

THE PLAYBILL

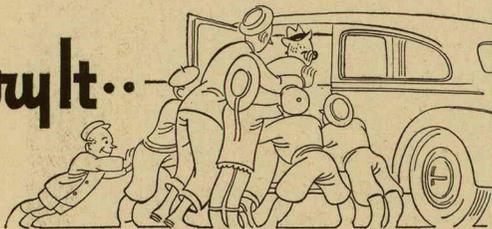


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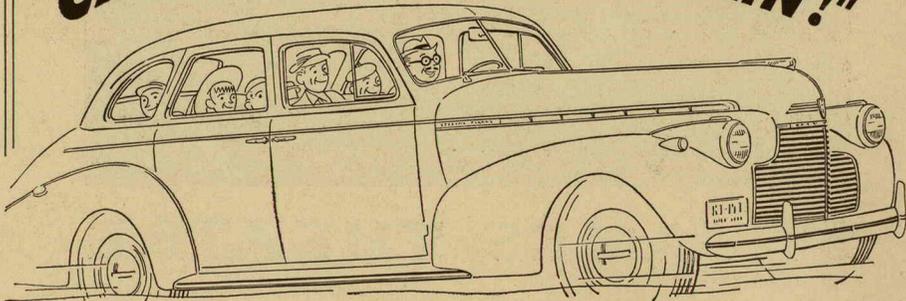
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WEEK OF DECEMBER 25, 1939

MATINEES THURSDAY, SATURDAY AND SUNDAY

FRANCES HAWKINS

in association with Jean Rosenthal

presents

## A HOLIDAY DANCE FESTIVAL THE AMERICAN BALLET CARAVAN

LINCOLN KIRSTEIN, DIRECTOR

Lew Christensen, Ballet Master

Trude Rittman, Musical Director

TUESDAY EVENING, DECEMBER 26, 1939

1. PROMENADE (revival)
2. FILLING STATION
3. BILLY THE KID
4. CHARADE; OR THE DEBUTANTE (premiere)

THURSDAY AFTERNOON, DECEMBER 28, 1939

1. AIR AND VARIATIONS
2. FILLING STATION
3. CITY PORTRAIT (premiere)
4. CHARADE; OR THE DEBUTANTE



*Lines that have lived.....*

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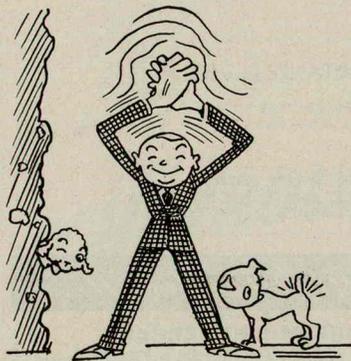
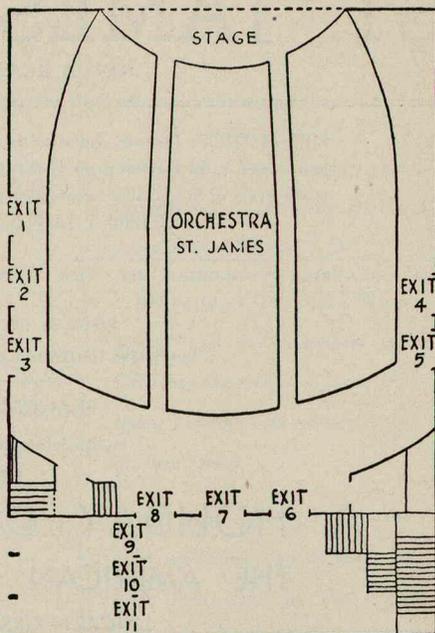
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In Boston: TREMONT STREET at BROMFIELD ST.

SATURDAY AFTERNOON, DECEMBER 30, 1939

1. PROMENADE
2. FILLING STATION
3. BILLY THE KID
4. CHARADE; OR THE DEBUTANTE

SUNDAY EVENING, DECEMBER 31, 1939

1. AIR AND VARIATIONS
2. FILLING STATION
3. CITY PORTRAIT
4. CHARADE; OR THE DEBUTANTE

Casts and program notes follow.

