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Ames, Dance Committee

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Conti

Chairman

WALT

Sponsor

ANITA

GEOR

WILL

VALE

DORO

RUTH

LUCI

SILAN

ANAT

MERC

AGNE

PAUL

JANI

HELE

MARK

FRAN

MARK

HAN

LOUI

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BESS

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SHIP

an evening on american dance

introductory remarks by **walter terry**

cecil smith will be chairman

report on the prague festival by **billie kirpich**

ruth page will present a summary

proposals by **doris humphrey**

rosamond gilder on a.n.t.a. experiences

comments by **martha graham**

and dances by **maria tallchief**

pearl primus **josé limon**

iva kitchell **william bales**

charles weidman **valerie bettis**

presented by the continuations committee of the
american dance committee of the world youth festival on

monday, january 5th at 8:30 p. m.

in the auditorium of the

museum of modern art

11 west 53rd street, new york city

admission free

ballroom conventions have become just teaching sessions at which provincial teachers cop off a few routines.) Folk festivals and ballroom exhibitions, tho, have considerable public performance value.

The setting up of a National Council, to consist of a representative or two

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ballroom conventions have become just teaching sessions at which provincial teachers cop off a few routines.) Folk festivals and ballroom exhibitions, tho, have considerable public performance value.

The setting up of a National Council, to consist of a representative or two of each state to convene at headquarters periodically with the Board

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Continuations Committee of the

AMERICAN DANCE COMMITTEE OF THE WORLD YOUTH FESTIVAL

Chairman

WALTER TERRY

Sponsors

ANITA ALVAREZ
 GEORGE AMBERG
 WILLIAM BALES
 VALERIE BETTIS
 DOROTHY BIRD
 RUTHANNA BORIS
 LUCIA CHASE
 SILAN CHEN
 ANATOLE CHUJOY
 MERCE CUNNINGHAM
 AGNES DE MILLE
 PAUL DRAPER
 JANE DUDLEY
 HELEN DZHERMOLINSKA
 MARTHA GRAHAM
 FRANCES HERRIDGE
 MARTHA HILL
 HANYA HOLM
 LOUIS HORST
 DORIS HUMPHREY
 NORA KAYE
 MICHAEL KIDD
 BILLIE KIRPICH
 LINCOLN KIRSTEIN
 PAULINE KONER
 PEARL LANG
 JOSE LIMON
 JOHN MARTIN
 SOPHIE MASLOW
 SONO OSATO
 PEARL PRIMUS
 JEROME ROBBINS
 BEA SECKLER
 SONYA SHAW
 LEE SHERMAN
 NONA SHERMAN
 CECIL SMITH
 BESSIE SCHÖNBERG
 ANNA SOKOLOV
 MURIEL STUART
 HELEN TAMIRIS
 WALTER TERRY
 WALDEEN
 CHARLES WEIDMAN

Secretary

SHIRLEE CLARKE

...conventions have become just teaching sessions at which provincial teachers cop off a few routines.) Folk festivals and ballroom exhibitions, tho, have considerable public performance value.

The setting up of a National Council, to consist of a representative or two from each territory, to convene at headquarters periodically with the Board

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DANCE PHOTOGRAPHS FOR THE WORLD YOUTH FESTIVAL

FROM BARBARA MORGAN

1. Martha Graham
2. Martha Graham
3. Martha Graham
4. Martha Graham
5. Martha Graham
6. Martha Graham with Merce Cunningham, Erick Hawkins El Penitente
7. Martha Graham and Group American Provincials (episode - Act of Piety)
8. Martha Graham Group Every Soul is a Circus (Garland Entry)
9. Martha Graham Trio - Frieda Flier, Jane Dudley, Sophie Maslow American Document

