Dance Clippings

Maxine P. Munt
Miss Maxine Munt Leaves For Bennington, Vt.

MISS MAXINE MUNT, daughter of Mr. and Mrs. J. C. Munt, left Monday for Bennington, Vt., where she will attend the Bennington School of Dancing, which opens July 2. Until then Miss Munt will visit relatives in Harrisburg, Pa. Teachers at this school include Martha Graham, Doris Humphrey, Charles Weidman and Hevna Holm.

Attending this school will also be Miss Elizabeth Ann Davis, daughter of Mr. and Mrs. T. L. Davis, who leaves June 30 for Bennington. When the school closes in August Miss Davis will go to Lake Miltona, Minn., to join her parents at their summer home.

* * *

Martha Graham

[Images of people and a building]
Bennington - Summer of '38
As a member of Charles Weidman's Workshop Group

Doris Humphrey

Hanka Holm
The Fifth Bennington Festival
of the Modern Dance
AUGUST 4 - 10, 1938

THE BENNINGTON SCHOOL OF THE DANCE
Bennington, Vermont

Presents

CHARLES WEIDMAN and Group
MARTHA GRAHAM and Group

TWO PERFORMANCES

Saturday, August 6 and Wednesday, August 10
In the Vermont State Armory, Bennington, Vermont
Nine o'clock Daylight Saving Time
MONROE JUNIOR HIGH  
52 and Bedford St.  
8:30 P.M.  
Friday February 11, 38

ORCHESTRA

Presents a modern dance program, consisting of a lecture demonstration and compositions by the group.

I.  
Body Mechanics  ---------------- Charles Weidman  
Walks, Runs, Leaps  ---------------- Charles Weidman  
Swings, Turns, Falls  ---------------- Group

INTERMISSION

II.  
Dance of Greeting  ------------------ Parandole  
Snobs  ------------------ Drum  
Social  
Intellectual  
Shortnin' Bread  ------------------ Jacques Wolfe

Pause

III.  
Rhapsody in Blue  ------------------ George Gershwin  
Waltz  ------------------ Richard Drigo  
Circes  ------------------ Sergei Rachmaninoff  
Quest  ------------------ Peter De Rose  

Dancers

Jeanette Andreason  
Helen Aust  
Roberta Culver  
Laurel Fuller  
Marie Holdren  
Dorothy Johnson  
Sheila Johnson  
Jon Muntz  
Rose Shultz  
Marilyn Smith  
Thelma Reich  
Deris Thompson  
Geraldine Whitted  
Miss M. Munt

ACKNOWLEDGEMENTS

Miss Cowman, music director; Mr. Dubler, Boys' Shop teacher;  
Mrs. Weisman, Home Making director; Mrs. Wentworth, Art director  
Miss Beekman; the Girls' Athletic Club; the Boys' Glee Club;  
and Benson High School for lighting equipment.

FREE  
FREE  
FREE
"This Is 'The Snob'—It's a Honey!"

Dorrie Thompson, Helen Axt, Sheila Johnson, Marie Holbrook and Dorothy Johnson, members of a group of 14 girls at Monroe Junior High School who, under the direction of Maxine Munt, physical education teacher will present a program of "Modern Dancing" in the school auditorium, Fifty-second street and Bedford avenue, Friday evening, February 11 at 8 o'clock. You are all invited.

World-Herald Photo.

Miss Munt
Monroe School.
ALTHOUGH the dancers often seem almost to float through the air, their leaps and spins exact a heavy price in bruised and aching feet.

PROBABLY no campus in America is more beautiful than this! Classic in its simplicity, it lies clasped in the surrounding granite hills.

FOR a MINUTE a dancer spends whirling gracefully on the stage, she has had an hour in monotonous, thoroughly un-glamorous preparation. Here Charles Weidman, one of the greatest of American dancers, authority on choreography (composition of the ballet), instructs a class in technique.
The Fifth Bennington Festival
of the Modern Dance
AUGUST 4 - 10, 1938

THE BENNINGTON SCHOOL OF THE DANCE
Bennington, Vermont

Presents

HANYA HOLM and Group
DORIS HUMPHREY and Group

TWO PERFORMANCES
Friday, August 5 and Tuesday, August 9
In the Vermont State Armory, Bennington, Vermont
Nine o'clock Daylight Saving Time
The Fifth Bennington Festival
of the Modern Dance
AUGUST 4 - 10, 1938

THE BENNINGTON SCHOOL OF THE DANCE
Bennington, Vermont

Presents

ELEANOR KING     LOUISE KLOEPPEL
MARIAN VAN TUYL

Fellows of The Bennington School of the Dance, 1938

TWO PERFORMANCES

Thursday, August 4 and Monday, August 8
In the Vermont State Armory, Bennington, Vermont
Nine o'clock Daylight Saving Time
U Dance Classes Give Demonstration Program

Orchesis Sponsors Illustration of Class Work Routine; Numbers Emphasize Work as Part of Physical Education.

By EDITH F. THOMPSON.

DEMONSTRATIONS OF THE MODERN DANCE BY THE women's physical education classes at the University Thursday evening in the women's gymnasium dispelled any ideas that the fritting about in gauzy draperies had any relation to it, but convinced the audience that it was of primary importance as a part of physical education. Miss Maxine Munt, instructor, prefaced the numbers with introductory explanations. The program was presented in the form of class work showing the training which included the music stretching exercises as an elementary part of routine, muscle mechanics, falls, turns, the development of the walk and its elaboration, design patterns to utilize space, a physical design study using legs and arms against the force to make the design. In a climactic number these simple forms were speeded up to the point where they are recognizable dance forms to the uninitiated.

Special numbers which formed the concluding group were a demonstration of the use of the circle in the dance, a combined dance and pantomime in the form of a dance round entitled "Three Blind Mice," the Prologue, done by Grace Erickson and Mrs. Margaret Thorleifson, and an original number "Shortenin' Bread."

Accompaniments for the dancers were played by Mrs. Thorleifson, who also composed special music for several of the numbers, and Hetty Jane Swindman.

The demonstration was sponsored by Orchesis, national dance organization, assisted by members of the dance classes. Members of Orchesis are: Marry Gilbertson, Kathryn B. Lawrence, Grace Erickson, Dolores Keogh, Arida Koerum, Marian Schott, Rachel Schoenig, Jean McKay, Darla Krueger, Mrs. Thorleifson, Genevieve Lolland and Dorothy Christianson.
What Is Modern Dance?

Orchesis and the Dance Classes present a program of Modern Dance

Thursday Nite Feb. 16, 1939
Women's Gym
7:30
What Is Modern Dance?

Orchesis and the Dance Classes Present a Program of Modern Dance

Thursday Nite Feb. 16, 1939
Women's Gym
7:30
U Dance Organization
Will Stage Dance Recital

Orchesis Members Include Explanatory Phases in Program; Maxine Munt Directs Preparations; Tickets Complimentary.

ORCHESTAS, UNIVERSITY UNIT OF THE NATIONAL HONORARY dance association, will sponsor a program of folk dances and expositions of modern dances at 8:15 P.M. Wednesday in the University armory under the direction of Miss Maxine Munt, instructor, in the women’s physical education department. The recital has been arranged to present the social and educational significance of the modern dance. Numbers will show its basis upon purely aesthetic expression. Members in addition to the recital program, have prepared several short lecture demonstrations of presentation on request.

Choreography for the program was done with the assistance of Miss Munt. Complimentary tickets may be secured at the Club Cigar store. Margaret Thorleifson, accompanist, also has composed some of the music for the dances.

Members of Orchesis are Josephine Austfeld, Grace Erickson, Betty Grady, Delores Krogh, Denise Melbin, Jean McKay, Anita Roleum, Rachel Schoenig, Marian Schutt, Margaret Thorleifson, Meryl Waring and Levene Whitesides. Alice Carter also plays for several of the numbers.

The program follows:

- Folk Numbers:
  - Dance of Greeting, Bourree, Hungarian.
  - Negro Spirituals:
    - Go Down Moses.
    - Lonely Road.
  - Present Day:
    - Jane I’dram.
    - Hustle (intellectual social).
  - Themeatic:
    - Rise and Fall of an Emperor.
    - Night and Day (dual).
    - Stuttering (solo).
    - Circle
    - Lament.
    - Shorten’s Bread.
Orchesis Plans Program On Modern Dance

Feature Twelve Dances For Recital May 17 '39

Orchesis, women's honorary dance group, will present a program of modern dance Wednesday at 8:15 p.m. in the Armory. Miss Maxine Munt, physical education instructor, will direct the program.