TUESDAY EVENING, DECEMBER 26—SATURDAY MATINEE, DECEMBER 30

## PROMENADE

Classic Ballet in One Act

Music by Maurice Ravel

(Les Valses Nobles et Sentimentales)

Arranged for two pianos by Trude Rittmann

Choreography by William Dollar

Costumes after Horace Vernet

1. Promenade .....	Ensemble
2. Venus and Adonis .....	Lorna London and Todd Bolender
3. Three Graces with Satyr.....	Alicia Alonso, Mary Heater, Beatrice Tompkins, Michael Kidd
4. Apollo and Daphne.....	Marie Jeanne and Lew Christensen
5. Hercules and Omphale.....	Ruby Asquith and Fred Danielli
6. Echo and Narcissus.....	Gisella Caccialanza and Harold Christensen
7. Promenade and Finale.....	Ensemble

### PROGRAM NOTE:

Of all musical forms, the waltz is, in most people's minds, the most typical of romantic dance. Yet there are many kinds of waltzes, which have evolved since it first swept Europe as a fad, hard on the heels of the French Revolution. It was, in fact, a Revolutionary dance. For the first time, 'polite' society moved, held close or loose in each other's arms. Before it, the minuet permitted only the deliberate gravity of separated couples who barely touched finger tips. The simple Parisian Waltz of 1800 develops into the Viennese Waltz of the thirties and forties and later into the delirious versions of the Strausses and Offenbach.

Maurice Ravel wrote this series of piano pieces before the Great War and later orchestrated them. He seemed to recapture the whole history of the waltz sometimes in a vague and sometimes in a violent dream. This ballet is clothed in the Neo-classic dresses of its first popularity. The choreography indicates its future course, and synthesizes, at the same time, its height and decadence, as if Ravel had intended to dismiss the whole romantic spirit in an elegant farewell.

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TUESDAY EVENING, DECEMBER 26—SUNDAY EVENING, DECEMBER 31  
SATURDAY MATINEE, DECEMBER 30—THURSDAY MATINEE, DECEMBER 28

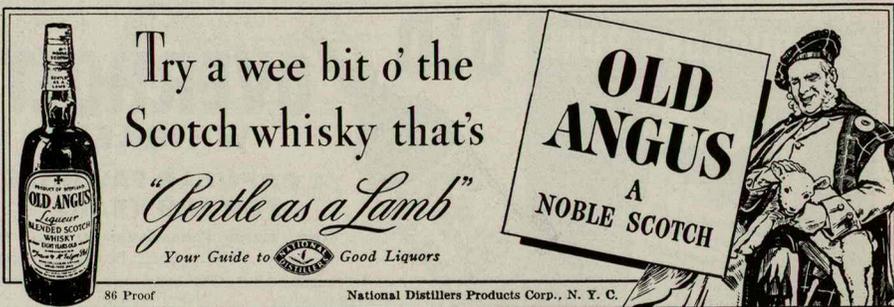
## FILLING STATION

Ballet-Cartoon in One Act  
Music by Virgil Thomson  
(Arranged for Two Pianos by Trude Rittmann)  
Costumes by Paul Cadmus  
Choreography by Lew Christensen

Mac: The Filling Station Attendant.....	Lew Christensen
Roy and Ray: The Truck Drivers.....	Newcomb Rice and Fernando Alonso
The State Trooper.....	Raymond Weamer
The Motorist.....	Harold Christensen
His Wife.....	Mary Heater
His Child.....	Ruby Asquith
The Rich Boy.....	Todd Bolender
The Rich Girl.....	Gisella Caecialanza
The Gangster.....	Dwight Godwin

### PROGRAM NOTE:

America has so many kinds of people in so many parts of the country, with so many different local stories, that it is difficult to find a contemporary fable to fit a modern Hero. But everyone who had ridden in an automobile recognizes the typical self-reliant, resourceful and courteous filling station mechanic as a friend indeed. We call him Mac. He keeps his washroom spic and span. The chromium on his pumps gleam. His road maps are neatly stacked to be given away on request. His friends are two truck drivers, Roy and Ray, chased by a State Trooper who warns them against speeding and overloading. A distressed motorist inquires the route he has lost. His wife and child burden him down with demonstrations of domestic bliss. A rich young couple from the country-club stagger in and turn the filling station into a dance hall. A nervous gangster finds himself involved in murder. Mac summons the State Trooper. The station is emptied and Mac, finding himself alone again, spreads his tabloid and turns on his radio, waiting for whatever will turn up next.



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Scotch whisky that's  
*"Gentle as a Lamb"*

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ANGUS**  
A  
NOBLE SCOTCH

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TUESDAY EVENING, DECEMBER 26—SATURDAY MATINEE, DECEMBER 30

**BILLY THE KID**

(Character-Ballet in One Act)

