Quarterly Sold Out; Winter Issue Outlined

According to the editors, the Autumn issue of THE WINDSOR QUARTERLY was very favorably received by readers, critics, and publishers. For example, Jessica Tower, of D. Appleton-Century Company, asked to be placed in touch with five of the short-story writers whose work appeared in this issue, that D. Appleton-Century might have the opportunity to consider novel-length work by them. Miss Tower wrote: "I suspect you of having some sort of magic magnet which draws to you the good stuff." James Henle, of The Vanguard Press, is also seeking novels by writers appearing in the first Commonwealth issue of the Windsor Quarterly, William Cunningham; has been contacted by the two publishers above and also by Simon & Schuster.

Nearly every story and poem in the issue has elicited several comments from readers similar to the following:

"I wish to speak especially of something else in the magazine which I enjoyed very much. That is the poem, "San Francisco; 1934" by Paul D. Anderson. There is poetry as I like it—something I can understand, something that is virile and sharp, yet something that is beautiful in rhythm and word. I detest of all things the sort of poetry that flows along very beautifully in high-sounding words to result: nothing. One reads every so often the diatribes of our esoteric critics (Mauve Decade) and little mixed up in their doctrines against the American people to the effect that they do not appreciate poetry. The truth it seems to me, is that the majority of our poets have nothing to say. And nothing put into fine language still equals nothing.

"But Mr. Anderson's poem is something different. It has a real life theme; it has a bite that cannot fail to strike its mark; it is so effectively said in its few short stanzas that one gets a whole picture of the event to which it pertains.

"As a result of the great interest aroused by the contents, the issue was soon exhausted. The editors recalled all available copies from the bookstores, but even that was insufficient to meet the demand."

Little Mag, What Now?

Are the little mags going Esquire high-bat on us? H. E. Curtis, Southern editor of The Lance, 1512 E. 5th St., Dayton, Ohio, writes in: "The growing circulation of The Lance takes it out of the 'little' magazine class. But we cannot yet pay, as our rapid expansion has left us a littlebr, athless in catching up with all bills." Well, well. Here's a dollar for you — $.

The Anvil, too, with its Jan-Feb'35 issue already out in Nov '34, announces that it is "no longer a little magazine" but a vigorously growing fiction periodical with a wide newsstand distribution and a mass circulation?" But the question mark at the end gives us hope, so we won't bid The Anvil goodbye just yet. With the next issue Jack Conroy, whose second novel is about finished, hands the editorial hammer and tongs to Will Wharton, 5431 Nottingham Ave., St. Louis, Mo., and a big bunch of red writers, Caldwell, Kalar, Lewis, Spier, Le Sueur, Clements et al., have organized "Nation-wide Financing Units—to save The Anvil." Bang goes another of our dollars—$. John Reed of Manuscript, 17 West Washington St., Athens, Ohio, writes: 'Your title, 'Little Mag, What Now?' is swell." The reason he gives for this opinion is absolutely unprintable. But anybody just dying to know may address this column and get the low-down in strict confidence.

Commonwealth Conducts Specialized Farm Course

Teachers and students of Commonwealth will conduct a special course in farm problems from December 3 to December 18. It will be primarily for members of the Commonwealth group but several persons will come to the school especially for this course.

There will be daily lectures on the following subjects:


Commonwealth Players Present Skit in Dallas

Oswald Sapp made his sensational rise from the ranks for perhaps the thousandth time when the Commonwealth staged a program November 24 in Dallas, at the "bart" of the Civic Federation.

Oswald was the hero of Harold Covy's play "Risen from the Ranks," one of the most popular labor skits ever written. Since 1923 it has been a favorite of workers' dramatic groups all over the nation.

The part of Oswald was taken by Bob West, student from Minneapolis. Other members of the cast were Al Lehman, who played Kachookly, the terrible red; Mildred Mahlin, who played Miss Millionbucks; and William Cunningham, who was Mr. Millionbucks, pretzel king.
WORKERS, NAME YOUR MUSEUM

Commonwealth College offers a forty-dollar scholarship to the person who sends in the best name for its new Workers' Museum before December 25, 1934. The Museum will be inaugurated at the beginning of the next quarter, December 31, 1934, so there is no time to lose.