Students will be admitted upon presentation of their activities tickets or complimentary tickets which they may obtain from Orchesis members.

In extending an invitation to students to find out what modern dance includes, Miss Munt explained that many confuse modern dance with ballroom dancing or ballet. "It is to dancing what modern art is to painting," Miss Munt said, as she promised an hour of entertainment that is both new and different. "It will make you laugh and also think."

Dance numbers included in the hour's program are: Dance of Greeting, Rise and Fall of an Emperor, Go Down Moses, Lonesome Road, Jazz Indian, Hungarian Night and Day, (duet), Snobs, Circuity, Stuttering and Shortening Bread.

Members of Orchesis who will present the recital include Marian Shutt, Grace Erickson, Rachel Schoenig, Anita Rossum, Delores Keoch, Mereryl Waring, Jean McKay, Denise Melin, Lorene Whitesides, Josephine Austiford, Margaret Thorleifson and Betty Grady.
U.N.D. ORCHESTRA presents
A Program of Modern Dance

FO adversity DANCES

Dance of Greeting ---- ---- ---- ---- ---- Parandole
Choreography by the Group

Bourree ---- ---- ---- ---- ---- ---- Bach
A Pre-classic form

Hungarian ---- ---- ---- ---- ---- ---- Brahms
An authentic form

THEMATIC DANCES

Lament ---- ---- ---- ---- ---- Sergei Rachmaninoff
Choreography by Margaret Thorleifson

Rise and Fall of a Dictator ---- ---- ---- ---- Percussion
Choreography by Margaret Thorleifson

Snobs ---- ---- ---- ---- ---- Music composed by Alice Carter
Choreography by Miss Munt and Group
The Intellectual Snobs look down upon, and can see no
good in the Social Snobs, who do nothing but waste
their time in silly things, such as bridge, shopping,
flower picking and other frivolities.

INTERMISSION

Circuity ---- ---- ---- ---- ---- ---- Percussion
Choreography by Group

Stuttering ---- ---- ---- ---- ---- Music composed by Florence Schmidt
Choreography by Miss Munt - Solo

Nite and Day ---- ---- ---- ---- ---- Music arranged by Marjorie Thorleifson
Choreography by Grace Erickson and Margaret Thorleifson

Jazz Idiom ---- ---- ---- ---- ---- Arranged by U. Thorleifson
Choreography by Group

NEGRO SPIRITUALS

Shortnin' Bread ---- ---- ---- ---- ---- ---- ---- J. Wolfe
Lonesome Road ---- ---- ---- ---- ---- ---- Shilkret
Go Down Moses ---- ---- ---- ---- ---- ---- Burleigh
Choreography by Miss Munt

ACKNOWLEDGMENTS

Club Cigar Store; Women's Athletic Association; Y. M. C. A.; Blacksmith Shop; Mrs. Liebner of the Thursday Musical; Mrs. Thompson of the Grand Forks Herald; Grand Forks Transportation Company; Phyllis Jack.

ACCOMPANYISTS

Alice Carter; Margaret Thorleifson; Florence Schmidt; Marjorie Thorleifson.

MEMBERS OF THE GROUP

Josephine Austfjord Maxine Hunt
Roberta Caruth Anita Reisum
Grace Erickson Rachel Schoenig
Betty Grady Marion Schutt
Dorothy Keogh Margaret Thorleifson
Jean McKay Marvyl Warcig
Denise Mebbin Lorena Whitesides
The Modern Dance Group

ORCHESIS

Invites you to attend a XMAS version of a program of music, singing, and dancing.

When? - Monday - Dec. 18th
Where? - U.N.D. - Armory
Time? - Evening 9:00-10:00

Free Free

Mr. Rowland's Madrigal group will furnish the singing. They are also accompanying the dancers in two numbers. This is a new and interesting combination of music and dance.

Guest Artists

The "String Ensemble" of the Northwest Conservatory of Music under the direction of Mr. Matesky will give five numbers.
Program Includes Dancing, Singing

Singing, string music, and movements of the modern dance will be presented without charge in a public Christmas concert Monday at 9 p.m. in the University armory.

Dance movements will be performed by 16 members of the Orchestra club of the University women's athletic department, with Miss Maxine Munt, instructor, in charge.

Accompanying them with song as well as performing alone will be a sextet and 40 members of the Madrigal club, directed by Hywel C. Rowland, University music department head. Plans accompaniment will be by Alice Ferkin of Bismarck.

Third phase of the one-hour concert will be selections by a renowned string ensemble of the Northwest Conservatory of Music, directed by Ralph Merkley.

Madrigal singers will be garbed in wine-red Russian blouses and seated in the balcony at the west end of the armory. Other performers will appear on the floor below the balcony.

Dancers will interpret Madrigal club's singing of "Castiglione de Novo" by Adolphe Adam and the sextet's presentation of "Palapath," a Burgundian Noel. In the former number, soli will be by Alice Carter and Owen Rowland of Grand Forks and Alice Marsh of Crookston, last year's co-ed band sponsor.

Without the dancers, Madrigal will also present "Waschel Auf!" by Niobal, "Hallelujah!" by Mozart, with arrangement by Sergei, and "Fables from the Vienna Woods" by Strauss.

Instrumental Numbers Given.

The string ensemble will play "Aloha-Oe," a Hawaiian melody; "Bolero" by Malsey, the ensemble's director; "In a Persian Market" by Ketelby, "Ave Verum" by Mozart, and "Two Guitars," a Russian folk song. Irene Bodeit will be accompanist.

The sextet formed for this concert includes Miss Marsh, Miss Rowland, Vera Mae Young of Grand Forks, Dora Auclair of Hennep, Elmer Anderson of St. Thomas, and Ferdinand Pelk of Carrington.

Members of the ensemble, including both central high school and University students, are Elaine Kjerstad, Marilyn McKay, Peter Hauge, Betty Lou Wells, Robert Smith, Ada Mae Hernanson, Roland Bodeit, Donald Schloetter, Jack Mae, Delores Ryan, Rose Marie Wimphsine and Florence Ryan.

Dancers are Ruth Bachman, Berta O'Keefe, Myrtle Bodeit, Alice Carter, Lois Healy, Peggy McKee, Adeline Rozeno, Dorothy Frey, and Denise Mohlin of Grand Forks. Roberta Purtwice of Crystal, Margaret Frances Rosens of Crocus, Jean Thompson of Wallace, Idaho, Josephine Auclair of Hennep, Delores Kegoe of Lake Park, Minn. Jean McKay of Minto and Eileen Kornof and of Anoka.

Dancers, Singers Impress Audience In Yule Concert

Apples for Abigail, several hundred townspeople and college students saw and heard something new in Christmas programs Monday night when members of a modern dance club performed dance movements to interpret singing by the Madrigal club.

Relatively new in Grand Forks and far from perfect, although impressive, the dance steps were executed by members of the Orchestra club of the University women's athletic department.

Orchids go to Miss Maxine Munt, coach of the club, for trying to perform something new without the face of the usual skepticisms. Attempts to carry this forward a few years ago, dance interpretations of this type were developed most completely in Grand Forks by Miss Munt.

Apart from the dancers, Madrigal singers presented several other numbers under Hywel C. Rowland, University music department head. Their singing of "Hallelujah!" by Mozart drew one of the most enthusiastic responses.

Particularly effective—and stilling even the chatter of a few noisy college—was the final number, "Castiglione de Novo" by Adolphe Adam, presented by Madrigal club and Orchestra.

In that selection, Madrigal club members, garbed in Russian wine-red blouses, sang from a balcony, while the Orchestra dancers performed in a semi-blackout on the floor of the armory. Lighted candles emphasized their movements and added beauty. Additional highlights were solo parts by Alice Marsh of Crookston, and Owen Rowland and Alice Carter of Grand Forks.

Completing the program were selections by a violin ensemble from the Northwest Conservatory of Music, under the baton of Ralph Merkley. A comparatively recently formed musical group, the violin ensemble included students of all ages, yet performed well and received its share of applause.

Featured in one of the combined Madrigal-Orcas numbers was especially organized Madrigal octet.