Music by Aaron Copland

Choreography by Eugene Loring

Costumes by Jared French

1. Open Prairie: The Pioneers	Ensemble
2. A Street in New Mexico (ca. 1877)	
Billy the Kid	Michael Kidd
His Mother	Alicia Alonso
Pat Garrett, his friend	Harold Christensen
Alias (as Mexican)	Todd Bolander
Dance Hall Girls, Mexicans, Ranchers' Wives	The Misses Asquith, Colbath, Quarequo, Shea, Tompkins, Wagner
Cowboys	The Messrs. Alonso, Godwin, Rice, Weamer
3. Billy Kills His Mother's Murderer, Alias (As Cowhand)	Ensemble
4. Billy Grows Up (ca. 1885), Kills Alias (As Land Agent)	Michael Kidd
5. Billy Cheats Garrett at Cards	Messrs. Kidd and H. Christensen
6. Billy Besieged, Captured by Garrett, Turned Sheriff, Battle	Ensemble
7. Dance After Battle: Cowboys and Gun-Girls	Ensemble
8. Billy in Prison: Kills Alias (As Jailor Escapes	Messrs. Kidd and Bolander
9. Billy Lost, Betrayed by Alias (As Indian Guide)	Messrs. Kidd and Bolander
10. Billy Finds Refuge With His Mexican Sweetheart	Alicia Alonso and Michael Kidd
11. Garrett Led by Alias (As Guide) Kills Billy	Messrs. Kidd, H. Christensen and Bolander
12. Billy's Funeral (ca. 1886): Mourning Mexicans	Ensemble
13. Open Prairie: The Pioneers	Ensemble

## PROGRAM NOTE:

Many cowboy ballads still sing the myth of William Bonney, known to the Mexicans as EL CHIVATO, simply "The Kid." He was a heroic incident in that westward march which made a sprawling continent the United States of America. The many fine qualities which he had were cancelled out by his terrible talent for murder, the ultimate expression of a lonely individualism.

BILLY THE KID was born in New York City at the close of the Civil War and his life coincided with the opening of our last frontier. At the age of twelve he killed his first man to protect his mother, a poor widow of a pioneer. Before he had reached twenty-one he had shot a man for each year of his life. In the ballet, the character "ALIAS" recurs in different situations as a symbol of these men whom BILLY shot with never one second of guilt, remorse or fright. BILLY was a handsome, charming, courteous boy, a fine dancer, a great favorite with the Mexicans and the ranchers' daughters, but he carried the border law of "get your man before he gets you" to its logical conclusion.

In a lawless land he could never be reconciled to the arrival of law and order. When his only friend, PAT GARRETT, turned sheriff, BILLY knew that it was a question of his getting GARRETT or of GARRETT'S getting him. After innumerable captures and escapes, GARRETT finally ambushed THE KID as he lay unarmed in the home of his mysterious Mexican sweetheart. Aroused by the noise of the sheriff, he struck a match, asked in Spanish "Quien-es." The flare was GARRETT'S target.

TUESDAY EVENING, DECEMBER 26—SUNDAY EVENING, DECEMBER 31  
THURSDAY MATINEE, DECEMBER 28—SATURDAY MATINEE, DECEMBER 30**CHARADE, OR THE DEBUTANTE**

Ballet Romance in One Act

Music based on American Melodies; arranged by Trude Rittman

Choreography by Lew Christensen

Costumes designed by Alvin Colt; Executed by Eudokia Mironova

Blanche Johnson, the debutante	Marie Jeanne
Trixie, her younger sister	Gisella Caccialanza
Mr. Johnson, their father	Harold Christensen
Minnie, the maid	Ruby Asquith
Wilmer J. Smith, a young man	Lew Christensen*
Sissie Rover, Clarice and Birdie Stout, Melba Jones, Emily Vale, Lily Pond	
and Mollie Fair	The Misses Alonso, Colbath, De Kova, Heater Quarequo, Shea and Wagner
Dick and Rod Rover, Jeff West, Charlie Baker, Clarence Todd and Phineas Hall	
	The Misses Alonso, Bolander, Godwin, Kidd, Rice and Weamer

## PROGRAM NOTE:

The daughter of the house is making her debut. It is a quarter to eight. Her younger sister allows herself to be put to bed, though not for long. The guests arrive—the Debutante is formally presented, and the cotillon commences—when suddenly an unbidden guest appears. She is outlandishly clothed, it almost seems as if in window-curtains and old lamp-shades. However, she manages to upset the party and cast a spell over the young men. A danced duel results in her unmasking, and the coming-out party ends with a charade on the title of the ballet.

The musical director of the American Ballet Caravan, Trude Rittman, has composed a score based on American songs and social dances popular in the epoch of 1895-1910, although many were written as long as half a century before. Melodies of Stephen Foster, Louis Gottschalk, and variations on "Good Night Ladies" will be recognized in Polka, Galop and Varsovienne.

The costumes, by Alvin Colt, a brilliant young American designer recently graduated from the Yale School of Drama, are based on photographs of the epoch 1900-1905. He has tried to recapture the atmosphere of tutti-frutti ice cream, pink cake and lace party favors of festivities in a provincial American home of twenty-five years ago.

\* On Saturday matinee, December 30 this role will be danced by Fred Danielli.

