Following an intensive three-day session concerning administrative problems relating to execution of the Works Program's $27,315,217 cultural program, Jacob Baker, Assistant Works Progress Administrator, today announced the appointment of regional directors to plan work in the fields of art, music, theater, and writing, under the supervision of technical directors in Washington.

Decentralized control and quality of work will be stressed, according to Mr. Baker, in order that cultural standards in each field may be maintained and both community and worker permanently benefited.

Designed to afford work for approximately 26,000 men and women on relief rolls in these fields, the cultural projects form part of the $330,000,000 program provided in the Emergency Appropriation Act of 1935, necessary to conserve the morale and skills of thousands of white collar workers adversely affected by the depression.

Working under the general supervision of the WPA Division of Professional and Service Projects, headed by Bruce McClure, are the four Washington directors - Nikolai Sokoloff, for music; Holger Cahill, for art; Hallie Flanagan, for theater; and Henry G. Alsberg, for writing.

The nation-wide regional theater program of the Works Progress Administration will stress the production of new plays by native playwrights, according to Hallie Flanagan, director of the WPA Theater Project, in announcing plans for the program.

"It is because people are increasingly aware of the dramatic material in American life," she said, "that the talent engaged to direct the various units was made possible. Moreover, many of them are willing to donate their time to the theater, thus reducing administrative expenses. They are not setting up new offices, but are operating under the already existing machinery of the WPA, or else out of such theater units as the Cleveland Playhouse, the Pasadena Playhouse or various professional or semi-professional theaters."
Among the first theater projects to be put in operation will be those in the large population centers of New York, Los Angeles, and Chicago.

While the immediate aim of the program is to put back to work those theater workers in all branches of the profession who have been on relief rolls, one of the more far-reaching purposes is to create theater enterprises of lasting value, Mrs. Flanagan said.

By the terms under which the theater project was drawn up, it was pointed out, no funds may be used to loan to or subsidize private theatrical enterprises. Workers on the project will be engaged according to the usual WPA procedure, and will be paid according to the security wage scale. Since the greater portion of the money must be spent for labor costs, local sponsors in many cases will make available theaters and other facilities.

Plans for the New York area, now being drawn up, include in addition to certain work going on under state or city organizations, the formation of several new units.

The League of New York Theatres offers sponsorship for tryout theatres, probably three or four in number, directed by a board of managers from that body, serving without pay. Certain advantages such as the use of theatre buildings will be made available by the League of New York Theatres in return for the opportunity of seeing new plays tested in limited engagements, by WPA theatre units.

The Dramatists' Guild, or groups to be passed upon by that organization will provide sponsorship for playwright's theatres producing plays of an experimental nature.

Vaudeville and variety units will be an important part of the New York plan. Mr. Eddie Dowling, National Advisor for Musical Comedy, Vaudeville and Variety, and the WPA theatre director are both particularly interested in a cooperative plan with the WPA music project, in which orchestras, or dance bands, together with vaudeville and variety acts, will offer entertainment in halls or parks.

Two negro theatre groups producing plays of negro life will be sponsored by the Negro Urban League.

Marionette theatres will continue under the direction of Remo Bufano and Grace Wilder.

A Bureau of Research and Publications will be organized.
under the auspices of the National Theatre Conference, for the compilation of dramatic material, and for the publication of a bulletin of the nationwide Federal Theatre Projects. On this unit playwrights and theatre writers will be engaged.

In charge of the field work will be the newly appointed regional directors, as follows:

**THEATER**: New York City, Elmer Rice, playwright and director. Mr. Rice is author, among other plays, of "Street Scene," "The Adding Machine," "Left Bank," "Counselor at Law," "We, The People," and "Between Two Worlds." He is president of the Council of Dramatists of the Authors' League of America. He will be assisted by John Askling, former head of the drama units under TERA of New York.


