



by ALBERTINA VITAK

Dec. 1938.
THE AMERICAN DANCER

MARTHA GRAHAM

CARNEGIE HALL, OCTOBER 10

In reviewing *American Document* (October AMERICAN DANCER) I made reference to it as an experiment. After seeing the second performance I must conclude that this was somewhat of a misstatement as no piece of work so successful should be classed as experimental but rather as a stirring accomplishment in spite of its several shortcomings, the main one being its too literary nature.

Everyone concerned danced as if inspired, as indeed they should have been, for Carnegie Hall—which represents the ultimate in concert halls—was packed to overflowing with enthusiastic devotees. And they were not unrewarded—even the décor of scarlet and white velvet panels was quite the most sumptuous that Miss Graham, or any modern dancer, has yet presented; also many of the costumes were new.

Miss Graham has designed her own episodes for the most part in slow legato movement. These appear like pictures drawn upon a board which are erased, each in turn, by the more broad, flowing action of the group dances. The choreography for the group dances has more verve and variety than usual, yet builds toward one point. Several of the group dancers are excellent

soloists in their own right, the most outstanding being youthful Anita Alvarez, whose every movement has line and rhythm. She, with Thelma Babitz, made the roles of End Figures exciting.

Miss Graham's technique, her easy control and balance in many exceedingly difficult dance figures, impresses one more and more at each viewing. Also her new lyricism adds much to her dramatic scope.

Eric Hawkin's performance was greatly improved in every way. His make-up, however, can only be described as weird. Housely Stevens, Jr., as the audible Interlocuter without whom much of the meaning would remain a mystery, had an imposing and graceful walk that fitted perfectly into the picture. At first, his declamations were jarring because unfamiliar and parts of the script seemed forced but wore better as the composition gradually achieved a certain cadence.

them; and are quite untouched by outside influences.

Although the heyday of the village Morris team came to an end with the industrial revolution, a great deal still goes on. The village of Bampton in Oxfordshire has an unbroken tradition of dance, and preserves its seasonal character. White Mowden is its dance