FAMOUS AVIATRIX SAYS:

“My biggest thrill in smoking?  
The sheer pleasure  
of a mild, cool Camel!”

“And I do appreciate the extra smoking  
in Camels!” says Betty Huyler Gillies



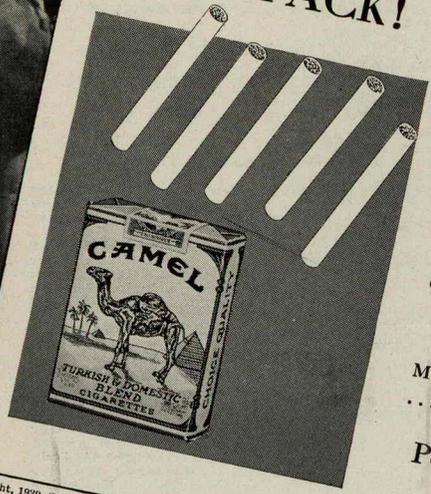
**THRILLS IN FLYING... THRILLS IN SMOKING!** Mrs. Brewster Allison Gillies, the former Betty Huyler, photographed (*above, left*) beside her trim red cabin plane, is the mother of three children, has been flying 11 years, and is president of the famous Ninety-nine Club—international organization of women pilots. “I fly for pleasure,” says Mrs. Gillies. “I smoke Camels for the same reason. Camels have a delicate flavor and

aroma that never tire my taste for smoking. Another thing, Camels are milder, cooler... they don't irritate my throat. I find smoking so much more enjoyable when I smoke Camels. And, because Camels are slow-burning, I get extra smoking too.” Don't deny yourself smoking pleasure at its best. Camels give you pleasure at the peak—and with an economy of extra smoking that makes them America's *shrewdest cigarette buy!*

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THURSDAY MATINEE, DECEMBER 28—SUNDAY EVENING, DECEMBER 31

**AIR AND VARIATIONS**

Classic Ballet in One Act  
 Music: The Goldberg Variations of J. S. Bach  
 Two-Piano Arrangement by Trude Rittmann

Choreography by William Dollar  
 Costumes by Eudokia Mironova

**VARIATION**

1. The Misses Ruby Asquith, Mary Heater, Lorna London, Maria Quarequio, Beatrice Tompkins, Hilda Wagner
2. Marie Jeanne, Lorna London, Fred Danieli\*
3. Fred Danieli
4. Marie Jeanne, Messrs. Fred Danieli, Todd Bolender, Newcomb Rice
5. Marie Jeanne, Ruby Asquith and Lorna London
6. Marie Jeanne and Ensemble
7. Ensemble
8. Marie Jeanne, Fred Danieli and Ensemble
9. Marie Jeanne
10. Ruby Asquith, Maria Quarequio, Beatrice Tompkins
11. Ensemble
12. Marie Jeanne and Lorna London
13. Ensemble
14. Marie Jeanne, Fred Danieli and Ensemble

**PROGRAM NOTE:**

It is said Bach's excuse for composing this wonderful suite was to provide a soothing atmosphere for a man who suffered from chronic insomnia. It is recognized by musicians as one of his greatest works. It exploits the form of the CANON in a combination of beautiful melodies and ingenious mathematical patterns. It parallels in importance Bach's monument ART OF THE FUGUE.

The dances to such music must try to equal its variety, nobility and large design. The language of the classic dance is as rich as musical speech. Its gesture and movement, through centuries of theatrical developments, have come to present the human body in its most interesting legible silhouette for use on the stage. The stage is raised at some distance from the eyes of the audience. Hence the action cannot be improvised but must be arranged and stylized to be clearly seen; just as the music can never be improvised, but must be arranged and ordered to be clearly heard.

Classic ballet is not an old-fashioned dance form set in the time of Bach. It is a continually developing idiom as broad as the language of music itself. It complements great music by dancing it, for the music itself originally sprang from the simple melodies sung and played at folk dances or social festivals.

\* On Sunday evening, December 31, this role will be danced by Lew Christensen.

THURSDAY MATINEE, DECEMBER 28—SUNDAY EVENING, DECEMBER 31

**CITY PORTRAIT**

Ballet Document in One Act  
 Music by Henry Brant

Choreography by Eugene Loring  
 Costumes by Forrest Thayer, Jr.