We are searching for a permanent title to express the multi-factional front against capitalism, which the Museum will illustrate. So far many names have been suggested, among them:

- Museum of Capitalistic Decay
- Class Conscious Museum
- Museum of the Forgotten Man
- The Collapse of Capitalistic Culture
- Museum of Decadence
- The Class Struggle Museum

But none of these exactly suit, so we offer this scholarship to attract as many names as possible in the limited time before the Museum starts functioning.

THE SCHOLARSHIP

This scholarship is transferable and is good for any college quarter. It pays the entire tuition and maintenance of a student here at Commonwealth, for three months. We have made it transferable in order that anyone may enter the contest and if he wins the prize and cannot himself make use of it, he may transfer it to any eligible student. Eligibility consists of a high-school education or its equivalent, an interest in the labor movement, a sound mind and body and a willingness on the part of the student to work twenty hours a week to help pay his way through. For Commonwealth's purpose, to train young men and women for service in the labor movement, includes cooperative self-help and active interdependence. The college is unique in that its teachers receive no pay and also work regular weekly hours alongside the students.

Commonwealth is more than twelve years old. It is an out-of-doors college, raising most of its food on the college farm. As nearly as possible it is a self-sufficient unit with its own laundry, cannery, dairy, printshop, etc. The library will compare favorably with any labor library in America. The college curriculum includes economics, history, labor problems, proletarian culture, creative writing, public speaking, etc. taught from a point of view partisan to the working class.

THE MUSEUM

This Museum, dedicated to labor, will be the first of its kind in America, although such museums are numerous in Russia and their educational value is widely recognized. Here we will house a permanent collection of all material illustrating the entire history of the working class, from the Ancient Lowly, through feudalism, to present-day strikes and technological unemployment. And for contrast the decline of capitalism will be shown in sharp relief. All exhibits will be used as optical evidence to reinforce the labor courses.

We have already begun building up a complete record of the collapse of capitalism while it is still in process and the records of profit devastation are at hand to preserve and classify. We do this in the knowledge that it will not only help hasten the day of radical reconstruction, but it will become a valuable archive for research, educational instruction and amusement to the ever-growing left movements.

EXHIBITS

Almost any record of the class struggle will be of historical significance in the coming classless society. Roughly they will fall into the following classification, which is by no means inclusive:

1. The increasing poverty of workers and unemployed.
   a. Human beings used as draft animals. (Pictures and actual samples of harness used. Also photos and accounts of college boys pushing the fat boys in wheel chairs at the Century of Progress. Teddy Roosevelt "discovering" the River of Doubt in a redan chair carried by Brazilian Indians. Anything illustrative of the modern jinrickshaw period inaugurated by an American missionary in China.)
   b. The return to barter. (Samples of scrip, currency substitutes made of tin, wood, leather, etc. Any current wampum.)
   c. Use of steers in place of horses, mules or tractors. (An ox yoke, 1934 model.)
   d. The destitute saddling themselves with unwanted children for lack of the price of contraceptive.
   e. Housing of poor city dwellers and poor farmers. (Pictures of slum areas in cities, rural cabins and huts of sharecroppers, CWA privies, souvenirs from city Hoovervilles, say an American flag taken by the police from a veteran's hovel in some unsavory shantytown.)
   f. (Clothing of poor and unemployed. (1) Lack of it. (Press accounts and pictures of children staying from school for want of shoes and other clothing.) (2) Use of substitutes for clothing. (Used tires for shoes, flour-bag lingerie, women wearing coveralls and overalls because they can't afford dresses. All the wretched makeshifts, including the "shoddy" invented by American pioneers of imperialism and used exclusively for trading with the Indians—now revived by the mail-order houses. Out-of-proportion increase in price of work clothes as compared with luxury clothes.)
   g. Increase of sickness and death from worry, lack of clothing and shelter, nutritional diseases, pellagra, rickets, suicides. Newton D. Baker, Chairman of the National Citizens Committee advertises the following statistics in his 1934 Mobilization for Human Needs: "The sick among the unemployed number 48 percent more than among the employed." "A man may die of despair as well as of hunger, for suicides, numbering 15,368 in 1928, grew to 29,927 in 1932. This shows that more and more people are ceasing to value the only kind of life they are able to attain." Accompanying decrease of necessary medical and dental attention. (A Chamber of Horrors exhibition of starvation, garbage-can feeding, children with rickets or stomachs swollen from lack of food. Park bench deaths, from starvation, freezing, and consumption of poisonous cheap drinks.)
h. Growth of flop-houses, park bench residents and breadlines. The relegating of relief agencies and breadlines to inaccessible back streets where the rich cannot be upset by seeing them.

