DANCER GIVES IMPRESSIONS

Martha Graham in Recital in Clark Fine Arts Course

"There is no pleasure in dancing any more than any other art—only occasional joy ad much misery", in the opinion of Martha Graham, dancer, who appeared in the Fine Arts course last night at Clark university.

An exponent of the modern dance, there is none of the forcefulness of her stage personality in Miss Graham off-stage. She is slim, with a demure coil of hair adding to her simplicity.

"In any art", she continued, "you see a vision but that vision must be disciplined and poured into a mold for interpretation to the public. That is why dancing is a form, something you learn as form. Off the stage you may use it as an outlet, relying on emotion to interpret music perhaps but on the stage it must be a formula, for emotions so vary. I have danced beset with fever, with the influenza, with strained ligaments in my feet. I would have been lost had I depended upon emotion."

The spirit of modernism found in Miss Graham's dancing was explained by her statement, "The spirit of an age is always evinced by its architecture and its dancing, the architecture answering a problem of housing, the dancing being the form of religious expression of the people."

Nor does she believe in members of one group of people trying to interpret another's dancing. "I don't believe anyone save a Spanish woman can dance a Spanish dance," she said. "It is the same with a Negro dance—when a person of that race dances it is something fine and beautiful—but when a white person attempts the same movements they become almost vulgar." For that reason, even while she studied Indian dances in their relation to the modern American culture, she never dances them.

She never interprets music. All of her dances are created, sometimes the costumes even made before a composer is called in to watch them and compose the music for accompaniment to fit them. Because she understands music she always creates rhythms to which music can be set. "I love music too much to try to interpret it. A beautiful symphony is too wonderful to be submerged by a dance and the dance must be the outstanding art. Loving music as I do I do not believe in combining great music with dancing—it should be kept separate."

Dancing has not reached the classical niche of music or drama, she believes, because people expect only entertainment from dancing. "An American dancer particularily has a difficult time for the people here want to see European dancers. The latter have prestige from their own countries and come here to make money but our own people cannot get the salaries needed to continue their career in Europe although they may acquire the necessary prestige there—and they cannot make money here," she explained. "However, I believe the American public is gradually being educated to appreciate its own talent."

Miss Graham opened her program last night with "Incantation," followed by "Lamentation." "Rustica," was presented with her company of eight dancers. "Dithyrambic" preceded an interpretation of the four insincerities, "Petulance," "Remorse," "Politeness," and "Vivacity," outstanding in its dramatic artistry. "Bacchanale," with the group, closed the first half of the program.

"Ceremonial," "Two Canticles" and "Dolorosa," solo numbers, preceded a presentation of the group with Miss Graham, "Prelude to a Dance." There was a delightful hint of ballet in modern form in "Harlequinade," a dancing picture of a "pessimist" and an "optimist." "Heretic," with Miss Graham accompanied by the eight dancers, closed the program.

Worcester, (Mass.) "Gazette."
Nov. 2. 1932.