FROM LOUIS BRANSON

1. Beatrice "We are three women, we are three million women, we are the mothers of the hungry dead, we are the mothers of the hungry living, we are the mothers of those about to be born."
2. Beatrice
3. Beatrice
4. Beatrice
5. Beatrice
6. Beatrice
7. Beatrice
8. Beatrice
9. Beatrice
10. Martha Graham Trio - Jane Dudley, Sophie Maslow, Frieda Flier Celebration
11. Martha Graham Trio - Maslow, Flier, Marjorie Mazia American Document (Crossfires)
12. Doris Humphrey With My Red Fires (Matriarch)
13. Doris Humphrey with Charles Weidman - Square Dance for Moderns
14. Doris Humphrey & HW Group - Shakers
15. Doris Humphrey Group with Bea Seckler - Shakers
16. Charles Weidman with H W Group Lynchtown
17. Martha Graham with Erick Hawkins as Flagellante El Penitente
18. Jose Limon Cowboy Dances Judy Photomontage
19. Helen Tamiris and Daniel Nagrin "When the Saints Come Marchin' In"
20. Jane Dudley Flamenco
21. Sophie Maslow with Bill Boales - Sweet Betsey from Pike
22. Valerie Bettis Desperate Heart
23. Valerie Bettis Desperate Heart Photomontage
24. Merce Cunningham Root of the Unfocus Photomontage
25. Merce Cunningham and Pearl Lang Leap
26. Pearl Primus Negro Speaks of Rivers
- Pearl Primus with Josh White Hard Times Blues

Gerda Peterich

1. Pearl Primus Negro Speaks of Rivers
2. Pearl Primus African Ceremonial
- 3.
4. Jane Dudley Harmonica Breakdown
- 5.
- 6.
- 7.

ballroom conventions have become just teaching sessions at which provincial teachers cop off a few routines.) Folk festivals and ballroom exhibitions, though, have considerable public performance value.

The setting up of a National Council, to consist of a representative or two from each territory, to convene at headquarters periodically with the Board

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GERDA PETERICH CONTINUED

- | | |
|-----------------------|-------------------|
| 6. Tamiris and Negrin | Liberty Song |
| 7. Jean Erdman | Dawn Song |
| 8. Hanja Holm | Improvisation |
| 9. Hanja Holm | Portrait |
| 10. Fredrick Franklin | Red Poppy |
| 11. Leon Danilian | Bluebird |
| 12. Sophie Maslow | Dust Bowl Ballads |
| 13. | |
| 14. | |
| 15. CHAS. WEIDMAN | Lincoln |

FROM LOUIS MELANCON

- | | |
|--|------------------|
| 1. Beatrice Seckler | Eden Tree |
| 2. Peter Hamilton | Jesse James |
| 3. Hanya Holm and her G.I. dancing class | Mexicanes |
| 4. Agnes deMille with Fredrick Franklin | Rodeo |
| 5. Eugene Loring | Billie the Kid |
| 6. Charles Weidman | Flickers |
| 7. Jose Limon | Dances Mexicanes |
| 8. Doris Humphrey | Circular Descent |
| 9. Doris Humphrey and Charles Weidman | |

FROM GJON MILI

- | | |
|------------------------------------|----------------------|
| 1. Martha Graham as Judy | Punch and the Judy |
| 2. Alicia Markova | Giselle Photomontage |
| 3. Alicia Alonzo | Pas de Bouree |
| 4. Jitterbugs | |
| 5. Oberek | Polish Dance |
| 6. Amenian | Square Dance |
| 7. The De Marcos | Ballroom Exhibition |
| 8. Ray Bolger | Vaudeville Specialty |
| 9. Kathleen Henne | Duncan Dancer |
| 10. Jose Limon and Charles Weidman | |
| 11. Pearl Primus with Josh White | Hard Time Blues |
| 12. | |

From DWIGHT GODWIN

1. Alicia Alonzo, Nora Kaye, Barbara Fallis & Igor Youskevich in "Apoll" 0
2. La Meri & Group
3. Mata and Hari
4. Alicia Alonzo and Youskevich—Swan Lake
5. La Meri
6. Ted Shawn
7. Ruth St. Denis

ballroom conventions have become just teaching sessions at which provincial teachers cop off a few routines.) Folk festivals and ballroom exhibitions, tho, have considerable public performance value.

The setting up of a National Council, to consist of a representative or two from each territory, to convene at headquarters periodically with the Board

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GENERAL OBJECTIVES

Major Functions

1. Creation and maintenance of a general address
2. Setting up of local and touring machinery to bring activities and dance together over a wide area.