- |                           |  |
|---------------------------|--|
| 1. Rain in the Street     | The Messrs. Alonso, Godwin, Rice, Weamer                             |
| The Bum                   | Lorna London   |
| The Little Girl           |  |
| Passers-by                | The Misses Alonso, Colbath, de Kova, Heater, Quarequio, Shea, Wagner |
| 2. Tenement Quarrel       |  |
| A Mother                  | Beatrice Tompkins  |
| A Father                  | Todd Bolender  |
| Their Older Daughter      | Gisella Caecialanza  |
| Their Younger Daughter    | Lorna London   |
| Their Son                 | Michael Kidd   |
| 3. Love on the Street     |  |
| The Older Daughter        | Gisella Caecialanza  |
| Her Boy Friend            | Newcomb Rice   |
| 4. The Man-hole           | The Messrs. Alonso, Bolender, Rice                                   |
| 5. The Drug-Store Cowboys | Michael Kidd and Ensemble  |
| 6. The Public Square      |  |
| The Little Girl           | Lorna London   |
| The Blind Man             | Fernando Alonso  |
| The Tough Girl            | Mary Heater  |
| The Nice Girl             | Alicia Alonso  |
| The Street Orator         | Dwight Godwin  |
| The Hungry Drunk          | Raymond Weamer   |
| 7. The Crowd              | Ensemble   |

**PROGRAM NOTE:**

The bigger our great cities, the tighter the countless tiny worlds they contain, all full of different human individual beings, yet who are identical in the closeness of their rigid lives, in the strict range of their experience, in the sombre repetition of their work which provides no pleasure and small pay. Every so often, one has the sense of such individuals becoming representatives of types, and the types merging into a great crowd, an army with an angry face, a face that even resembles our own, and which one day may help us build a better city.

Few ballets attempt to use the material of our everyday life, the material which, in parallel fields, James T. Farrell and James Cagney have rendered epic. We are so familiar with sights in the street that we scarcely think of it having a lyric quality of its own. In CITY PORTRAIT Eugene Loring has tried to give a dance pattern to colloquial gesture; the ordinary tragic gestures of impatience, boredom, frustration and grief. Henry Brant has invented a score full of the contemporary rhythm of city indoors and out; the noise of street bands and mechanical pianos. Forrest Thayer, Jr., has found an unsuspected beauty in the banal clothes men work in.

For American Ballet Caravan

Pablo Miguel	Pianist
Herold Christensen	Stage Manager

# MARTHA GRAHAM

and

## Dance Group

LOUIS HORST, MUSICAL DIRECTOR

Ralph Gilbert, Assistant Pianist

WEDNESDAY EVENING, DECEMBER 27, 1939

1. COLUMBIAD
2. EVERY SOUL IS A CIRCUS
3. FRONTIER
4. AMERICAN DOCUMENT

FRIDAY EVENING, DECEMBER 29, 1939

1. COLUMBIAD
2. LAMENTATION
3. FRONTIER
4. PRIMITIVE MYSTERIES
5. SARABANDE
6. DEEP SONG
7. AMERICAN PROVINCIALS
8. EVERY SOUL IS A CIRCUS

SATURDAY EVENING, DECEMBER 30, 1939

1. COLUMBIAD
2. EVERY SOUL IS A CIRCUS
3. FRONTIER
4. AMERICAN DOCUMENT

Casts and program notes follow.

WEDNESDAY EVENING, DECEMBER 27—FRIDAY EVENING, DECEMBER 29

SATURDAY EVENING, DECEMBER 30

# MARTHA GRAHAM

and

## Dance Group

1. COLUMBIAD ..... Louis Horst

Martha Graham

"Columbia, Columbia, to glory arise  
The queen of the world, the child of the skies.  
To conquest and slaughter let Europe aspire  
Whelm nations in blood, and wrap cities in fire.  
Thy heroes the rights of mankind shall defend  
And triumphs pursue them and glory attend."

—Timothy Dwight, 1777.

The dance "Columbiad" is cast in the heroic mood of the above ode.

Setting by Phillip Stapp

Costumes by Edythe Gilford

WEDNESDAY EVENING, DECEMBER 27—FRIDAY EVENING, DECEMBER 29  
SATURDAY EVENING, DECEMBER 30

# MARTHA GRAHAM

and

## Dance Group

"EVERY SOUL IS A CIRCUS . . ."

A Satire

Music by Paul Nordoff      Costumes by Edythe Gilfond      Setting by Philip Stapp

"Every soul is a circus  
Every mind is a tent  
Every heart is a sawdust ring  
Where the circling race is spent."

—Vachel Lindsey.