—B. M.
Orchesis and Madrigal

COMBINE TO PRESENT A CHRISTMAS PROGRAM

THE STRING ENSEMBLE
FROM THE NORTHWEST CONSERVATORY OF MUSIC IS APPEARING AS THE
GUEST ARTISTS

1. Tales From the Vienna Woods --- --- --- --- --- --- --- Strauss-Wihtol
   Madrigal Group

   Madrigal Octet

   Madrigal Club

   Madrigal Club

5. Ave Verum --- --- --- --- --- --- --- --- --- --- --- --- --- --- Mozart
   Madrigal Club

   Madrigal Club

   Madrigal Club

   Madrigal Club

This group presented by the Violin Ensemble

   Orchestra Group

    Madrigal Club

    Madrigal --- Solo parts: Alice Marsh, Olwen Rowland, Alice Carter
    Madrigal Group

Hywel C. Roseland
Ralph Matesky
Maxine Munt

Director of Madrigal
Director of the String Ensemble
Director of Orchesis

Madrigal Octet
Alice Marsh
Olwen Rowland
Dora Austgfjord
Vera Mae Young
Elma Anderson
Robert Paxton
Kristin Benson
Ferdinand Peik
Accompanist:
Alice Fournier

Violin Ensemble
Malene Kjerstad
Marilyn McKay
Peter Haus
Betty Lou Wells
Ada Mae Hennerson
Robert Smith
Donald Schieffert
Robert Steen
Jackie Ross
Bollon Bondelid
Delores Ryan
Accompanist:
Joselia Wimpfheimer
Florence Awat
Irene Bondelid

Orchesis
Lois Healy
Alice Carter
Denise Meblin
Delores Keogh
Jean Thompson
Marlyn Rodger
Jo Austgfjord
Eileen Kjerfestad
Adeline Sorenson
Peggy McKee
Ruth DeLano
Jean McKay
Bette O'Keefe
Maxine Munt
Dorothy Freleggard
Robert Puviance
Members of the modern dance class will include "Prelude," in the program for the second annual recital Tuesday evening in the women's gymnasium at the University. It is a dramatic dance showing the resilience of right to wrong. The dancers are, from left to right, Denise Mehlin, Delores Keogh, Kathryn Lawrence, Josephine Austeford, Elizabeth Evert, Alice Carter, and Peggy McKee.

Modern Dance Group to Give Annual Program

Orchesis, national modern dance sorority, will give its second annual dance program at 8 P.M. Tuesday, May 7, in the women's gymnasium at the University.

Delores Keogh, president, heads the committee arranging for the program which will be developed under the general heading of "American Saga." The first part entitled "Then They Came," shows Indians and Pilgrims, with authentic Indian dances, and portrays the conquest of the white man. The conflicting tempo and emotions of the push to the west coast is portrayed in "Westward Ho," and the third is a satire of today's economic conditions.

The second section of the program will be six short numbers and a demonstration of the development of a theme according to modern dance technique. Miss Maxine Munt is director of the modern dance classes at the University and the program is being arranged through her supervision and cooperation.

U Dance Group Will Appear In 2nd Recital

Orchesis, national dance sorority, will give its annual program at 8 P.M. Tuesday in the women's gymnasium at the University with Maxine Munt, instructor, in charge.

Delores Keogh, retiring president of the Women's Athletic Association has arranged the program which will be developed under a general heading of "American Saga." The first number is entitled "Then They Came," and shows Pilgrims and Indians, embodying authentic Indian dances. It shows the conquest of the Indians by the white man.

"Westward Ho," is the second phase, and the third is a satire of economic conditions. The second section of the program will include six short numbers including a demonstration of the development of a theme according to conventional modern dance method.
DANCING  FREE

TUESDAY→MAY-7
TIME→8:15
PLACE→WOMEN'S GYM

ORCHESIS PRESENTS ITS
SECOND ANNUAL RECITAL OF
MODERN DANCE

U.N.D.  U.N.D.
ORCHESTRA presents
THE MODERN DANCE
Women's Gymnasium
May 7, 1940

GIGUE .................................................. Bach
A pre-Classic form of gay and happy greeting.
CIRCLES AND STRAIGHT LINES ...................... Percussion
A study of contrast between circular movement
and straight lines.
NEGRO SPIRITUALS:
LONESOME ROAD .................................. Arr. Shilkret
GO DOWN, MOSES ................................ Arr. Burleigh
The spirituals are the spontaneous outbursts of
intense religious fervor, and had their origin
chiefly in camp meetings, revivals, etc.
THE HEAVENS RESOUND .................. Arr. from Beethoven
A religious piece of ours which may be compared
for us as the spiritual for the negro.
MARCH ............ Bagley
Composed by a beginning dance class in a mood of
Trivility.

INTERMISSION

SEEKING ............................................ Moret
Solo - Delores Keogh
PRELUDE .............................................. Chopin
The continual pull between the two forces of
light and dark.
SARABANDE ......................................... Bach
A solemn and serious processional. The noble de
Ytseaux when dying called for a Sarabande so
that his soul might pass away easier.
LET THERE BE JUSTICE ................ Schubert
a. Depicting the free offering of brotherhood
   and peace by small independent countries.
   b. The emotions of a neutral when invaded by
      a stronger force, and their helplessness.
   c. The appeal to all for aid in securing world
      peace, and its seeming impossibility.

AMERICANA SAGA:
1. "AND THEN THEY CAME" .................. Arr. B. Schnecker
   The Indians and pilgrims.
2. "Westward Ho!" .............................. Arr. B. Schnecker
   The vigorous and hearty emotions and
   movements of the dynamic period of
   expansion west.
3. "My Friends" ................................. Arr. B. Schnecker
   A satire on the result of the previous
   two movements; politics of today.

Advanced Group
Delores Keogh - Dorothy Evans
Kay Lawrence - Jo Austfjord
Denise Mohnin - Peggy McKee
Alice Carter - Maxine Munt
Dorothy Fresegard
Elizabeth Svet

Beginning Class
Jane Meyor
Lorraine Ellis
Dorothy Friedman
Judith Johnson
Gayle Mullis
Verona Niewohner
Henrietta Triska

Director - Maxine Munt
Pianist - Beverly Schnecker
Chairman - Delores Keogh

WITH THANKS TO: Y. W. C. A.; Mrs. Capes; Bette O'Keefe;
Adeline Sorensen; Mr. Felt; Stenographic Bureau; Grand
Forks Herald; and Mrs. Thompson.
You were Simply Topping!

Signed

THE "LITTLE WOMAN"

of

DSTC.
Orchestra, the modern dance group of twelve girls from the University of North Dakota will appear at the college auditorium tomorrow evening, Saturday, at 8:15.

Miss Maxine Mont, university dance instructor and director of the groups says, "The Modern Dance attempts to portray in dance form what the modern artist puts on canvas."

This "first" for Dickinson is open to the public and there will be no admission charge.

NOTICE--The Junior Lutheran League trip to Taylor has been changed from Tuesday to Wednesday of next week.

FOR RENT--Two-room apartment with private bath, completely furnished. Hot and cold water, gas for cooking, and gas laundry stove. Garage if wanted, Cell at 404 Third Ave. East, Phone 516-M. Mrs. Mary Kupper.

A regular meeting of the D.A.R. will be held Saturday, Dec. 7th. Luncheon will be served at the St. Charles Hotel at 12:30 p.m.
Send your boy and girl to Peony Park to enjoy a summer of supervised activities.

Does your girl or boy find himself at a loss for something to do during the hot summer during school vacation? Does he or she always want to be going somewhere keeping you at your wits end to know what they are doing or what they will get into next? All of this is natural with most children. When school is out, all boys and girls have a great deal of extra time on their hands and after a few days do not know what to do with themselves. What they do do is often times not the best for them.

PLAN IS NOT NEW
With this in mind, George Threadgill established his systematic vacation play plan three years ago when he modestly organized classes for less than fifty Omaha youngsters. The idea instantly made a hit with parents and Threadgill received much praise and encouragement. Last year he found it necessary to increase the number of classes and he accepted seventy-five Omaha children between the ages of eight and sixteen. Now with more requests than ever before, a few additional children will be allowed to join the groups for the summer.

GROUPS LIMITED
Even with a larger enrollment, care will be taken that each group will be small enough so that personal attention may be given each member and that each group will contain only boys or girls of the same age and size. The classes for girls will be held on Tuesdays, Thursdays, and Saturdays starting June 15th and lasting through August 15th. The boys will attend on Mondays, Wednesdays, and Fridays beginning June 16th and closing August 16th. All classes will be held at the beautiful Peony Park where free transportation from a few blocks of your home to the park and return has been arranged. Activities begin promptly at nine a.m. each day and end promptly at noon following a definite well-balanced schedule. Any boy or girl between the ages of eight and sixteen may join the classes.
May 18, 1939

Miss Maxine Munt
University of North Dakota
Grand Forks, North Dakota

My dear Miss Munt:

The dance recital presented by Orchesis last evening was a pleasant surprise and one that brought me keen enjoyment. I was amazed to find that such a varied program of obvious talent could be presented in such a short time since you undertook the supervision of these girls.

