

Zanuck formula, except that Goldwyn uses top names and sumptuous acts instead of the vaudeville hacks of Zanuck. The Ritz brothers do a "Pussy, Pussy" number with the aid of a battalion of assorted cats that should have audiences mewling in the aisles. An incidental scene at the opera becomes a twelve-minute excerpt from *La Traviata*. Zorina emerges from a mirror-pool and leads the American Ballet in a new Balanchine number that is head and shoulders above anything ballet has ever before contributed to films.

As might be expected in a script by Ben Hecht, there are many, many flip cracks and Omar Khayyam-ish sardonicisms. The score includes some of Gershwin's last works and the popular "Spring Again" by Vernon Duke. In this picture, the technicolor camera has acquired new mobility, and several lovely shots of Santa Monica beaches are among the best panoramas ever made.

SIDNEY KAUFMAN.

## Dances for Spain and China

FOR Spain, for peace and democracy against fascism and war, the American Dance Association continued its excellent cultural work with a presentation at the Hippodrome, N.Y., of the cream of the dance world in one of the best recitals of this or any season.

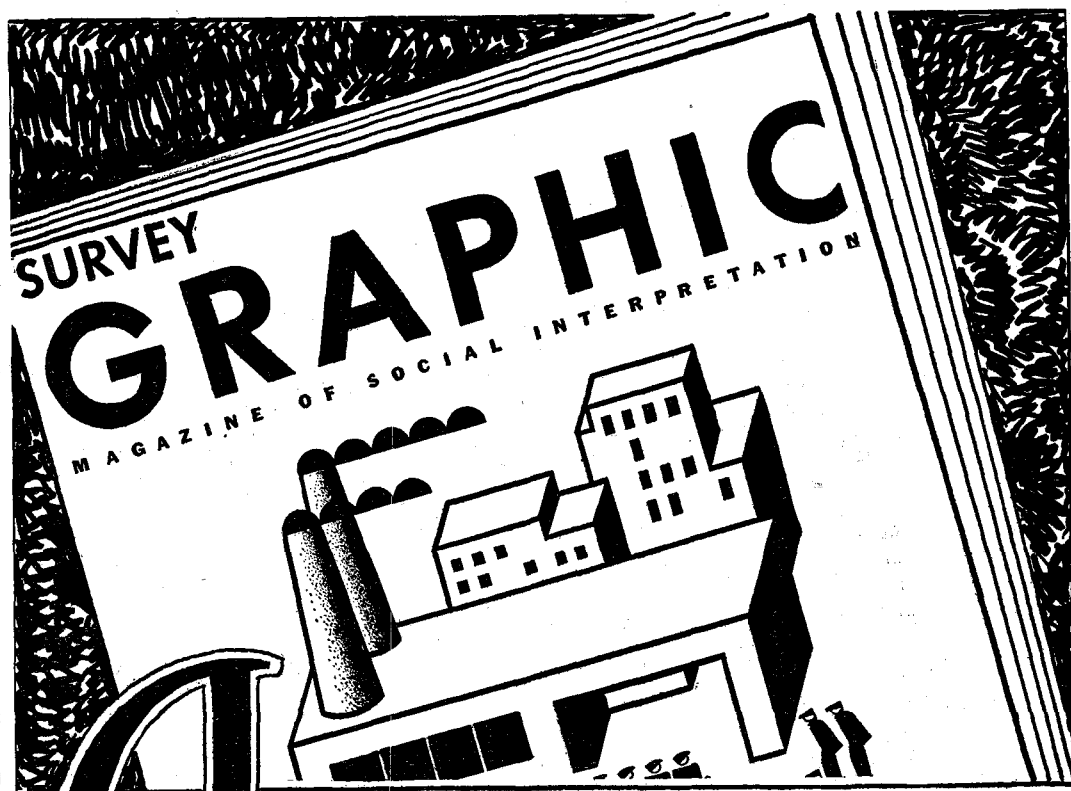
Anna Sokolow's dance unit performed the anti-fascist *War Poem*, Martha Graham did her poignant *Imperial Gesture* and intensely emotional *Deep Song* (for Spain), and her group danced the swift paced *Celebration*. Tamiris and her group did *Momentum*. Hanya Holm appeared with her group in sections from *Trend*.