FROM PEARL PRIMUS

1. Pearl Primus in ~~A~~African Ceremonial - Gerda Peterich
2. Pearl Primus in Hard Time Blues - Gjon Mili

Department of professional responsibility to go into various communities and bring together local leaders - teachers, dancers, artists, musicians, dramatists and other dance programs of the various communities. Only like that of the community dance and the school dance movements. Each local community to be an agent of community-dance-making, but not necessarily to be an agent of community-dance-making. With no one to be responsible.

FROM MARSHALL BROOKS

1. Eve Gentry

Each territory to be represented by a local agent - one dancer, one teacher, one musician, one dramatist, or combination of such roles and one or more of these. Each territory agent, then, is not, necessarily, to be a dancer only. Other responsibilities of different nature should be assigned to each agent. Each agent out of its position should be able to handle the agent's role as a teacher of technique, a dancer, a musician, a dramatist, or some combination of these. With the training of being the one who can handle the agent's role as a teacher, a dancer, a musician, or some combination of these.

Reserve also something for special use when special situations arise. It might be well to have a special committee, one or more of fairly high rank and wide-spread view and the other agents and dancer. (In the old challenge days, they changed their differences by having a five-day circuit and a three-day circuit, i.e., at one advantage the challenge engagement lasted five days under the big top and in others only three.)

Individual attractions and combinations have to be chosen by central committee, probably the Board of Directors itself, and since they represent the organization and what it recommends, they would have to be subject to criticism and revision by the Board of Directors. This would undoubtedly cause trouble, but it is difficult to see how it can be avoided.

The important part there would be setting up machinery by which a touring agent (a) a lecturer to travel ahead of the agency to talk to potential audiences about what they are going to see and how to look at it; (b) touring exhibitions of photographs, etc., in collaboration with libraries, colleges, etc. much as the Museum of Modern Art sends its touring exhibitions around. Everything possible to keep local interest alive and informed the year around.

Ultimately the encouragement of formation of local performing and producing centers, so that the creative forces of the various communities can have an outlet, and local national activities can be joined.

Besides this system of booking and promotion for specific attractions, a bi-annual national congress to be held in different cities each time, for exchange of experiences, technical problems, etc., among dancers, plus the stimulation of public interest and building of prestige by an event larger than any community could manage alone. Individual communities in the territory selected would be expected to collaborate on the congress and to act as joint host, though the program would be kept essentially in the hands of the Board of Directors, since it is a national organization enterprise. Public performances of fairly impressive character would be a major feature, possibly with one outstanding production to be commissioned with real care.

Folk groups and ballroom proper to be called in for congress participation, though no teaching whatsoever to be done at congresses. (The DDC and other ballroom conventions have become just teaching sessions at which provincial teachers cop off a few routines.) Folk festivals and ballroom exhibitions, tho, have considerable public performance value.

The setting up of a National Council, to consist of a representative or two from each territory, to convene at headquarters periodically with the Board

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OVERALL OBJECTIVES

Major functions:

1. Creation and maintenance of a general audience
2. Setting up of local and touring machinery to bring audience and dance together over a wide area.

To these ends:

Engagement of professional organizers to go into various communities and bring together local leaders - bankers, butchers, editors, educators, Sorosis and Rotary Clubs - to sponsor dance programs of the American Dance Organization. Procedure to be roughly like that of the chautauqua circuits and the present community concerts managements. Each local organization to be set up on a kind of community-cooperative basis, the way cooperatives are set up in merchandising fields, with an eye to permanence.

Each territory to be reasonably small - New England, East, Mid-West, South Southwest, Pacific Coast, or preferably even smaller units and more of them. What the organizers would have to sell specifically would be a series of, say, three performances of different styles spaced throughout the season. While one set of attractions concentrated on Territory A, others would be active in Territories B, C, etc., with the possibilities of using the same attractions later in other territories if that should seem desirable.

Because some communities are smaller and more poorly equipped than others, it might be well to have alternate attractions, one series of fairly high-priced and elaborate size and the other simpler and cheaper. (In the old chautauqua days, they managed these differences by having a five-day circuit and a three-day circuit; i.e. in some communities the chautauqua engagement lasted five days under the big top and in others only three.)