I wish to extend my profoundest admiration and congratulations for your work in choreography, directing, and participation in the dancing as evidenced last evening.

Very truly yours,

John C. West
President

JOW:RAF
TUESDAY, APRIL 29, 1941

Ashley Hall Dance Recital

The annual dance recital by the students of Ashley Hall will be given at the Dock Street Theater Thursday evening at 8:15 o'clock, under the direction of Miss Maxine Munt. Mrs. Elsa M. Jorgensen will be at the piano.

The program follows: Dance of Salutation, Bach; early types of dancing in America; Italian, arranged by E. Jorgensen; Fijalnsapolska, authentic Swedish folk dance; Tarantella, authentic Italian folk dance; Waltz Arabesque, Chopin; showing the "free" movement of the Dutsch or "Cheesecloth" era. This was the beginning of the modern dance school. Two minute intermission. Techniques for modern dance, Norman Lloyd; choreography by Charles Weilmann; percussive and sustained movement, Prolific; swings, turns and falls, Pinto; a study of directions and levels as a diagnostic problem, directional pattern, Bach; levels pattern, Schumann; a combination, Norman Lloyd; power of the press, F. Fischer; a free use of pantomime. Ten minute intermission. Modern dance forms: Sarabande, Bach; a pre-classic dance form; Minuet, Mozart; a pre-classic dance form; Dark Alley Schipper, Guion; Westward Ho, arranged by E. Jorgensen, modern folk form; Prelude, Chopin; Lyric Lullaby, Brahms; Invitation to the Dance, Weber.

Ashley Hall Dance Review

The students at Ashley Hall will present their annual Dance Review on Thursday evening at 8:15 o'clock at the Dock Street Theater. Miss Maxine Munt, dance director at the school, is conducting the review. Mrs. Elsa Jorgensen will be the accompanist.

The first half of the program will demonstrate all types of dancing in America which have led up to the modern dance of today. The second half of the entertainment will deal with modern forms of dancing. Members of the 12 grades will exhibit and a special dance group will present a final dance.

This is the first year that any admission fee has been charged but the receipts will go towards the British War Relief Society. The public is cordially invited to attend.

Ashley Hall Program Tonight

The annual dance recital by Ashley Hall, a annual Madam-forward to event of the spring season will be held at the Dock Street Theater this evening at 8:15 o'clock. This year a nominal admission will be charged for the benefit of the Save the Children Fund for Britain.

The program is under the direction of Miss Maxine Munt, Mrs. Elsa M. Jorgensen is the pianist.

The program follows: Dance of Salutation, Bach; early types of dancing in America; Italian, arranged by E. Jorgensen; Fijalnsapolska, authentic Swedish folk dance; Tarantella, authentic Italian folk dance; Waltz Arabesque, Chopin; showing the "free" movement of the Dutsch or "Cheesecloth" era. This was the beginning of the modern dance school. Two minute intermission. Techniques for modern dance, Norman Lloyd; choreography by Charles Weilmann; percussive and sustained movement, Prolific; swings, turns and falls, Pinto; a study of directions and levels as a diagnostic problem, directional pattern, Bach; levels pattern, Schumann; a combination, Norman Lloyd; power of the press, F. Fischer; a free use of pantomime. Ten minute intermission. Modern dance forms: Sarabande, Bach; a pre-classic dance form; Minuet, Mozart; a pre-classic dance form; Dark Alley Schipper, Guion; Westward Ho, arranged by E. Jorgensen, modern folk form; Prelude, Chopin; Lyric Lullaby, Brahms; Invitation to the Dance, Weber.

The choreography is by Miss Munt.
ASHLEY HALL GIRLS DANCE

Able Performance Presented in School's Annual Recital

Development to a marked degree was shown in the annual dance recital by Ashley Hall presented last night at the Dock Street Theater.

This event has made for itself a very definite place in the program of spring happenings and last night's polished performance was an achievement in light of the fact that for only five years has the school sustained this phase of work—a notable achievement and a tribute to the young dancing directors, Maxine Munt, as she has worked at the school only since December.

The program encompassed the work of all ages at the school. This year a nominal admission was charged and $40.00 was realized for the sake of the British Children's Fund. The office force of the theater donated its services for the occasion.

The opening number was a dance of salutation performed in yellow and white costumes, with precision and unexpected finish for small girls. A mixture of fact, precision and finish marked the entire show, with evidence of understanding, intelligent application and pole unusual for students—plus enjoyment not only of performing, but of performing well.

"Indian," was a surprisingly well done number by youngsters, with the center figure of a young "medicine man" whose timing was outstanding. A Swedish folk dance with brightly hued blue skirts followed, and a gay Italian tarantella in varicolored skirts.

"Waltz Arabesque," in short Greek costumes of pale green, Picturesque the use of white scarfs showing the free movement of the Duncan or cheesecloth era, the beginning of the modern dance school.

Techniques

Demonstration of techniques and closer work, danced by an older group of girls in green costumes with a center grouping in black, was striking and interesting. In directional pattern demonstrating the five possible directions in space, girls in striped jumpers appeared and reappeared from the various possible entrances.

An audience favorite was "Power of the Press," in which Miss Munt, seated on the throne of the stage, read aloud certain currently seen advertisements, as they were performed by the dancers who were short plumed skirts and bonnets of newspapers, with their black class jerseys, toothpaste, stockings, rosebery binkies, battalitarian gray, all pantomimed with nice humor and evident relish on the part of the dancers.

"Sarabande," in red robes, danced by two trio, was simultaneously fastened and dramatic "Prelude," in deep blue costumes with diagonal sections of white, took its place with this as being one of the most impressive and important numbers of the program.

Comedy was introduced in "Dark Alley Rhymes" and a nice gayety in "Westward Ho," with the dancers, some in gingham dresses, the others in overalls. A gray and pink "Lyric Lullaby," followed.

The program closed on a pleasantly decorative and appealing "Invitation to the Dance," in which the girls wore long dresses in pastel shades with bonnets. Pantomime was utilized and completely vital dance movements tried to fit the dictates of the music.

Miss Munt's excellent choreography was complemented by Elin Jorgenson at the piano.
Society And Club

In Ashley Hall Dance Revue at Dock Street

Students who will appear in the annual dance revue by Ashley Hall, at the Dock Street Theater tomorrow night at 8:15 o'clock, are:

Top, left to right: Kathleen Noble, Ruth Hall, Nancy Adams, Betty Feuchtenberger. Below: Ann Skipper, Grace Lockwood, Barbara Van Cleef, Mildred Reed and Elizabeth McCrady.

A nominal admission will be charged. Proceeds to go to the Save the Children fund for Britain.
Dock Street Theatre
ASHLEY HALL
DANCE RECITAL

Dances Directed by Maxine Munt
Elsa Jorgenson at the piano
May One, 1941
CHARLESTON, SOUTH CAROLINA

COOPER RIVER BRIDGE
The Connecting Link To Three Great Highways
OCEAN HIGHWAY — SEA LEVEL ROUTE — BRIDGE ROUTE
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Charleston, S. C.

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YOUR GOODWILL IS OUR MOST PRIZED POSSESSION
DANCE CONCERT

MATTY HAIM

THE DANCE

By EDWIN DERY

Matth Haim Program

Matth Haim, who appeared at the New York Times Hall Satur-
day, is a modern-school dancer highly original in the restric-
tions she imposes on her style. She avoids violent and sinuous orna-
tmentation. The nobility of her approach and the pliability of her
manner give one a pleasure and unlike that of reading a book of
eighteenth century hymns. She forges exuberance of tempera-
ment, vivacity and humor; she achieves integrity, modesty and
distinction without excitement.

She permits herself a small range of physical effecas and her
movement is precise without being finicky. The bearing of the torso
is the source of her dance expres-
sion. Its turn of direction, the
quality of lightness or weight, are
always exact and clear; and the
few large gestures of arms and legs
follow from it, impeccably con-
trolled. This technique gives her
dances a tendency to be proceed-
sions; but though the dance rhythm
is faintly marked, the timing of the
movement is invariably convincing.
And the sustained strength in the
torus of her slight figure keeps the
dances—which generally have
tragic themes—from seeming de-
pressed or pathetic.

