

Jan. 10, 1944

**Martha Graham Presents
"Deaths and Entrances"**

"Deaths and Entrances", which Martha Graham and her company danced for a huge audience at the 46th Street Theater on the evening of Dec. 26th, marks the culmination of the dance-drama form which Miss Graham created in "Letter to the World". This new work, however, has no definite plot or time associations. It is a "legend of the heart's life" and it concerns three "doom-eager" sisters whose inner torments and memories make up the substance of the psychological plan. A simple object, such as a vase, a goblet or a shell, releases a

stream of associations which Miss Graham has portrayed with overwhelming power in movement the like of which has not been seen previously on a stage. Among the most striking passages are a dance of madness and a duel of two lovers.

The characters of "Deaths and Entrances" are the three sisters, superbly danced by Miss Graham, Jane Dudley and Sophie Maslow; three remembered children, portrayed by Ethel Butler, Nina Fonaroff and Pearl Lang; the dark beloved, danced by Erick Hawkins; the poetic beloved, danced by Merce Cunningham; and two cavaliers, danced by John Butler and Robert Horan. Though abstract and symbolistic in style, the work is incredibly intense in its effect on the spectator, and the audience relieved itself in wild cheers at the conclusion of the first performance.

"Salem Shore", a ballad of a woman's longing for her beloved's return from the sea, a new solo, had a fine setting by Arch Lauterer, effective music by Paul Nordoff and an excellent costume by Edythe Gilfond who also provided the splendid costumes for the larger work. Hunter

Johnson's score for "Deaths and Entrances" is one of the most searching and well-integrated yet created for a dancer. It is a major achievement in a very difficult medium. The evening closed with a delightful performance of "Punch and the Judy". Louis Horst was the able pianist and director of a small instrumental ensemble.