Individual attractions and combinations have to be chosen by central committee, probably the Board of Directors itself, and since they represent the organization and what it recommends, they would have to be subject to criticism and revision by the Board of Directors. This would undoubtedly cause trouble, but it is difficult to see how it can be avoided.

The individual committees would be serviced from headquarters by (a) a periodical (b) a lecturer to travel ahead of the series to talk to potential audiences about what they are going to see and how to look at it; (c) touring exhibitions of photographs, etc., in collaboration with libraries, colleges, etc. much as the Museum of Modern Art sends its touring exhibitions around. Everything possible to keep local interest alive and informed the year around.

Ultimately the encouragement of formation of local performing and producing centers, so that the creative forces of the various communities can have an outlet, and local national activities can be joined.

Besides this system of booking and promotion for specific attractions, a bi-ennial national congress to be held in different cities each time, for exchange of experiences, technical problems, etc., among dancers, plus the stimulation of public interest and building of prestige by an event larger than any community could manage alone. Individual communities in the territory selected would be expected to collaborate on the congress and to act as joint host, though the program would be kept substantially in the hands of the Board of Directors, since it is a national organization enterprise. Public performances of fairly impressive character would be a major feature, possibly with one outstanding production to be commissioned with reclamation.

Folk groups and ballroom proper to be called in for congress participation, though no teaching whatsoever to be done at congresses. (The DMA and other ballroom conventions have become just teaching sessions at which provincial teachers cop off a few routines.) Folk festivals and ballroom exhibitions, though, have considerable public performance value.

Paradox!
The setting up of a National Council, to consist of a representative or two from each territory, to convene at headquarters periodically with the Board of Directors to discuss national conditions, local problems, reactions to specific touring units, general gripes and suggestions from the field at large. But this is not to alter or interfere with general policy or do anything that would tend to violate the organization's strength at its center; only to discuss and make recommendations about how general policy affects local conditions in the field.

In the matter of touring units, some arrangement might well be worked out whereby commercially sponsored touring attractions or individual artists' tours

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could be given the advantage of local support by the organization, if they were of suitable calibre, even though the organization itself is in no wise connected with them. The ideal situation toward which to work would seem to be one in which it is no longer necessary for it to undertake the production and booking of attractions, but in which it would put its full force behind attractions individually sponsored and booked. At present there are not enough of such to make any sort of national program of any value.

IMMEDIATE PROJECTS

- I. Organization of a program for New York area, as Territory A, to serve as a practical model for other districts. This is to include the establishment of a "subway circuit" over which to "tour" a series of programs, preceded by a lecturer with movies, etc., in various sections of the city and its environs. The support of women's clubs, schools, etc., in each district must be secured for this purpose. There must be a committee to study this project.
2. A committee to consider financing the national project, to explore possibilities of a professional fund raising service, of benefits of various sorts, etc., and to work with New York committee on possibility of using this community project (Territory A) as a model in the matter of financing.
3. Appoint a national festival committee to consider practicability and desirability of a large festival for prestige as a beginning as a national drive.
4. A committee to investigate conditions over the country relative to (a) the type and number of dance performances now being given, and (b) local machinery if any for sponsorship of local dance activity and of performances by touring artists.
5. A committee to investigate and coordinate dance studies over the country in educational institutions, so that duplication may be avoided and results of research made more widely available.
6. A committee on motion pictures - production, distribution, etc.
7. A committee on publications and general information service.
8. A committee on a "theatre and plant" for New York, and for the assistance of communities along similar lines.
9. A committee to study the matter of welfare and relief for members in straightened circumstances.

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3.

GOVERNMENT and ORGANIZATION

General Officers: President, Vice-president (one or more), Secretary-Treasurer. (Elected for term of two years by entire membership.)

PROFESSIONAL MEMBERSHIP

Represented by Board of Directors elected by them for term of two years, but to be elected each year.

Board to number 15, divided among Professional Membership classifications as below.

Board to choose from its own number an Executive Committee of five, with similar divisions among Professional Membership as below.