2. Increasing extravagance of the wealthy.

a. Useless collections made in the name of art and culture, first editions, postage stamps, coins, medals, crests, trophies, etc. (Catalogs, also copies of Fortune, Esquire, Vanity Fair, Spur, Vogue and books de luxe.)
b. Empty containers of expensive cosmetics.


e. Commercialism of religion. (The "work" of Billy Sunday, Aimee McPherson, Judge Rutherford.) Sayings of quack preachers, accounts of big revivals. Holy Rollers' "annointing with oil" at fifty cents a head. Competitive church advertising. Priestly vestments, collection plates, both the silver platter variety and the purple plush bag on a mahogany fish pole.

OTHER CLASSIFICATIONS

It would take an entire issue of the Fortnightly just to list the subdivisions under this all-inclusive collapse division. Others are: Appeal to the artificial, all for appearance's sake, commercialization of sex, breakdown of individual morals, insanity, drug consumption in this Aspirin Age. Medical fakes and fraudulent weights and measures. The Museum wants magnetic belts and rings, New Thought literature and booklets describing Utopias and tropical isles of escape. Also samples of all evidence in "100 Million Guinea Pigs". Withholding of inventions from use. Commercialization of amusement, taxi dances, walkathons, dance marathons. Commercialization of sport—big baseball!

Other divisions of the Museum will be devoted to the greater and greater concentration of wealth in the hands of a few coupon-clippers who seek escape in Europe in summer and Florida in winter. Increase in armaments and armored trucks. The rapid growth of fascism. Jingoisnism. Chauvinism. Regimentation in CCC camps. In a word, a cross-section of national and international breakdown.

Sharp contrasts are sought in our exhibits—a photo of an airplane sowing seed on a collective farm, mounted beside one of our own rugged individualists still broadcasting by hand. A bun on a park bench wearing a Huey Long button "Every Man a King". A blanketed race horse in a Whitney stable bench wearing a Huey Long button ' 'Every Man a King". A blanketed race horse in a Whitney stable...
Little Mag, What Now?
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R. J. Marshall, The Northwest Bookman, 2203 N. E. 23rd Ave., Portland, Ore., says "Your 'Little Mag, What Now?' idea appeals to me (even tho the title does not). The project entails more reportorial work than anythig else, and if you can keep up with the rapid births and—"

So breathlessly to the news, Winchell: This Northwest Bookman is the Dilidante gone serious on us, and scheduled to appear in January as a quarterly, with Nard Jones, Wetjen, Myron Griffin, Thomas Rowen, Charles Hilton and many other dark horses. $ Pollen $ "on the press, after a lot of months delay," now 10c on the growing supposition that someone will spurn a dime. "Walker Winchell, he left the staff and M. J. Cunnigham has joined Lawrence A. Harper and Irene Kilbourne as associate editor". $ The first number of The New Tide, Box 1989, Harvard, reminds us that Time and Tide wait for no man, for the Bird is on the Wing. Their big fimcity brother The Magazine pays, like Direction and Story. But as far as we know none of the others does, although Scope (Dec No, out today, starring Mike Gold) says "If the promise continues Scope will pay a small amount for contributions". $ We always considered this a promising field. $ The use of dollar signs to divide these meaty little news items may not be so inappropriate after all. $ But the real reason we selected them is because it is the only device our limited type font has plenty of. $ Next issue of The Latin Quarterly, 11 Barrow St., N. Y. C., will be a Hobe Number, which should be pertinent to many of us. $ H. H. Lewis sent around "Kicked Along" for three years before he could even give it away to Blast, so keep casting your bread $ James T. Farrell, the Stead of The New Tide, appears in next Jay duVon New Quarterly and in Left Front (John Reed Club, Chicago, again on the firing line with a December number). $ The John Reed chain is now almon as numerous as McPadden's and Woolworth's St. Marks Ave., Brooklyn, goes left in the Dec issue. $ Social Frontier, Columbia University's new brain-truster. Wn. H. Kilpatrick, editor. $ The Llano Colonist, Newlland, L. A., is running a fine Russian serial "Collective Farm Trud". $ Dale D. Kramer, Hinterland, 118 6th St. S. E. Cedar Rapids, Iowa, wants material that smacks of the 'old earliness."