### Characters of The Arenic World

Empress of the Arena .....	Martha Graham
Ring Master .....	Erick Hawkins
Acrobat .....	Mercier Cunningham
Ideal Spectator .....	Jean Erdman
Arenic Performers.....	Nelle Fisher, Sophie Maslow, Ethel Butler, Marie Marchowsky, Frieda Flier

### Action:

1. Prologue: Empress of the Arena\*  
Martha Graham
2. The Ring Master  
Erick Hawkins
3. Parade  
Nelle Fisher, Sophie Maslow, Ethel Butler, Marie Marchowsky, Frieda Flier
4. Training Ring  
Martha Graham and Erick Hawkins
5. Entrance of the Spectator..... Jean Erdman
6. The Show Begins: Star Turn\*  
Martha Graham
7. Garland Entry\*  
Sophie Maslow, Frieda Flier, Ethel Butler, Marie Marchowsky and  
Mercier Cunningham
8. Arenic World\* 1: Triangle  
Martha Graham, Erick Hawkins and Mercier Cunningham
9. "Poses and Plastiques"  
Nelle Fisher, Frieda Flier, Marie Marchowsky, Ethel Butler and  
Mercier Cunningham
10. Arenic World\* 2: Duet  
Martha Graham and Erick Hawkins
11. Aerial Interlude\*  
Nelle Fisher, Frieda Flier, Marie Marchowsky, Ethel Butler and  
Mercier Cunningham
12. Finale:  
Entire Company

\*Circus terms.

### PROGRAM NOTE:

This is not the literal circus of canvas and sawdust ring but a circus of ridiculous situations and silly behavior. In every woman there is the desire to be featured in a "Star Turn," as the apex of a triangle and as the beloved of a duet. In the life of every woman there is some force which, however temporarily, holds the whip hand. Throughout the circus of life every woman is her own most appreciative spectator. In this circus of the silly woman's life, the sum total of episodes, of interludes does not add up to dignity but to an added confusion.

Shoes and tights by Leo Advance Theatrical Shoe Co.  
Jersey costume material by William Heller, Inc.

WEDNESDAY EVENING, DECEMBER 27—SATURDAY EVENING, DECEMBER 30  
at 8:45

**MARTHA GRAHAM**  
and  
**Dance Group**

**AMERICAN DOCUMENT**

**This is a Documentary Dance**

"Our documents are our legends—our poignantly near history, our folk tales."

The music is composed by Ray Green

The choreography is by Martha Graham

The costumes are designed by Edythe Gilfond

The Form of the Piece is patterned freely after an American Minstrel Show.

The Characters are: ' "

The Actor as Interlocutor

Houseley Stevens, Jr.

The End Figures

Nelle Fisher, Marjorie Mazia

The Chorus

Dance Group

Led by Sophie Maslow

The Principals

Erick Hawkins, Martha Graham

The Dance Procedure is:

Entrance—"Walk Around"

Part I. Declaration

Part II. Indian Episode

Native Figure

Martha Graham

Lament for the Land

Dance Group

Part III. Puritan Episode

Erick Hawkins, Martha Graham

Part IV. Emancipation Episode

Dance Group

Duet

Erick Hawkins, Martha Graham

Part V. The After Piece

Medley of Cross Fire

1939

Jane Dudley, Sophie Maslow, Marie Marchowsky and Erick Hawkins

Declaration

Finale and Exit—"Walk Around"

**PROGRAM NOTE:**

The words for Declaration are from the DECLARATION OF INDEPENDENCE; for Indian Episode are from a letter written by RED JACKET OF THE SENEGAS in 1811; for Puritan Episode from the SERMONS OF JONATHAN EDWARDS AND COTTON MATHER and from the SONG OF SONGS; for the Emancipation Episode from LINCOLN'S GETTYSBURG ADDRESS and from WALT WHITMAN'S POEMS.

FRIDAY EVENING, DECEMBER 29

**MARTHA GRAHAM**  
and  
**Dance Group**

<b>COLUMBIAD</b> .....	Martha Graham	Horst
<b>LAMENTATION</b> .....	Dance of Sorrow Martha Graham	Kodaly
<b>FRONTIER</b> .....	American Perspective of the Plains Martha Graham	Louis Horst
<b>PRIMITIVE MYSTERIES</b> .....		Louis Horst
a. Hymn to the Virgin		
b. Crucifixus		
c. Hosannah!		
	Martha Graham and Dance Group	

**15 MINUTE INTERMISSION**

<b>SARABANDE</b> .....	Martha Graham	Lehman Engel
<b>DEEP SONG</b> .....		Henry Cowell
"Deep Song" does not portray any specific Spanish character but is a reaction to the suffering in mind and body endured through long days of the Civil War.		
	Martha Graham	
<b>AMERICAN PROVINCIALS</b> .....		Louis Horst
a. Act of Piety	Martha Graham	
b. Act of Judgment	Martha Graham and Dance Group	
<b>Every Soul is a Circus</b> .....		Paul Nordoff

Martha Graham Dance Group: Ethel Butler, Jane Dudley, Jean Erdman, Nelle Fisher, Frieda Flier, Nina Fonaroff, Elizabeth Halpern, Margaret Mather, Marie Marchowsky, Sophie Maslow, Marjorie Mazia, Helen Priest, Katharyn Russell, Elizabeth Sherbon, Erick Hawkins, Mercier Cunningham.