Executive Committee to be in effect a multiple Chairman of the Board, so that no one classification has the final decision in the making of policy. A Presiding Officer of the Executive Committee to be elected each year by the Executive Committee itself. Sole duties are to serve as moderator. Three Executive Committee members to be elected on year, two the next, thus making the general Board elections eight one year and seven the next.

Executive Secretary, paid employee, to take charge of actual running of affairs in accordance with policy duly instigated by Board. To attend all meetings of full Board and Executive Committee, though without voting privileges.

GENERAL MEMBERSHIP

To be represented by a National Council, consisting of two delegates from each Territory, elected by all General Members in that Territory, to serve two years.

National Council to meet annually in a General Assembly with the Board of Directors.

MEMBERSHIP CLASSIFICATIONS

Membership to consist of three major divisions:

1. Professional Membership - constituting the producing and performing and public education instrumentality.
2. General Membership - constituting the audience element, patrons, sponsors, subscribers-guarantors of local seasons in individual communities.
3. Student Membership - constituting professional students and students in general educational institutions.

Professional Membership to be classified according to particular fields in order to insure wide representation. The classifications are to be as follows:

1. Concert dancers. (Ballet Companies are included in this category since they are essentially to be differentiated from Broadway shows and the like, which aim at long runs rather than at brief seasons and tours.
 - a. Performers, choreographers and teachers in the ballet medium.
 - b. Performers, choreographers and teachers in the modern dance and other concert styles apart from ballet.

(This division is to insure equal representation for the different Technical schools, in order that one or the other may not dominate the organization, either wilfully or inadvertently.)

2. Theatrical dancers. Performers, choreographers and teachers in the fields of Broadway musicals, motion pictures, vaudeville, night clubs, picture-house presentation, etc.

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3. General Education. A broad classification including those who have contacts chiefly with the public rather than with the performers; teachers in general education, as differentiated from dancing schools; critics, historians, librarians, editors, curators, lecturers, etc.
4. Artistic Collaborators. Composers, accompanists, librettists, designers, costumers, stage managers, lighters, cameramen, scribes, etc., in addition to Labor.
5. Executive Collaborators. Managers, press representatives, bookers, backers, etc.

(There will be a membership committee to handle all applications, and where the classification in any individual case may not be inherently clear, decisions will be made by this committee, with the guiding argument where possible to be the desire of the applicant.

DETAILS OF GOVERNMENTAL STRUCTURE

BOARD OF DIRECTORS to consist of four representatives from Concert Dancers (a) four from Concert Dancers (b); and at least one from each of the other classifications, making a total of fifteen.

EXECUTIVE COMMITTEE to be chosen by the Board from its own membership, to consist of one representative from Concert Dancers, (a); one from Concert Dancers, (b); one from Executive Collaborators, one from General Education, and the remaining one from either of the two remaining classifications.

The Board is to prepare a slate of nominees for national offices and for annual replacements in its own membership, to be voted upon by qualified voters, either by mail on official ballots distributed for the purpose or in person, with spaces to be left on ballots for writing in the names of other candidates whom the individual voter may wish to substitute for those on the administration slate.

GENERAL ASSEMBLY: Every year a meeting is to be held at which the delegates from the National Council from the various Territories get together with the Board of Directors to present to the Board their analyses, recommendations, complaints and suggestions concerning the way the organization's general policies and specific practices affect the field at large.

On the basis of these actions by the National Council, the Board of Directors is able to shape and adjust its policies for the ensuing year, but the National Council's actions in themselves are not to be considered as officially shaping the national policy or effecting changes in the policy. All policy is made by the Board of Directors. The Council represents audience reaction, consumer response, while the Board is the producing instrumentality, the creative element, in the partnership.

General Assemblies shall be held at national headquarters, except in those alternate years when there is a Congress and Festival, held elsewhere.

All members shall be free to attend the General Assemblies, but since it is reasonable to suppose that members residing in the immediate vicinity of the Assembly will constitute the bulk of the attendance, voting shall be done only by duly elected representatives - the Board representing the professional membership, the National Council representing the General Membership - thus insuring equal voice to all territories.