Flash!!! Don't fail to miss my Vol 1 No 1 in Direction 2, my 2 calligrams in the first issue. dissertation on writing in the coming New Quarterly and stunning pieces in Lurie and Park Bench Number of Latin Quarterly.

Winter Issue of The Windsor Quarterly
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in January, will be, to them, the most satisfactory of all the issues they have brought out. A notable feature is a group of four stories, each distinctly different from the others, that presents the finest work yet done in the various forms of the proletarian and revolutionary short story. "Little Doc," by Murrell Edmonds, is an intense study of the emotional struggles within an unimpressive college professor who, in contrast with his comfortable middle-class background of many years' standing, realizes the necessity of the proletarian revolution. He resolves his problem by entering physically into the activity of a militant strike. The structure of the story is built around the quotation, "a small corner of the ruling class breaks away to make common cause with the revolutionary class, the class which holds the future in its hands."

From a novel, Somebody in Boots, by Nelson Algren, to be published in the Spring, comes the short-story excerpt, "Thundermug." This is a brutal study of a youth in a situation lightly described by the old song, quoted in the story, that runs:

1 had no money to pay my fine
Not a friend to go my bail
So I got stuck for ninety days
In El Paso County Jail

Ok such a lot of devil's
The like I ever saw
Robbers, thieves and highwaymen,
And breakers of the law
They sung o'song the whole night long
Their curses fell like hail
I'll beat the day they'll Make me away
From El Paso County Jail.

Algren, who has lived in El Paso, Juares, New Orleans, etc., is now a member of the Chicago-John Reed Club. "Thundermug" will be the longest story ever published in the WINDSOR QUARTERLY.

In "Too Beautiful for Words," Albert Edward Clements uses an unusual method of intensification to portray the physical and mental situation of a starving unemployed man. Many attempts have been made in the last three or four years to deal with this condition in fiction, and but few of these attempts have been successful. While treated in an entirely different matter, "Too Beautiful for Words" reaches the reader with an impact similar to that of Hamsun's Hunger.

The fourth of this group of proletarian short stories is "Homcoming," by Miriam Allen deFord, who is already well known as one of the important writers giving sympathetic attention to working-class material. "Homcoming" is based on a recent headline

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Published twice a month at Mena, ARKANSAS, by Commonwealth College. Subscription one dollar per year. Entered as second class matter at the post office at Mena, ARKANSAS, January 30, 1926, under the act of August 24, 1912. America's First Workers' Museum
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occupied by working-class leaders. Debs, Haywood, Mooney, etal. Sacco-Vanzetti and Scottsboro material, I.L.D and Civil Liberties Union cases. In fact, anything and everything that will vividly record the class struggle.

YOUR PART IN THE MUSEUM
We are counting on your cooperation to put this Museum over. You can help in any way:

a. Send in the name for the Museum that you believe should win the scholarship. Get others to compete. Remember the time is short, but we will rush copies of this announcement to all addresses you send.

b. Start sending in exhibits today and get others to do so. Ransack the cellar and attic for proofs of capitalist decay.

c. Help us finance, or find persons to finance, the scholarship prize.

d. Aid us in getting wide-spread publicity for the Museum. Pass this contest news on to your local paper. It should be interested.

e. Help us get an endowment to cover the cost of a fireproof stone building to permanently house the exhibits, and also for transporting bulky ones.

f. Send in any sort of suggestion for America's first Workers' Museum. We'll appreciate your interest and assistance.

In addition, Museum correspondence and exhibits to: Bob Brown, Commonwealth College, Mena, Arkansas.

in California. The difficult task of creating good fiction from mob-ignorance and insanity is successfully achieved in this narrative.

The editors announce a special Christmas Gift Subscription to all readers of the FORTNIGHTLY. They offer THE WINDSOR QUARTERLY for gift purposes for $1.50 for one-year subscription and $1.00 for each additional subscription on the same order. By using this special offer, it is possible to give your friends the finest short stories and poetry of 1935 for but $1.00 per gift. These subscriptions will start with the Winter issue. An appropriate card will be sent with each recipient of a Christmas Gift Subscription to THE WINDSOR QUARTERLY. If a sufficient number of these subscriptions are received, it will be possible to improve the general appearance of the magazine by using a finer paper, as well as add valuable departments without reducing the number of stories and poems now printed in each issue.