"On Chinese Soil," and "Ga-
voits," among her solos, and "Chil-
dren of Earth" in the group-suite
she presented, were three numbers
which escaped the monotony Miss
Haim's strict discipline otherwise
imposed on her program. And the
little "Gavotte," in which the
dance phrases were set very freely
in the musical ones (rather as
small children dance) showed, too,
a largeness of musical understand-
ing. Miss Haim's costumes and
lighting were, like her dances, dis-
gnished and unemphatic.

Most of her music was composed
and played for her by Merion
Brown; it suited her dances per-
factly. Ethel Lusking also sang
four songs by Mr. Brown, which
were vocally applauded. E.D.
Dance Concert

MATTY HAIM
and Dance Group

Merton Brown
Composer
at the Piano

Ethel Luening, Soprano
Guest Artist

Saturday Evening
May 12th, 1945
8:15 P.M.

New York Times Hall
240 West 44th St. N.Y.C.

Program of Dances

1. On Chinese Soil . . . Trad. arrgd. by Ward Harris

2. Spiritual . . . "I am one of God's Children
So they say, So they say"
Merton Brown

3. Conflicting Forces . . . Sonata: Merton Brown

4. Sarabande
Gavotte
J. Sebastian Bach

5. Two Dances of the People . . . Merton Brown
1. Chained
2. Free

Chained: By suppression and domination Man's
spirit has been prostituted.
Free: A dance towards freedom.

Intermission

1. The Sky is Low by Emily Dickinson
2. Look Down Fair Moon by Walt Whitman
3. A Song of Joys by Walt Whitman
4. The Dismantled Ship by Walt Whitman

Ethel Luening

7. Dedication
"To the Children Abused the World Over and to
the Mothers Who Remember"

Part I
Children of the Earth

Part II
(a) A Woman Remembers
(b) Episode: Play Dance

Part III
Danza
People: Road to Growth
Matty Haim and Group

8. Ode to Life . . . Merton Brown

Dance Group: Dorothea Buchholz, Edith George,
Maxine Munt, Dorothy Pereda, Florita Raup,
OLD MASK PRESENTS AN
ORIGINAL ADAPTATION OF THE
TUMBLER OF NOTRE DAME

UNDER THE DIRECTION OF
HANYA HOLM.
MAXINE MONT
MARY LOU PLIDGE

Christmas program at Adelphi
December 1945.
Conference on Fine Arts Opening
August 1 to Bring Noted Speakers

The ninth annual conference on Fine Arts, sponsored by Colorado College and the Fine Arts Center, will be held in Colorado Springs four days, beginning August 1 with the Colorado composers concert which will be open to the public. Music, art and the theater will highlight the session, and will be presented by distinguished leaders in these fields. Here to participate in the conference will be: Francis Arne Taylor, director of the Metropolitan Museum of Art; New York; Howard Cullinan, university, will assist Mr. Bell in Broadway play producers, and be the discussion of this fusion of the show and director of the Crewe Theater. 

Works of modern European American composers will be presented at Friday nights concert: A solo sonata of Schoenberg will be performed by Carl Starn, accompanied by Burri Phillips, and the string quartet for violin and piano by New York Philharmonic orchestra, and Joseph Giaold, conductor of the English symphony.

Colorado Springs and Denver leaders in art, music and drama will join with the visitors in the 1946 conference which has for its theme, "How Can the Ideal Purpose of the Artist Be Satisfied by Violin soloist, accompanied to the Practical Conditions He Quoted as He Told to Final work will be the dance by Ray Harris, composer in residence the Colorado College, which will be played by F. D. Mohr, and Tender Harris, nationally known composer pianist and wife of the composer.

"The Creative Artist" will be the subject of the talk by Francis Arne Taylor on August 3 at 10:30 a.m. He will be introduced by Mrs. Bell, director of the conference, and will discuss the discussion of the current exhibition at the Fine Arts Center. "An Afternoon of Musical Discoveries, U.S.A." will be performed by Joseph Giaold, Robert Gross, concert master and soloist of the Denver symphony, and will be accompanied by Ray Harris, pianist. The final concert of the conference will be the dance by Ray Harris, composer in residence at the Colorado College, which will be played by F. D. Mohr, and Tender Harris, nationally known composer pianist and wife of the composer.

The box function of the art theater lounge. Members of the section will meet in the committee in charge of the exhibit of the Fine Arts Center, Vancouver: Miss C. W. Armstrong, Mrs. S. H. H. Smith, conducted by Mr. Harry T. Kirkland, director of art department. Gilmore, Miss Elizabeth Dyer, and nationally known. The exhibit will be held at 4:30 p.m. in the Box Springs Gallery at 5:30 p.m. and will be closed by the Bach piano concerto in F Minor played by Joseph Giaold and Johanna Harris, and Tender Harris will be played by F. D. Mohr, and Tender Harris, nationally known composer pianist and wife of the composer.

The final concert of the conference will be held at 4:30 p.m. and will be closed by the Bach piano concerto in F Minor played by Joseph Giaold and Johanna Harris, and Tender Harris, nationally known composer pianist and wife of the composer.

Written for this group by Lillian de la Torre McCue, well known Colorado Springs author. This experiment in new theater form will dramatize the famous murder trial of Maude Borden by means of the dance, music and drama.

The final concert of the conference will be held at 4:30 p.m. on Sunday, August 4 at the Fine Arts Center theater, which will present the Mozart D Major quartet, performed by Joseph Giaold, Robert Gross, F. D. Mohr and Tender Harris. A violin sonata composed by Ray Harris, and Tender Harris, nationally known composer pianist and wife of the composer.
THREE DANCERS of the Hanya Holm dance group will appear in a demonstration as part of the theater section of the conference on fine arts at Colorado Springs Thursday thru Aug. 4. Seen in a characteristic movement are, left to right, Glenford Tetley, Maxine Munt and Joan Kroeger, all of New York. Giglio Dante's "The Dancer" is a background motif.

Special to The Denver Post.
Colorado Springs, July 27.—A concept of Colorado composer's works, free to the public, will open the ninth annual conference on the fine arts June Thursday. The conference, sponsored by the Fine Arts center and Colorado College, will go into discussion and conference meetings for members Friday thru Aug. 4.

The session theme, "How the Ideals of the Artist Can Be Realized to the Productivity of the Public," will be introduced Friday by John Palme, manager of A.S.C.A. P. Palme will stress what the public wants in music. A box luncheon for those interested in the music events will follow, with talks by Abd El Kittinger, professor of composition at Colorado College, and Rudolph Lehman, former captain with an army ambulance corps in the S.T.O. Both are well known Colorado composers.

The Saturday session guest speaker will be Francis Henry Taylor, director of the Metropolitan Museum of Art, New York City. Percy Hageman, president of the Fine Arts center will introduce him. Taylor will speak on "The Relationship of the Museum to the Creative Artist."

A discussion of the current exhibition of the Fine Arts center, "New Accruals, U.S.A.," will follow, led by Fred B. Bartley, curator of painting at the center. A photography exhibition and demonstration by Lawrence Barrett will close that session. An evening of the theater arts will be another feature of Saturday's meetings. It will feature a dance demonstration by Hanya Holm and her group. Miss Holm will demonstrate the basic approach to the modern dance as exemplified from her group's work. On the same program a one-act play will be given by the Denver university drama department's graduate school. Closing the program, Martha Wilcox and her group will present an example of the Lyric Theater, written especially for them, called "Fifty Whiskers" by Lillian de La Torre-Beno, Colorado novelist and playwright. It will dramatize the famous murder trial of Lizette Harden by means of the dance, music and the drama.
Omahan Will Present Modern Dance

Miss Maxine Must (center), daughter of Mr. and Mrs. J. C. Must of 141 North Forty-first Street, will participate in a performance Saturday night of modern dance technique at the Colorado Springs Fine Arts Center Theater. Miss Must is a student of Hanya Holm in her New York studio and was brought by Miss Holm to Colorado Springs to assist in teaching during the summer at Colorado College. With Miss Must in the picture are Glen Teale and Joan Krueger. They are posed before “The Dancer,” picture by Giglio Danto.