**Pennsylvania-New Jersey**: Jasper Deeter, founder and director of the Hedgerow Theatre, Moylan-Rose Valley, Pennsylvania. A native Pennsylvanian, Deeter was formerly a newspaperman in Chicago and Eastern cities. He started with the original Provincetown Theatre in New York, where he worked with Eugene O'Neill, Susan Glaspell, Robert Edmond Jones, and many others. There he rose to prominence as a director, producing "Inheritors," in which Ann Harding played. Deeter later played in "The Emperor Jones," and returned to Provincetown to direct "In Abraham's Bosom," which won the Pulitzer prize.

**Ohio region**, including Ohio, Kentucky, and West Virginia: Frederic McConnell, founder and for many years director of the Cleveland PlayHouse, Cleveland, Ohio. A graduate of the Carnegie Institute of Technology, Mr. McConnell became founder and director of the Chautauqua Repertory Theater. He has produced more than 200 modern plays, including productions by Elmer Rice, Sidney Howard, Maxwell Anderson, Pirandello, and Raynal.

**Carolina-Georgia-Virginia**, including Virginia, North and South Carolina: Professor F. H. Koch, Kenan Professor of Dramatic Literature at the University of North Carolina; founder and director of the Carolina Playmakers at the University of North Carolina, is noted chiefly for his contributions to the making of a native folk drama. One of the outstanding figures in Prof. Koch's group is Paul Green, winner of the Pulitzer Prize in 1927.

**Southern Region**, including Tennessee, Mississippi, Alabama, Georgia, Louisiana, and Florida: John McGee, director of the Birmingham Little Theater. A graduate of Grinnell College, with further work at...
Cornell, Mr. McGee is the author of "Not Only Death," "Brigham Young," and "Jefferson Davis." He has produced many plays in the Birmingham Theater.

Central Region, including Wisconsin, Michigan, Illinois, Indiana: T. W. Stevens. A graduate of Armour Scientific Academy and Armour Institute of Technology at Chicago, Mr. Stevens became literary critic of the Inland Printer in 1902. He later founded the Blue Sky Press, and was by turns lecturer in Art History at the University of Wisconsin, head of the School of Drama at Carnegie Institute, director of the St. Louis Little Theater, the Art Theater in Chicago, and of the Ann Arbor Summer Drama Festival.

Prairie Region, including North Dakota, South Dakota, Nebraska, Kansas, Minnesota, Iowa, Missouri: Professor E. C. Mabie, Director of the University Theater, Iowa City, Iowa.

Southwestern Region, including Texas, Oklahoma, and Arkansas: Director of the Dallas Little Theater. A graduate of the Carnegie Institute of Technology School of the Theater, Mr. Meredith began his stage career as scene designer for various producers. During the war he played leading roles in New York productions with Margalo Gillmore, Pauline Lord, Blanche Yurka, and others. He was later engaged in the silent pictures, playing opposite such stars of the day as Florence Vidor, Marguerite Clarke, Ethel Clayton, Marjorie Wilson and others. More recently he was director of Le Petit Theatre du Vieux Carre, New Orleans, and is now in his fifth season in Dallas.

Northwest Region, including Washington, Oregon, Idaho, Montana, and Wyoming: Professor Glenn Arthur Hughes, University of Washington, head of the drama division. Author of "The Story of the Theater," six full length plays and 22 short published plays; co-translator of "Three Modern Japanese Plays," and "New Plays from Japan." Prof. Hughes is editor of the three-volume "University of Washington Plays," and "Short Plays for Modern Players." He is also founder and editor of the University of Washington Chapbooks, as well as founder and executive director of the Studio Theater and Penthouse Theater at the University.
Forwestern region, including California, Nevada, Utah, Colorado, Arizona, New Mexico: Gilmore Brown, director of the Pasadena Playhouse, producer of the premieres of many American and foreign plays. He will be assisted by J. Howard Miller, head of the California drama unit under the SERA.

Lester E. Lang, Rochester, New York, has been appointed executive assistant to Mrs. Flanagan. He was formerly on the staff of the Eastman Theater of the University of Rochester where he worked with Reuben Mamoulian. He has also worked with Oliver Hinsdell, former director of the Dallas Little Theater and was technical director of the Gloucester School of the Theater.