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**THE RAJAH**

235 West 48th Street  
 New York City

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"A Bit of India in New York"

THURSDAY EVENING, DECEMBER 28

**SAI SHOKI**

1. **TWO COURT DANCES**..... **Court Music**  
 These two dances were presented on the occasion of royal ceremonies, representing the ancient classical form of Korean dances.
  2. **KOREAN VAGABOND**..... **Percussion**  
 This dance is a part of the most typical dance drama of the Korean peasant "Pongsan Tal."
  3. **MELODY OF THE JADE FLUTE**..... **Classical Music**  
 According to the Korean legend the jade flute is played only by the angels. When the melody of this music is heard from on high the atmosphere of poetic charm seems to fill the entire earth.
  4. **WHALYANG**..... **Popular Music**  
 This is the name given a handsome youth who, with his skillful dancing, attractive appearance and carefree attitude towards life, makes himself extremely popular among the Korean Geisha girls.
  5. **DREAM OF YOUTH**..... **Classical Music**  
 The old Korean reads his book and smokes his pipe. He remembers his younger days and is stimulated to try to dance as in his youth, but finds his old limbs cannot carry out his dreams.
  6. **THREE TRADITIONAL RHYTHMS**..... **Percussion**  
 These dances are based on the three fundamental movements of Korean dances. The first part is "niombole" (slow), the second is "tariang" (medium), the last is "kukkor!" (fast).
- 15 MINUTE INTERMISSION  
 —————
7. **BODHISATTVA**..... **Court Music**  
 Bodhisattva is a Buddhist saint. This dance is an expression of the static idealized beauty of Buddhist art.
  8. **"GREATEST GENERAL UNDER THE SUN"**..... **Percussion**  
 "The greatest general under the sun" is a familiar inscription found on totem poles in Korean villages, put up to ward off evil spirits. This is a caricature of the man who thinks himself the wisest and greatest general on earth.
  9. **SEOUL FORTUNE TELLER**..... **Classical Music**  
 A deceitful fortune teller tries to persuade superstitious persons to give her either money or rice
  10. **SLEEVE DANCE**..... **Classical Music**  
 This is the dance once very popular among the waiting women in the Korean court.
  11. **KEESANG DANCES**..... **Popular Music**  
 Keesang is Korean Geisha. This dance is an entertainment by men of letters and arts.
  12. **SWORD DANCE**..... **Percussion**  
 The sword dance was originally created to depict the heroic spirit of the ancient Korean warriors. Later it became the favorite dance of the Keesang (Korean Geisha), thus losing its characteristics. Sai Shoki here attempts to restore its original spirit.

Korean dance is almost a lost art. The program has been created by Sai Shoki on original sources.



# WHO'S WHO IN THE CAST

MARTHA GRAHAM made her first dance appearance (unofficially) at the age of two in a Pittsburgh church. She wriggled out of a church pew to go dancing up the aisle to the tune of organ music much to the horror of her mother.

She is a tenth generation American of English and Irish stock born in Pittsburgh. She is a direct descendant of Miles Standish on her mother's side. The family moved to Santa Barbara, California, while she was quite young, and it was in this city she saw Ruth St. Denis dance. It was the first dance performance she had ever seen, and she was so moved that much against her father's will, she obtained permission to go to Los Angeles to study with Miss St. Denis. At the end of six weeks of arduous dance study she returned to Santa Barbara to finish her schooling.

After her academic education was completed she returned to the Denishawn School and became a member of their dance company. She came east with them and performed on tour. In the summers she taught at the school and her association with them lasted three years.

John Murray Anderson saw her at one of the Denishawn performances in New York and offered her a contract to appear in his Greenwich Village Follies. One of her numbers, "The Garden of Karma," always stopped the show, yet she was dissatisfied and at the expiration of her contract left the revue field.

At this time she felt that she would not return to the stage until she had developed a technique which would allow her to express the things she wanted to say in a contemporary manner. She accepted a teaching position at the Eastman School of Music in Rochester and stayed there for two years.

In 1926, she gave her first dance concert in New York and has been performing ever since, touring the country both in solo concerts and with her company, and appearing with most of the leading symphony orchestras.

LEW CHRISTENSEN, the ballet master and first dancer of The American Ballet Caravan,

has for some time been recognized as the outstanding American-born, bred and trained classic dancer now performing. Of mixed Danish and Scotch stock, his people were prominent in the Mormon community of Brigham, Utah, where his parents taught social dancing. For many years in vaudeville with one of the few classic ballet units in the business, he later created the role of Orpheus in George Balanchine's version of Glucks' opera-ballet at the Metropolitan Opera House in 1936. In 1937 he was the "Apollo" of Stravinsky's "Apollon Musagette." Since its inception, Christensen has created for The Caravan: "Encounter" (Mozart), "Pocahontas" (Carter), "Filling Station" (Thomson), "Charade" (Rittmann). After his present engagement, he leaves for Hollywood to partner Vera Zorina in the new Balanchine film. His next ballet for The Caravan will be called "Regatta," a radical departure in the classic dance.

