# DANCE

## *Martha Graham Delights S. F. and L. A. Audiences With Superb Performances*

**By CHARLES GLENN**

LOS ANGELES, March 4.—The sensuously pious Martha Graham returned to the West Coast with her accomplished company and left audiences in San Francisco and Los Angeles demanding, "more." The lovely Miss Graham hit both ends of the scale of enjoyment. Her low was "Columbiad," her high, "American Document."

Opening her program with "Columbiad," based on a verse by Timothy Dwight, Miss Graham hit a legato anti-climax, leaving much here to be desired. The climax never came but only a rankling dissatisfaction. Her second piece, "Every Soul Is a Circus" was a screamingly funny satire on the giddy woman under the whip of the ringmaster, danced by Frick Hawkins. However, one was uncomfortably reminded by program notes that "In the life of every woman there is some force which, however, temporary, holds the whip hand." That "every woman" business is something you can't believe. However, this does not detract from the comedy talent of Miss Graham.

### Choreographic Documentation

"Frontier," an American perspective of the plains, another of the Graham solo affairs, displayed her technique and her desire, her reaching after something in the social realm of the dance. While this something never came within her grasp, she did reach it in "American Document," a crescendo of humanity and strength.

This dance certainly reflects the ability of the art to portray documentary drama. Done with the interpolation of an interlocutor, the Graham group stages the document from occupation of America to the year 1940. This 320 years of history is portrayed adequately with the interlocutor, Houseley Stevens, Jr., reading first the "Declaration of Independence," then a letter of Red Jacket of the Senecas.

### Silent Fury

Bringing "Document" to date, the company dances 1940, with the "three million mothers of the hungry dead . . . of the hungry living . . . of the hungry to be born. . . ." The figure of the worker, Erick Hawkins, portrays bewilderment and a silent fury with those things that have brought this indictment. And there are three million mothers of the hungry dead, of the hungry living and the worker, bewildered and furious with the forces molding them, will soon lose his bewilderment, but not his fury.

This reviewer cannot make comparisons with previous performances of Martha Graham, but can affirm her position as leader of the modern dance. Her partner, Erick Hawkins, is superb. He dances with the fire and sureness of a forward moving world

S.F. + L.A. (Cal.) "People's World." Mar. 5-1940.