORS AMONG THEM THE POET SWINBURN, SIR JAMES AND SIR HENRY BLAKE, THE EARL OF CARAVAN

MAY ROBSON
VETERAN STAGE ACTRESS IN "BROADWAY TO HOLLYWOOD" WAS BORN IN AUSTRALIA. HER FATHER WAS A CAPTAIN IN THE ROYAL NAVY

JACKIE COOPER
RECEIVED FIVE DOLLARS FOR HIS FIRST APPEARANCE IN THE MOVIES. IT WAS A VERY SMALL PART IN A COMEDY

JIMMY "SCHNOZZLE" DURANTE
WHO BECAME FAMOUS IN THE VAUDEVILLE TRIO OF CLAYTON, JACKSON AND DURANTE, STARTED TO BE A PHOTO ENGRAVER BEFORE HE WENT ON THE STAGE

Galaxy of Famous Stars at Loew's Seventh Avenue This Week

Over the week-end, Loew's 7th Avenue is offering a double feature bill, made up of "Another Language" and "Heroes For Sale." Helen Hayes and Robert Montgomery are co-starred in "Another Language," filmed from the stage success which ran for more than a year on Broadway. Its story concerns the oppressive effect of a middle-class family upon the happiness of a young girl who marries into it, a stranger to the customs of the household. Louise Closser Hale, John Paul and Henry Travers are

senting as it does, the gripping drama of twenty million lives in America today. The picture is a vivid recital of the struggle in an era of depression. In it are Richard Barthelmess, Loretta Young, Gordon Westcott and James Murray.

Not since "All Quiet On The Western Front" has Lew Ayres had a role which fitted him so perfectly as that accorded him in his latest screen drama, "Don't Bet On Love," one of the two features on the screen on Monday and Tuesday. In addition to