Regional Music Directors

REGION I

New York City

CHALMERS CLIFTON - Mr. Clifton is a Harvard graduate of New York City and the Cincinnati Conservatory of Music. He has formed the American Orchestral Society in New York; has been guest conductor of leading orchestras in this country, such as the Boston Symphony, the Cincinnati Symphony, etc.; and has composed a great many works.

REGION II

(To be appointed)

Maine, New Hampshire, Vermont, Massachusetts, Rhode Island.

REGION III

New York State, Connecticut

LEE PATTISON - Pianist, ensemble player and educator; formerly on the faculty of the Juilliard School of Music in New York City; and has appeared as a soloist with all the distinguished orchestras in America.

REGION IV

Pennsylvania, New Jersey, Maryland, Delaware, District of Columbia, West Virginia

THADDEUS RICH - Formerly concert master and assistant conductor to Leopold Stokowski of the Philadelphia Orchestra; has recently received a degree of Doctor of Music; has been guest conductor of many orchestras, is an organizer and for the last two years has been chief supervisor of the Emergency Relief Administration for the State of Pennsylvania.
REGION V
Virginia, North Carolina, Tennessee, South Carolina, Georgia, Alabama, Florida

LAMAR STRINGFIELD - Composer and conductor; organized the North Carolina Symphony on a State plan.

REGION VI
Michigan, Ohio, Indiana, Kentucky

GUY MAIER - Distinguished pianist and educator - has had appearances numerous times with the leading symphony orchestras in America; has held a position on the faculty of the University of Michigan at Ann Arbor and on that of the Juilliard School of Music in New York City.

REGION VII
Wisconsin, Illinois, the City of Chicago, Illinois, the City of St. Louis, Missouri.

JOEL LAY - Was Director of Music of the Century of Progress, Chicago; chairman of Music and Drama of the United States Junior Chamber of Commerce; graduate of Busch Conservatory, Chicago Musical College also; studied with Hagerman, and Seagle; spent three years abroad in Paris and Milan.

REGION VIII
Oklahoma, Arkansas, Mississippi, Louisiana, Texas.

MRS. JOHN F. LYONS - (of Fort Worth, Texas) - Past President of the National Federation of Music Clubs.

REGION IX
North Dakota, South Dakota, Minnesota, Iowa, Nebraska, Kansas, Missouri (omitting St. Louis)

PROFESSOR C. B. RIGHTER - of the State University of Iowa, at Iowa City; was formerly the chief supervisor of music in the State of Nebraska; conducted the State Music Festival; organized competitive orchestras from among 20,000 high school student musicians; conducted the Chicago Symphony.
REGION X

Northern California (San Francisco); Oregon, Washington, Idaho, Montana, Wyoming, Nevada

RAETAN ATTLE - During the last two years organized and conducted the relief orchestras in Northern California; has been a member of the San Francisco Symphony for twenty years.

Field Supervisors of Writers' Project

WALLACE MILLER, New York, national field supervisor; Joseph Gaer, Berkeley, California; Lawrence S. Morris, New York.

MR. BAER was recently in charge of a large writers' project in California, under the auspices of the Federal Emergency Relief Administration.

MR. MORRIS was formerly associate editor of the New Republic and the New Democracy magazines.

LEONARD D. ABBOTT, research editor, was former editor of Current Opinion, and recently on the staff of the Encyclopedia of Social Sciences.

GEORGE CRONYN, New York, author of "The Pool of Venus," and "Fortune and Men's Eyes," has been appointed Associate Director of the writers' project.

Regional Art Directors

Miss Mary Curran  
Regional Art Director for Pennsylvania and West Virginia

Mr. Richard C. Morrison  
Boston, Mass.  

Mrs. Audrey McMahon  
New York City  
Regional Art Director for New York and New Jersey

Mrs. Increase Robinson  
Chicago, Ill.  
State Art Director for Illinois

Mr. C. Law Watkins  
Washington, D. C.  
Regional Art Director for District of Columbia, Delaware, Maryland

Mr. Francis Henry Taylor  
Regional Chairman for New England

Mr. Thomas C. Parker  
Regional Director for Region III