THE AMERICAN BALLET CARAVAN is a young troupe of the top rank of American-born, bred and trained dancers, under the direction of Lincoln Kirstein. They hail from as many sections of the country as they represent the numerous racial stocks which settled the continent.

Every dancer in the American Ballet Caravan is a graduate of the School of American Ballet, founded six years ago in New York City. The greatest of Russian and American teachers have merged their educational systems to form a ground-work which produces the virtuosity of these artists.

SAI SHOKI was born in Seoul, the picturesque capital of ancient Korea. At fourteen, she went to Tokio to study with the great Japanese dancer, Ishii Baku, after four years, she became the leading member of his company. In spite of her success, she was not content: she knew that, after twenty centuries of tradition, the dances of her own country were becoming lost in the complexities of modern civilization. To prevent this tragedy she returned to Korea, spent the fol-

*(Continued on page 20)*

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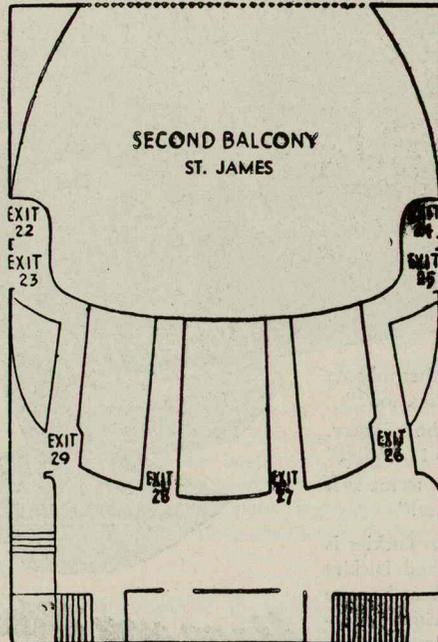
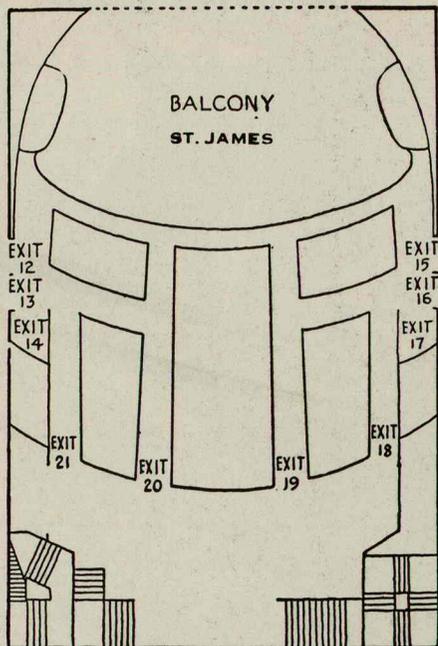
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## WHO'S WHO IN THE CAST

(Continued)



lowing years traveling from village to village gathering material.

In 1934, she presented in Tokio her first program based on the authentic dances of her people. It was a great success and acclaim was immediate.

Between 1934 and 1937, Sai Shoki gave over 600 performances in the leading cities of the Far East, appeared before more than two million people. In 1938, she made her first European tour. Her second, begun in September, 1939, was interrupted by the war.

Beloved in all parts of the Far East, Sai Shoki is the first artist from the ancient city of Seoul to share with us its fascinating treasures of movement.

CARMALITA MARACCI was born in Montevideo, Uruguay, of Italian-Spanish parentage, but the Hispanic influence dominates her art.

Her childhood memories are of Spanish song and castenets, of her father sitting after dinner in the shaded patio singing the seemingly endless couplets of folk song while her Spanish grandmother beat the rhythm with her fan.

When the family moved to San Francisco, young Carmalita was sent to a convent school. It was after she saw Pavlowa dance that the desire was born to become a dancer. Her father took her to New York and placed her under the tutelage of an Italian ballet master of the old school.

But her heart was in the dances of her own people, and when she returned to California she knew the goal she was seeking, to identify herself fully with the spirit of her people.

But in no sense of the word is she a follower of the conventional dances of Spain. Aware of their limitations imposed by tradition, she sought something deeper, the interpretation of the fundamental characteristics of the Iberian peoples, particularly of the Spanish gypsy.

She is making her first appearance on a Broadway stage during the Holiday Dance Festival after a series of many performances on the west coast.

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