For the ballet section of the evening, Paul Draper, tap dancer par excellence, appeared for the first time in New York under an anti-fascist banner, and took the house by storm. Draper has a good knowledge of ballet technique and uses it to considerable advantage in his *Minuet*, *Ain't Necessarily So*, and *Blue Danube* to the music of Handel, Gershwin, and Johann Strauss, respectively, but I find his tap a bit cold. There is enough good movement in his dancing, and he covers a good bit of territory, but the warmth of Bill Robinson and Fred Astaire won't be found in his work. Draper is the polished intellectual stylist. Bill Robinson is still the only Bojangles.

Arthur Mahoney, whose stage presence is one of the most lively in the dance field, did his always popular *Farruca*. Mahoney's Spanish folk dancing is especially gifted, and by far the most successful of the many forms with which he works in the concert medium.

Lincoln Kirstein's Ballet Caravan, appearing too for the first time in a program for Spain, closed the evening with *Show Piece*, recently reviewed.

The dance movement in America has been



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As for *fact finding*, Maxine Davis gives the nib of a 6,000-mile trip to find out what is left of American opportunity in terms of jobs for young people. Here are close-ups on the streamlined industrial relations on the Union Pacific. And the labor policies in those auto plants at Dearborn where Henry Ford sits at the wheel. And here are appraisals of the new consumers' movements that are taking head, by D. E. Montgomery of the AAA; of voluntary schemes of industrial arbitration by Webb Waldron and the health front in the South by Surgeon General Parran. (There was demand for a half a million copies of his earlier syphilis article.)

As projects in *discovery*, Dr. Douglass W. Orr, a young American physician, brings out

the surprising testimony of panel doctors and panel patients as to health insurance in England. And Pierce Williams, the economist, explores our American depressed areas—they exist you know—where hard-core unemployment confronts old districts. Just as William Allen White added up America for us up and down the Main Street of Emporia, and newspapers from coast to coast quoted it.

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persistently progressive, if not revolutionary. That almost without exception every mature and important dancer appeared at the Hippodrome for the Medical Bureau and the North American Committee to Aid Spanish Democracy is further testimony of the position and temper of the American dancer in the daily cultural and economic struggles.

For China, Si-lan Chen made her American debut at the Windsor Theatre under the auspices of the American Friends of the Chinese People in a concert of character and folk dances.

Si-lan Chen has an exceedingly warm stage personality, works on small sketches principally from ballet base, and her dancing is not too much unlike the recent work of Angna Enters. She mimes a *Landlord on a Horse*, a *Boat Girl*, does clipped *Shanghai Sketches: Empty Bowl, Rickshaw*, slight sketches, not too profound and not too thorough in their analysis of subject matter. Her most satisfactory composition was the story of a Chinese student who is killed while distributing leaflets. Most pleasing, however, was the beautifully lyric Uzbek folk dance. Naïvely childlike, winsome, the dance is as delicately conceived in movement as an Oriental carving. It was a gem and was easily the happiest indication of the wealth of dancing there is to be seen in the Soviet Union.

For China, too, as guest artist, Anna Sokolow presented her *Ballade* and her *Case History No.*— which continues to stand out as one of the most magnificent pieces of solo work in the dance theater. Intense in structure, literally tearing away at space in a nervous staccato rhythm, dominated by a desire for security, the dance is the story of the breaking down of the morale of the typical youngster outlawed to a street-corner existence. In composition, dramatic conception, and presentation, it is easily one of the most gripping compositions to come from the younger dancers.

OWEN BURKE.

★

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

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*Modern Age Books*. Dramatized book reviews: *Odysseus* and *Twelve Against the Gods*, Sat., Feb. 12, 9:30 p.m.; *Little Caesar* and *The Leavenworth Case*, Sat., Feb. 19, 9:30 p.m., WABC.

*Toscamini*. Another in the series of N.B.C. Symphony Orchestra broadcasts, Sat., Feb. 12, 10 p.m., C.B.S.

*Town Meeting of the Air*. Paul H. Douglas, professor of economics at the University of Chicago, and Oliver M. W. Sprague, Harvard professor of banking and finance, will talk on wage prices and recovery, Thurs., Feb. 17, 9:30 p.m., N.B.C. blue.

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