WPA Players Set to Give 'Macbeth' With Tropical Locale to Give Color

Edna Thomas to Essay the
Role of Lady's Duck—
Known as Veteran

PREMIER THURSDAY

Jack Carter in Title Role—
150 in Shakespeare's Immortal Tragedy

The long-held opening which will sprinkle to break down the stere-
type of the Negro in the theatre, will take place at the Lafayette Theatre, Thursday evening, April 3, when the Federal Negro Theatre brings the color-
eful spectacle of "Macbeth" to the stage, with the veteran Edna Thomas in the role of Lady Macbeth and Jack Carter in the title role.

The most brilliant ventures that Harlem has seen is predicted by the amateur stagefaring side. Class,
ics, producers, students of the theatre will move to the districts of the Lafayette to numero a milestone in the cultural life of the American Negro.

A cast of 150 undoubtedly one of the largest groups ever to present Shakespeare's immortal tragedy, "Macbeth," is conducting rehearsals daily from midwinter on to the early hours. These are the first act out of the cast's willion, but the "Macbeth" dialogue is taken up over by the "Black Man Dies," an offering of the Federal Negro Theatre.

We cannot with the distinct due by the very nature of the size of the cast, augmented by twenty-five musicians, the Negro Theatre is anxious to dispense for all time the palpably common belief that Negro actors are adapted only for special character parts or dialectical bits.

Undoubtedly Vesrsin.

By presenting this undullerated version of "Macbeth," adapted and directed by Conson Welso, swashbuckling director at the Casa Theatre in Dub-
lin, the Negro Theatre is confident that its actors will establish them-
self as protagonists of genuine features, even in depth of interpretation which can be expected in all corners of the globe.

The play will be marked by three sets with the action taking place in a tropical jungle, a推薦 castle and a showroom town. John House-
nan, director of the Negro Theatre, has given his promise that absolutely no verbal liberties will be taken with the Shakespearean script. Of course, minor continuances and deletions, a common procedure in a dramatization of a play of this sort, will have to be considered.

Not Blackface.

Mr. Houseman made this announcement to offer the prevalent, errone-
ous impression, that the Negro Theatre's version of "Macbeth" will turn not to be a blackface comedy or a subterfuge. Rumors that the play would be a facial death followed the heels of an announcement that the issue of the play would be the Island of Haiti instead of the witch-
ridden Kingdom of Scotland.

The reason for this change was necessi-
tated by the virtual physical im-
possibility of bringing the atmosphere of Scotland during Dunstein's reign to the stage. Insufficient provisions of this play have been prematurely deemed to fail for this reason.

The atmosphere of Haiti in the early years of the nineteenth century, more amenable to stage effects and traditions, was reminiscent of the puritan era of violence in Scotland. Furthermore, the Island of Haiti was never conquerable by force; it was the island that was defied by spirits, making a realist picture of Shakespeare's Scot-
land.

Color of Haiti.

The natural brilliance of color of Haiti was also a factor in Mr. House-
man's determination to change the lo-
tale of "Macbeth." All costumes worn in the play are of the eighteenth century colonial empire variety. Color of costume varied with each other for grotesques.

In Haiti at the time, however, vas-
dust was rampant. Hence, in the Negro Theatre's version of the play.

voodooism was substituted for witch-
craft. However, it cannot be empha-
sized too strongly that there is no
voodooism in this production. The word "voodooism" is never mentioned in the play.

The setting is self-suspended. One of the most striking scenes in the play, which will not lose that scene, will show the respective armies of Macbeth and Macduff on the battlefield. In the burning woods of Britain will be seen soldiers moving toward the point of battle. All costumes and scenery for the play were created by the Lafayette Theatre with the aid of the Federal Theatre Workshop.