"Dance." May. 1939.

MARTHA GRAHAM & CO. Philharmonic Auditorium, L. A., Mar. 10. Mgt. Merle Armitage.

We see little of the development of Martha Graham's work here; we miss the evolution of her ideas, the experimental stages she endures before bringing a finished work to her public. The glowing reports from Bennington and New York about her new work *American Document* was the reason for the large audience that greeted her appearance here.

While at times the modern dancer is not in accord with Miss Graham's ideas, her importance in the dance world makes each new work she presents of great interest to the dancer here. Consequently on each visit here her latest developments are carefully, if at times irreverently, evaluated by this section of the dance world.

American Document met with the approval of this audience, not because Miss Graham was giving them something radically new, but because she was conforming to a certain extent to the idea of realism in the modern dance, a problem which has engaged the interest of many modern dancers for some time. That in certain parts of *American Document* Miss Graham does project her ideas of realism better than many other dancers who have been struggling with this problem for years is beside the point. The important thing is that she has finally come to the idea of the literal dance.

This is of historic importance, as now all dancers who have struggled with the literal dance for some time will be spurred by the interest Miss Graham is taking in it and concentrate all the more.

We do not mean that immediately every dancer will begin aping Miss Graham and the other leaders, as has been charged several times by the visiting royalty of the dance world. Many of our modern dancers have been struggling with the literal dance for some time and it has been found it is almost impossible for a dancer to escape the use of some part of the vocabulary of another dancer, as it is true that certain movements in the modern dance are so universal that all dancers must use them to express certain ideas.

Martha Graham has not completely divorced herself from the abstract as is plainly shown in her first big essay into the literal dance, but now that she has had such success with *American Document* we know that her next effort in this style should be of much greater importance.

Erick Hawkins was greeted with much applause, and especially pleased the ballet lovers in the audience. There is always something so very pleasant to them in the fact that an individual trained in ballet can go into a modern group and make a triumph.

We are sure that the visits of Martha Graham and her group are of inestimable value to the modern dance in Southern California and we regret that we are only allowed one performance.