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most modern war weapons to gain its victory, so the Spanish loyalist artist employs the modern technique of art to win adherents.

In addition to these posters, a group composed primarily of American artists has contributed an exhibition of paintings dealing with the Spanish struggle. Included are Russell Limbach, Georges Schreiber, Philip Reisman, Anton Refregier, Abraham Tobias, Louis Schanker, Moses Soyer, and others. Esteban Vicente, Camilo Egas and Luis Arenal are Spanish speaking artists who have contributed canvases. Among the black and whites which, more than the oils, have caught the terror and desolation of destroyed villages and homeless families, are included a series of Orozco's scenes from Mexico's civil war. Maurice Becker and William Sanderson are represented by bold cartoons. The lithographs of Gropper, Evergood, Olds, Gottlieb, and Sternberg record scenes of warfare with dramatic intensity. In particular the lithograph of Elizabeth Olds translates the tragedy of the Trojan women into modern terms.

CHARMION VON WIEGAND.

## THE DANCE

I WOULD like to hark back to one dancer whom I didn't spend much space on when she appeared: Trudi Schoop.

Trudi Schoop's ballet is more akin to the Jooss school of dancing than to either of the traditional ballet troupes. As a matter of fact, much of her movement is reminiscent of the Jooss choreography, especially in such of his compositions as *The Big City* and *The Green Table*. Trudi Schoop, who hails, incidentally, from Switzerland, introduces considerably more mime and often enough, effectively, some voice pattern; and generally where Jooss is principally concerned with themes of profounder motif, Trudi Schoop is inclined to cartoons and the comic. Very often her work approaches the qualities of naive burlesque.

*Blonde Marie* is a two-act "dance comedy," the cinematically inspired dreams of a maid who tabloids herself into the "white lights" of the local theater (*Staatsooper*), into the clandestine and romantic love (for the "artist"), and finally into murder. The plot of the comedy is loose and elastic; it serves as a framework for a series of satiric sketches, essentially petty-bourgeois, and is important only in the final analysis of the work.

Subjects for the wit of the dancer are such petty-bourgeois functions as the ceremonial of the drinking of tea, the lady's hair-dressing ritual, the flag-waving (George M. Cohan) musical comedy, and the traditional philistinisms of the art gallery. However, it is about *Blonde Marie*, the housemaid, and an awkward one at that, that the whole of the satire revolves; and from certain angles the entire ballet assumes the aspect of a satire not on various petty-bourgeois themes, but on the wish-dreaming of the "clumsy" servant. Considering that the comedy ends with *Blonde Marie's* waking from her dream, the whole of the work is suddenly snatched from the level of reality to the make-believe world, and

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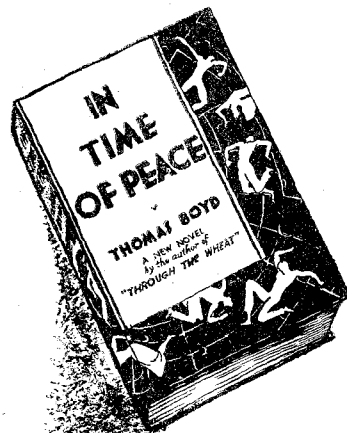
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whatever vitality the satire might have possessed is dropped like a ton of bricks. As for the tea drinking, the music-hall prima donnas, the flag-waving, etc., it was all in fun. It's Marie who wakes, rubs her eyes, and thanks God that she's still a "good servant girl"—and the laugh's on her. What is evidently satirized are not the traditions but the servant-girl concept of those traditions, a comedy of errors after the manner of Molière's *Bourgeois Gentilhomme*—and from such an analysis, the work takes on a datedness, if not an unpleasant coloring. That such is the case, however, is due apparently much to loose construction, for even at her most satirical moments, Trudi Schoop is given to the kittenish antics of what she would describe as the animated cartoon—and the audience has a good time, until the last curtain, at the expense of petty-bourgeois foibles and not Blonde Marie.

Concluding, it would appear that the principal common criticism of the four ballet troupes seen this season is that their chief weakness, structurally and ideologically, lies in their choice of subject-matter and this is so. It is worth repeating (whoever it was that said it): choosing, too, is creating.

OWEN BURKE.

★

## Forthcoming Broadcasts

(Times given are Eastern Daylight, but all programs listed are on coast-to-coast hookups)

*Geneva Labor Conference.* Henry Harriman, U. S. employers' delegate to International Labor Office, Fri., June 18, 5:15 p.m., C.B.S. Grace Abbott, editor *Social Science Review*, Tues., June 22, 6:15 p.m., N.B.C. blue.

"Red-Head Baker." Reform-school play by Albert Maltz, Sun., June 20, 7 p.m., C.B.S.

"Minorities in a Democracy." Dr. Everett R. Clinchy, director of National Conference of Jews and Christians; Mgr. John A. Ryan and Rabbi Louis L. Mann, Mon., June 21, 4:30 p.m., N.B.C. blue.

*Gov. Frank Murphy.* Labor trends and industrial problems, Wed., June 23, 10:45 p.m., C.B.S.

*Questions before Congress.* A representative discusses current issues Wednesdays at 3:30 p.m. and a senator on Thursdays at 5 p.m., C.B.S.

## Recent Recommendations

### MOVIES

*Paris Commune.* An ambitious Soviet version of the historical character of the Commune.

*The Last Night.* A vivid Soviet film of the night of Oct. 6, 1917.

### PLAYS

*The Brave and the Blind* (Artef, N. Y.). Michael Blankfort's play of the Spanish civil war, revived for a limited run. Scheduled to close Sunday night, June 20.

*Room Service* (Cort, N. Y.). Very funny nonsense about a penniless Broadway showman, ably directed by George Abbott.

*Babes in Arms* (Schubert, N. Y.). Pleasant and talented cast of youngsters in an amusing, tune-ful Rodgers and Hart musical.

*Excursion* (Vanderbilt, N. Y.). Thunder on the left in comic vein by Victor Wolfson.

### THE DANCE

*How Long Brethren?* and *Candide* (Nora Bayes, N. Y.). Tamiris, José Limon, and other members of the Federal Dance Theatre in two fine performances.

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