COLORADO SPRINGS FINE ARTS CENTER
AND COLORADO COLLEGE

PRESENTS

Conference on the Fine Arts

EVENING OF THEATER ARTS

Fine Arts Center Theater
SATURDAY, AUGUST 3, 1946
8:30 p.m.
Hanya Holm Dance Presentation Will Be Given Saturday

The sixth annual presentation of the modern dance, performed by Hanya Holm and her group under the sponsorship of the Department of Music, Colorado College, will be given at 8:30 p.m., Saturday, August 17th, at the Colorado Springs Fine Arts Center theater.

Miss Holm, one of the “big names” in the modern dance in America, today, was brought to Colorado Springs six years ago to establish a dance center during the summer session of the college. This summer, she shows the largest enrollment in the six years of the dance center’s existence. Sixty-two technicians, teachers of the dance and physical education instructors have traveled from 14 states to attend her classes in the technique and composition of the modern dance.

Since Colorado College is now a major dance center, the work Miss Holm is doing here this summer is, therefore, of interest to all dancers, throughout the country.

Dancers Back From Service

This summer Miss Holm welcomes back to the dance and to civilian life five male dancers, all former professional dancers and all recently discharged after several years in the armed services. These former GI, former professional male dancers who are studying and will appear in the Saturday night’s performance are: Alvin T. Nikolaus, discharged from the Army Intelligence service in the ETO; Alfred Brooks, who saw service with the ETO; Glen Tetley, discharged after six years in the Navy; Harry Bernstein, lately returned from Army Air Force duty in the Burma-India theater, and Oliver Kostock, also with the Army in India. All five of these dancers intend to follow up this “refreshing reunion” in preparing new material for their coming solo engagements, beginning with Hanya Holm, by taking her classes. Several professional dancers, during the fall and winter season, are being prepared for the GI, wishing to study in the theater arts.

Hanya Holm, who was sent to teach and found the Mary Wigman school of the modern dance, adopted America as her home and quickly became familiar with the American scene. Her choreography has expressed phases of American tradition and culture brilliantly thought out, and clearly rendered compositions in the idiom of the modern dance.

New Composition to Be Given

In her six summers in Colorado Springs she has presented each season new works, which made their debut in New York the following season. This season’s new composition by Miss Holm is entitled, “Windows.” It is described by a dance beginning with the bringing of a prologue and ending with an epilogue. The prologue and the social pattern dance scene at Colorado College terms of conformity of people. These dancers are Maxine

HANYA HOLM

five dance scenes which occur between the prologue and epilogue are comment upon the more personal aspects of the inner lives of those same people when the restraints of conformity are removed from them.” These shifting scenes and the contrast in behavior of the characters are entitled: “Bedtime Story,” “The House,” “Alone,” “The Honeymoon Suite,” “Tired,” and “The Spirit Moves.” Miss Holm has had this new work, assisted by 16 of her group, Freda Miller, who is associated with Hanya Holm on the dance faculty of the college, as accompanist and composer, has written a two piano score for this dance. Miss Miller and Jane Ely will play this score.

Nikolaus in New Dance

The other new dance to be presented on this season’s program has been choreographed by one of Miss Holm’s assistants, Alvin T. Nikolaus. Mr. Nikolaus is a GI refresher student of Miss Holm, in New York, as well as a faculty member of the Hart Foundation. Hartford, Conn. His new work to be presented, which is titled, “An Old Fehla,” is an acrobatic dance in kinetic or dance pantomime, following the simple maxims and the rhyming advice of everyone he meets.

The narration for this dance was created by Colorado Spring’s well known novelist and playwright, Lillian de la Torre, and will be narrated by Leslie Goss. The set for the dance was designed by Christine Elrod, visiting instructor in drama, Colorado College. Seventeen dancers of the Hanya Holm summer dance group will appear in this new composition.

In addition to the two new works to be presented on the program, next Saturday, Miss Holm will present her “Dance for Four” which was so well received when it was presented on August 3rd during the program, “Evening of the Theater” as one of the “Fine Arts Conference” features. The music for this dance is specially composed for Miss Holm by the well known modern composer, Wallingford Riegger. This dance, which was choreographed in New York by Hanya Holm, just prior to her coming to Colorado Springs this summer, presents the four dancers as a “dance” with the bringing of a prologue and work with her and the modern dance on the Colorado College terms of conformity of people. These dancers are Maxine

Hanya Holm and Group

In Inspiring Dance Here

By DAVE RUDNYAK

Hanya Holm gave her annual dance concert at the Fine Arts Center before a warmly enthusiastic audience. For several years these performances of modern dancing have highlighted our summer sessions and brought to Colorado a most significant expression of the trend in the modern dance.

Hanya Holm always contributes inspiring works to her dance and her new creation, “Windows,” was no exception. It begins with a prologue in which we see office workers busily typing. They wear masks. They are automations eagerly waiting for the day’s end, when they fly out of the office, leaving their masks.

In the five episodes which follow we see them through windows living their personal lives.

Then, the epilogue bridges the workers back to their office and their masks.

Difficult to Define

It is difficult to define exactly the nature of this dance composition, which verges on the ballet and on the pantomime, but it gave Hanya Holm the opportunity of exploring all the characteristics. Particularly outstanding also was the work of Katya Deakova, Eya Rudnyak and Fred Belink. The music written by Freda Miller had very nostalgic moments.

Another new feature was the Fable of the Donkey with choreography by Alvin Nikolaus. It is a charming ballet-pantomime with a narrator, Glen Tetley, who danced the donkey, presented a very amusing characterization.

The last section of the program was devoted to the Walt Whitman Suite with, Roy Harris music, beautifully directed and played by a highly select group of performers and singers. This is both great dancing and stirring music.

Hanya Holm was in it a commanding figure.
COLORADO COLLEGE

PRESENTS

HANYA HOLM
DANCE CONCERT

Fine Arts Center Theatre
SATURDAY EVENING, AUGUST 17, 1946
8:30 o'clock

ELEVENTH ANNUAL BENEFIT CONCERT

Sponsors of
AMERICAN WAR MOTHERS
COLORADO SPRINGS CHAPTER

The Colorado Springs Fine Arts Center
Monday, August 19th, 1946 — 8:30 P. M.

PROGRAM

Violin:
Ave Maria—Arr. by Wilhelm
The Old Reftain
Variations on Athero—Corelli
Schubert
Kreisler
Tartini
Elizabeth Frantz

Soprano:
Il Bacio (The Kiss)
Cradle Song
When I Was Seventeen
Song of the Open
Arditi
Teichalkowsky
Swedish Folk Song
Frank LaForge
Bermles Jensen

Dance for Four
Music by Wallingford Riegger
Choreography by Hanya Holm
Dancers: Joan Kruger, Maxine Munt, Alfred Brooks, Alwin Nikolais
Freda Miller and Jane Foy at the piano

Contralto:
Care Solvo
Music I Heard With You
O Men From the Fields
An Irish Folk Song
Handel
Hagemann
Irish folk song arr. by Hughes
Mary Alyce Bennett

Duet:
Burcarole, from "The Tales of Hoffmann"
Miss Jensen and Miss Bennett

Piano:
Elegy
Rhapsody, Op. 79, No. 2
Rachmaninoff
Brahms
Charles Day

Frances Pond at the piano

H & H Pressing—LO.O.P. BLDG.
Pictures of the children's class I taught at Colorado College, Summer 1946.
DANCE CLUB presents a program of MODERN DANCE

DEMONSTRATION
1. A Few Words - June Heintz
2. Dance Techniques - Performed by the Dance Club Members

ORCHESTRAL COMPOSITIONS

Soul in Sorrow - Chopin
Choreography by Gay Repp

Nightmare - Percussion
"Aftermath of a picnic party" - Chopin
Choreography by Betty Jenkins

Roots of Unity - Prokofiev
The unity of peoples' ideas and ideals is universal. Differences are a constant unrest, and a separation into groups caused by one or all of the human emotions.
Choreography by Joan Kruger

Fantasy of Youth - W. Gross
Choreography by Joan Kruger

Variations of Primitive Rhythm - J. Bailey
Choreography by John Bailey

Twinkle - Traditional
Choreography by Donna Rae Steel

Potato Dance - Choreography by Morty Bienenstock and Joan Kruger
Vachel Lindsey's poem read by Dorothy Wendel

Folk Fantasy - Traditional

A. Theme
B. Lyric variation - theme
C. Waltz
D. Dance - variation
Choreography by Morty Bienenstock

Accompanist: Mr. Arthur Kneiser

Members of the Advanced group:
+ John Bailey
+ Morty Bienenstock
* Betty Jenkins
* Joan Kruger
* Gay Repp
* Donna Rae Steel

Members of the Apprentice Group:
* Alvaro Alekshiyev
* June Dukin
* Lila Blank
* Joan Gorden
* Marion Jim

* Dancers in "Roots of Unity"
+ Dancers in "Folk Fantasy"
MAXINE MUNT ON "THE DANCE"

A primitive ritual will be presented by the Adelphi Dance Group for the opening of the Arts Center on November 19, 1947. Man's first art form was dance, his first religious observances were dance rituals.

