DANCE OBSERVER

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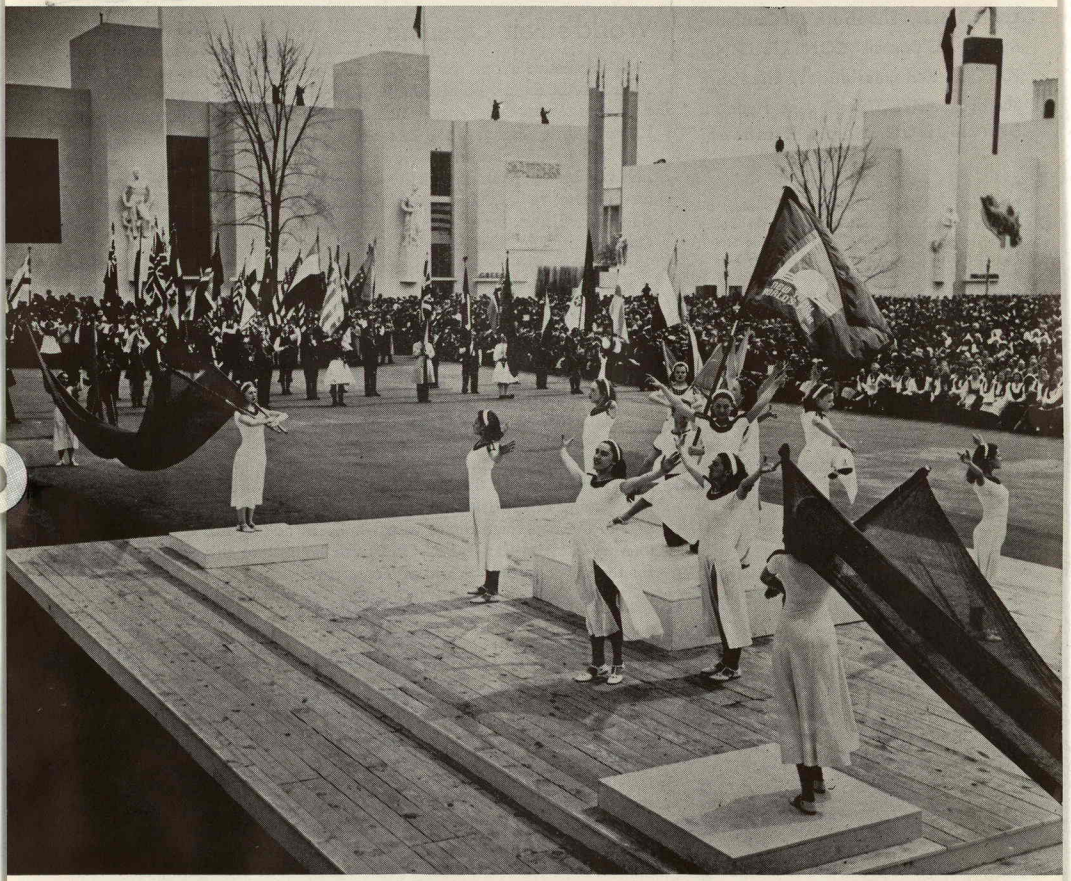

Photograph from Wide World Photos, In

MARTHA GRAHAM GROUP IN "TRIBUTE TO PEACE"
Following President Roosevelt's Speech
at Opening Ceremonies of New York World's Fair

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357

CONTENTS

EDITORIALS 215

THE MODERN DANCE
Mila Gibbons 216

REVIEWS OF THE MONTH . . 218

DEMOCRACY THROUGH DANCE
Elfrid Ide-Jeanne Clark . . . 221

DANCING ON STAGE AND SCREEN
Gervaise N. Butler 222

CHOREOGRAPHICS
Gervaise N. Butler 223

BOOK NOTES 224

COLLEGE NEWS
Elizabeth Sherbon 224

CORRESPONDENCE 225

EDITORIALS

World's Fair Opening

The New York World's Fair—The World of Tomorrow—in seeking the most impressive climax for the official opening ceremonies on April 30, turned to the dance. To Martha Graham was given the honor of devising a danced *Tribute to Peace* which should immediately follow President Roosevelt's dedication of the Fair, and thus close the opening ceremonies.

On a wide platform built as an altar to peace and which stood halfway between the President's reviewing stand and the first row of an audience of 60,000 people, Martha Graham's company of twenty danced a solemn, impressive tribute, to the music of Handel's "See, The Conquering Hero Comes" sung by the Westminster Choir.

This important occasion puts the officials of the World's Fair in a strangely paradoxical position, for they apparently do not consider the dance of sufficient importance to include it on the programs of the World's Fair Music Hall yet they had, nevertheless, to turn to this same dance when they wanted for the ceremonies a conclusion which, in impressiveness, interest and dramatic quality, would not prove an anti-climax to the President's speech.

The entire opening ceremonies were televised by N.B.C. It was the first time the dance had been recorded under other than laboratory conditions. We are told the results were excellent.

The use of the dance at an auspicious and official an occasion as the opening of this International Fair was a tribute to Martha Graham and to the American dance as a whole. In adding our congratulations to Miss Graham the DANCE OBSERVER hopes that this will augur well for the dance in the "World of Tomorrow."

Philadelphia Dance Association

From Philadelphia comes news of dance organization and production which should serve as both stimulus and example wherever dancers come together to discuss the problems which beset an artist wanting an audience and a place in which to present his work.

Some few months ago, a group of young Philadelphia dancers, realizing the possibilities of a rich dance audience in their own home city, realizing that pooled forces could accomplish much where individual effort was constantly being frustrated, met in conference, drew up plans of action, and got to work. The results have been most gratifying.

There now exists a Philadelphia Dance Association whose membership list boasts all of the leading dancers in the city: Catherine Littlefield, the ballerina, its president, Merle Hirsh, the modern dancer, its vice-president, Mary Binney Montgomery of the eclectic school of dancing, its Educational Committee Chairman. The common interests have drawn into the single organization with a single unified program dancers of completely different approach to composition and presentation. And this is as it should be, as it should have been for a long time. It is only when all the dancers get together on a common program that they will be able to solve the most elementary of their difficulties with any sort of satisfaction.