Primitive man feared the universe about him. He did not understand the wind, the thunder, and lightning. The stars, the whole cycle of nature. He did not understand death. There was life in the elements but he could not see it. He could not touch it. That life in the body, where did it go when the body became still in death? He did not know, so he feared.

Therefore, he danced for joy, or for protection from all those things which are beyond his understanding.

His religion was based on the cycle of nature and the cycle of man: birth, life, death, and rebirth. In the nature cycle it was seasonal: spring for rebirth of the earth and good planting; fall for a good harvest; winter for food hunting.

In the cycle of man he danced at births, marriages, initiation of warriors into the tribe, for success in war. (Continued on Page 5)

Maxine Munt
On The Dance

(Continued from Page 4)

war. And at death, he danced for peaceful rest of the departed life, that it might not even hint to haunt the tribe. This later developed into ancestor worship.

The most important dance rituals were fertility rites: fertility of earth, of animals, of man. These were not sex dances, but dances of man's attention to the things that warriors were killed if they made a mistake while participating in the rituals. The people feared that the wrath of the gods would bring disaster if a mistake occurred and no retribution made.

Such an extreme penalty was not always applied. Some tribes allowed the warrior to crawl off into the woods, covered with sticks and leaves and pretend death for a specified period.

The rituals were led by medicine men and witch doctors, and at times sacrificial rites were practiced, using a young virgin or animal.

The earliest dance form was a circle, the earliest articles used for rituals were animal teeth and claws, sticks and phallic symbols.

Adelphi Dance Group presents
A DANCED RITUAL
Choreography by Maxine Munt
Sacrificial Figure
High Priests
Tribal Members

Maxine Munt
Baa Bailey
Vivienne Galbraith
Marion Jim
Mila Zentay
June Deakin
Dorothy Fischer
Jean Egger
Nacho Nakamura
Gabrielle Rapp
Janet Rosenfeld
Alice Sobel
Dona Bae Sted

Thematic Development

By the use of natural elements (here indicated by lopped tree branches) and the hypnotic influence of the dance, all space is contracted to a small central area, and a ritual circle is drawn in preparation for the unfolding of the sacrificial rites. Initially the movement of the central figure is unified with the group. When, however, the solo figure attempts to leave the circle and break out of the circle, the mass strength of the circle completely thwarts her efforts. In her desperation she seeks escape but remorselessly the group exacts the fulfillment of sacrifice. The ceremony performed, the circle is erased and space once more is expanded.

Note:

This is the first of a series of Dances portraying man's adoption to his environment from primitive times up through the present day. The dancing is in terms of the dance, such periods as the Middle Ages, the Renaissance, the Age of Elizabeth, the later French Court, and the Contemporary American scene.
adelphi college

garden city

long island new york

dedication

the adelphi little theatre

wednesday evening

november 19th 1947

the arts division wishes to dedicate their opening program to dr paul dawson eddy whose faith courage and vision have made our new theatre possible
FULL HOUSE SEES DANCE GROUP IN UNUSUAL CHAPEL PROGRAM

A capacity crowd filled the Chapel on Wednesday, February 25th, to witness the annual presentation of the Dance Group. Because Adelphi had lacked a weekly session together as a unified college, this Chapel was the first of the reinstated compulsory Chapel rule.

Since the Dance Group did not anticipate the large attendance, only 500 programs had been printed, and consequently, Charles Conrad acted as an efficient extemporaneous master of ceremonies. He stated that the choreography was created so that the audience could "witness the production emotionally... If you want to boo, stamp or walk out, do it."

Manhattan Tower inspired by the records of the same name, presented men students for the first time on the stage in the dance medium during the regular school session. Paul Califano, Charles Conrad, Jim Perrone, and Harry Vas Dias were the able men who brought new life and inspiration to this group.

Choreography, by Alice Sobel, used the musical and talking background of the records, and costumes were made by the dancers. It was an invigorating dance that could vie with the best on Broadway.

A ballet solo in the traditional chaste form, entitled Coppelia was created and danced by Gay Rapp. Her perpetual smile gave a bit of novelty to this form.

Frustrated Coppelia was a satire on early modern dance movements and typical ballet style. The former were angular, heavy and sometimes ugly, in reaction to the sweetness and lightness of ballet. The costumes were clever, combining the black garb of the primitive and the traditional pink tulle skirts of the ballerina.

Full House Sees Dance Group

(Continued from Page 3)

group exaggerated their positions, and the audience laughed heartily. From a Duru Ives Album was a composition interrupted by audience applause. The introduction and conclusion were unique in idea and beauty.

Dr. Mann, aesthetic of interpretive poetry, pursued her hobby by running through Websters, and selected a myriad number of words at random. She then put them into poetic form promiscuously. With the key, Dr. Mann had composed as a hint to the understanding of the poem, Miss Maxine Mant recreated it in the dance. The Poem and Dance of No Meaning, afforded the spectator the chance to observe movement for its grace alone. An exciting set was done by Victor Jacoby and musical accompanist was Inge Ketterer. There were contrasting costumes of red and green tunics over black tights. The dancers held restrained facial expression and a murmur was heard to the effect that E. Davison, would have enjoyed the farce had he been there.

Niki Nakamura, in Lounachi, was prepossessingly dressed in a white gown and red seaweed, and was splendid. The lighting was particularly effective in this concluding presentation.

(Continued on Page 8)
MANHATTAN TOWER

The inspiration for this dance was the album Manhattan Tower, and the choreographic patterns of movement definitely follow the music patterns. The music came first, the dance second.

Choreography by Alice Seidel


KOMACHI

A Japanese Fable

Komachi Omo, a poetess of high gifts, was a court lady of the 9th century. Having met with ill fortune in her love for a nobleman, she rejected all other suitors. The proud but unhappy Komachi is often portrayed in pictures as a forgotten old woman sitting on a seto-ba (a piece of wood placed beside a totem pole). The dance speaks of lonely Komachi in her imaginary recaptured youth.

Choreography by Niki Nakamura

COPPELIA

A ballet solo in the traditional classic form.

Choreography by Gay Napp

FRIUTATED COPPELIA

In the early stage of development Modern Dance turned to the extreme opposite of the set traditional forms of ballet. So great was the desire to get away from the sweetness and lightness of ballet that the movements used were angular, heavy and sometimes ugly. A heavy medium has since been developed. This dance is a satire on early modern dance movements and typical ballet style. It also portrays the confusion that is still prevalent concerning these two dance mediums.

Choreography by Dance Group

Dancers: Dorothy Fischer, Marion Jim, Joan Kruger, Niki Nakamura, Gay Napp, Alice Seidel, Donna Jean Steed.
American Youth Orchestra
DEAN DIXON, CONDUCTOR

Concerts for Young People
SATURDAY, MAY 24, 1947
THE NEEDLE TRADES HIGH SCHOOL
236 West 24 Street, New York

Program

1- March from the Opera Tannhauser ........................................ Wagner
2- "Catch-It" to Symphonies No. 1, 2 and 3 by Brahms
3- Hungarian Dance #1 in D major, Opus 26 ................................ Brahms
4- Musical Terms: slenn, legato, staccato, spiccato, pizzicato, col legno
5- Symphony No. 3 in F major, Opus 90 .................................... Brahms
   Movement No. 2: Andante

Intermission

6- Concerto for Trumpet and Orchestra (first performance) .......... P. M. Snydert
   Norton Krassoff, soloist

7- Dances by Hanya Holm Workshop Group
   Oskar Setz ......................................................... Ellie Siegmeister

1- Morning In The Hills
2- Camp Meeting
3- Lazy Afternoon
4- Saturday Night

Dancers: Harry Anthony, Joan Kriger, Abigail Lyon,
   Maxine Hunt, Ray Kershman, Oliver Kostack,
   Alwin Nikolais, Glen Terley

Choreography and Direction by Hanya Holm

\[signature\]

Love to Uncle Frank

\[signature\]

Love to my Uncle Frank

\[signature\]
OU dancers get help of expert

If an Omaha U student crashes the stronghold of modern dancing in the east, you might attribute it to the instruction of Maxine Munt.

Miss Munt, head of the Dance Department at Adelphi College, Garden City, Long Island, and assistant in Hanya Holm's professional workshop in New York, instructed the modern dance group at Omaha U in the Holm technique Dec. 16 and 17.

Miss Munt stressed the importance of tension, relaxation and contraction for versatility in movement rather than rigid precision as in ballet. She advised experimenting with new modes of expression allowing movement to develop logically and work itself into a usable form for mastery of technique.

A luncheon in honor of Miss Munt was given at the Hilltop House by members of the Omaha U modern dance group.

'There's More to Dancing Than Shaking a Leg'

Miss Maxine Munt (far right) instructs a group of University of Omaha dance students. "There's more to dancing than shaking a leg," Miss Munt says. "Of course," she added, "developing body movements includes a lot of legwork." Miss Munt, the daughter of Mr. and Mrs. John C. Munt, 141 North Forty-first Street, has been a dance instructor in New York City for the past 4½ years. She is a graduate of the University of Nebraska and Technical High School. She was guest dance instructor last week at two University of Omaha classes. Her students here are (left to right) Ruth Brown, Darlene Clayton, Jeanette Brown and Peggy Speigel. Miss Munt will return to New York by air.—World-Herald Photo.
Dances to Make Debut at Adelphi

Garden City—Four new dance compositions will be introduced by Maxine Muni, dance instructor at Adelphi College, and Alfred Brooks, composer and dancer, next Saturday at 8:30 p.m. at the school’s Little Theater. The program will be repeated the following evening.

Fifteen students in the dance workshop of the college Center of Creative Arts will take part in the performance which closes a six-weeks’ program of intensive study, symposiums and professional productions.

Two of the new dances are by Brooks who also composed the music for them. They are “Epic Avenue,” a contemporary lyric drama, and “The Dispossessed,” a statement of any ‘anti’ program.

Miss Muni’s compositions are “Three Sisters,” dealing with the emotions of family life and “Little Laura,” or “The Pitfalls of Higher Education,” a dance melodrama of the early 1900’s.

4 New Dances to be Premiered At Adelphi

Introduction of four new dances by Maxine Muni, associate of Hanya Holm, and instructor in the dance at Adelphi College, Garden City, and Alfred Brooks, composer and dancer, will be given at Adelphi’s Little Theater in a recital at 8:30 p.m. on July 24. The program will be repeated at 8:30 p.m. on July 25.

Taking part will be 15 students in the dance workshop group at Adelphi’s Center of the Creative Arts, which will close a six-weeks’ program of intensive study, symposiums conducted by distinguished leaders in the art world, and professional performances on Friday, July 30. In casting the students in these new dances for these public performances, Miss Muni feels the college is giving them an unusual opportunity.

“Opportunities to perform in finished dances are rare, as the concert dance field is limited,” she explains. “Technique is important, but no dancer can get the full benefit of the technique he or she studies until using it in a finished dance.”

Two of the new dances are by Mr. Brooks, with the music for them written also by him. One is “Epic Avenue,” a contemporary lyric drama, and the other, “The Dispossessed” is described by Mr. Brooks as the “statement of any ‘anti’ program.”

Miss Muni’s dances are “Three Sisters,” dealing with the involved emotions of family life, and a dance melodrama of the early 1900’s, “Little Laura, or The Pitfalls of Higher Education.”

Tickets for both the Saturday and Sunday night performances may be obtained from the Public Relations Office or the Little Theater Box Office, Adelphi College, Garden City. Telephone Garden City 7350.
Miss Maxine P. Munt
Dance Department
Adelphi College
Garden City, N.Y.

Dear Miss Munt:

Thank you for your letter and for your kind invitation to join you for the dress rehearsal of your new work. I did not see you last evening to chat with and so was unable to tell you that I could not get out to Garden City this afternoon. I am deeply interested in all college dance activities and I would have liked very much to see "A Danced Ritual". You mention in your notes that the work is in the nature of an introductory composition for a series; therefore, I hope that I will be able to see it and its complementary dances at a later date. Will you keep me posted on this and on any other dance activities of a similar nature at Adelphi?

Thank you too for filling out the dance questionnaire sent to Adelphi. I think the results of the survey should prove interesting and, I hope, of value.

I am delighted that you are attending my Dance Laboratory sessions at the YMHA and I hope that we will have an opportunity to chat for a moment or so after one of the subsequent meetings.

May I wish you and your students all success on your new dance work.

Sincerely yours,

Walter Terry
January 15, 1948

Dear Maxine:

Sorry to be so long in sending along the clipping; but there was no paper last week hence the delay. Apparently the pictures didn't turn out as none could be used.

If by chance you have a printed course of study you use for the History of Dance I would appreciate a copy; that is of course if you have duplicates on hand.

Hope your trip back was pleasant; no doubt it seems rather good to get back into the groove. Thanks again for your good lessons; both Miss. Diamond and Miss. Wolcott were very pleased with your work.

If by chance I get to New York next summer I will look you up; that is if my rambling wreck holds together for that long. For now Maxine I guess that's about it.

[Signature]
Adelphi
Center of
Creative Arts

July
1948

Dance
Workshop
Recital
I thought the music was in just the right relationship to the pieces and it certainly was a good job, another achievement to build creative strength. It had freshness and variety. But will you forgive me if I ask for a little more warmth, to heighten the emotions of both gaiety and pathos? Its head is wonderful, its footing in the straight-fee ling modern mode is secure; now give it a heart. This couldn't lessen its value.

Of the purely theatre details of the concert I can't say enough in praise, the sets, properties, lighting, stage management, color. And the theatre itself is a jewel.

I hope you will take this hailing in good spirit. I do it I suppose because I like to, but I like to think it has some usefulness too - and I welcomed, even though it may irritate.

Please show to Al.

Congratulations and good wishes.

Truly,

[signature]


Dear Maxine:

I was glad I got to see your concert and I want to tell you how well worth doing I thought it and give you some of my impressions. I have never seen any of your compositions and I hope I looked at these in the spirit in which they were done, namely, as a required summer-course final show.

The pieces represented ideas you both had, and working ideas out into reality is the only thing worth doing in the world; it surely is the only course for a creative artist and the only way he can grow. You and Al got the performance together, you did it - therefore something has accrued to you that in my eyes is part of its value.

I can hardly discuss the concert except as a whole, so this is an opinion on Al's part as well as yours. I think the literary maturity and sureness exhibited in the text of "Epic Avenue" is a revelation, and I think Al should do more of this. I am interested, therefore, in fact all your pieces are in the spirit of lyric theatre brought to the fore in "Ballad Ballads". I don't in any sense accuse you of copying "Ballad Ballads", I just believe you are in a definite trend, which is going to produce the finest and fullest 'theatre' we have ever had.

I thought you danced "The Dispossessed" beautifully and movingly and the combination of elements in the pattern - woman, man, chorus - has a punch. The symbolism of this and all the pieces rather escaped me, and I could wish some of the definite 'story' meanings had been told in commentary or program.

As I said to you, or meant to get across, I thought "Three Sisters" the high point of the program, considering it as an ascending arc of composition and a descending arc of feeling. It has a theme more dependent on dance to get across and it and it has a wider range to respond to. I feel it is definitely your own, and you did it well - I am impressed by your acting ability. But I would like to see you work it out more. What I mean is now it is chiefly a personal expression; I would like to see you go deeper into it and at the same time get further outside it, and present it as a universal expression.

"Little Laura" is of course delightful and a bit, the manner fitting the spirit throughout.
Adelphi Ends Summer Session

GARDEN CITY, N. Y., July 26. — Introduction of four new dances by Maxine Munt, associate of Hanya Holm and instructor in dance at Adelphi College, Garden City, and Alfred Brooks, composer and dancer, was given at Adelphi's Little Theatre in a recital July 24 and 25.

Two of the new dances were by Mr. Brooks, who also wrote the music for them. Epic Avenue, a contemporary lyric drama, and The Dispossessed, described by Brooks as "the statement of any anti program".

Miss Munt's dances were Three Sisters, dealing with the involved emotions of family life, and Little Laura, or The Pitfalls of Higher Education, a dance melodrama of the early 1900's.

On July 7 the talented young American dancer Sybil Shearer gave a recital in the college Little Theatre, the only performance by Miss Shearer in the metropolitan area this season. Adelphi's Center of the Creative Arts closes its six weeks' program of intensive study, symposiums and performances July 26.