The President acts as chairman of the General Assembly, and there are reports from the other national officers and from such special committee chairmen as have business to present to the organization as a whole.

Preceding the General Assembly, the Professional Membership shall meet to elect new Directors to replace those whose terms expire, the Directors so elected to take office immediately after the General Assembly.

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PRIVILEGES AND ACTIVITIES

BIENNIAL CONGRESS AND FESTIVAL. Every second year, instead of meeting necessarily at headquarters, Assembly, shall meet in whatever city has been selected for the biennial congress and festival. At these assemblies, which immediately follow the festivals, the national officers shall be elected for the next term of two years, and shall take office immediately after the General Assembly.

The Congress shall consist of lectures, discussions, demonstrations, etc., of technical and other problems pertinent to the dancers' experience. Only members of the organization shall be privileged to buy tickets to these sessions.

The Festival shall consist of public performances of general interest, their nature and scope to be determined by the Board of Directors.

VOTING . Voting for national officers may be done in person at General Assemblies or by mail in advance only on duly distributed ballots, all returns to be announced at the General Assembly.

Voting for the Board of Directors may be done in person at Professional Membership meetings preceding the General Assembly, or by mail in advance as above.

Voting for delegates to National Council shall be done by local members in each territory according to their own regulations.

GENERAL MEMBERSHIP PRIVILEGES

1. Small reduction in series ticket.
2. Free subscription to quarterly bulletin.
3. Right to purchase tickets to lectures, demonstrations, etc. at Biennial Congress.
4. Right to attend General Assembly, to vote for national officers, and for officers in local and territorial set-ups, including National Council delegates.

PROFESSIONAL MEMBERSHIP PRIVILEGES

- 1., 2., 3., as above
4. Right to attend General Assemblies and vote for national officers; and to attend Professional Membership meetings and vote for director.

STUDENT MEMBERSHIP PRIVILEGES

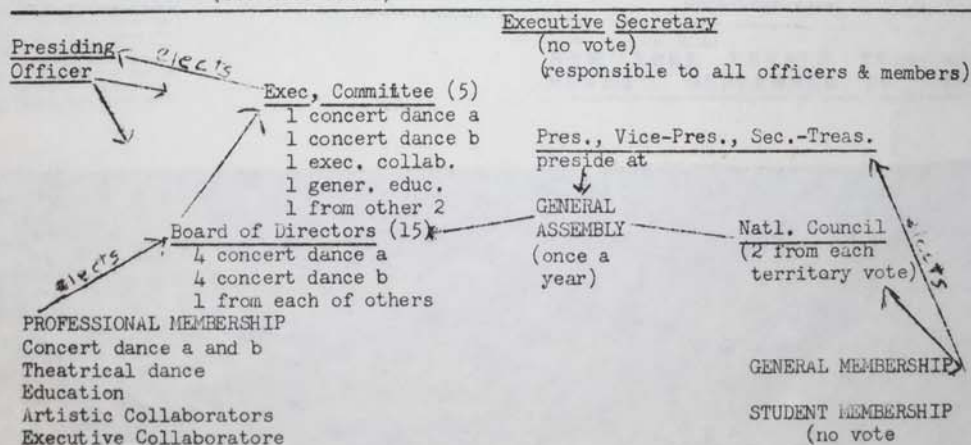
- 1., 2., 3., as above

DUES

Professional Membership:

General Membership:
(Some share to go to National Organization to cover expenses of bulletin and other servicing)

Student Membership
(see note above)



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American Dance Showing Poor At the World Youth Festival

By WALTER TERRY

THIRTY-SIX groups from eighteen countries sought to weave patterns of understanding and friendship through the color, spirit and heritage-revealing actions of their national dances; from Moscow, Leningrad and other cities of Russia came a contingent of professional ballet dancers, headed by Olga Lepeshinskaya, to dazzle representatives of other nations with the skill and glitter of Soviet theater dance; from the Netherlands, Italy, Hungary and other countries came dance groups and soloists eager to reflect the artistic standards of their homelands; from the United States came, not a professional company, not a folk dance group, not a stellar soloist, but a single dance observer. The occasion was, of course, the World Youth Festival, held in Prague, Czechoslovakia, during part of July and August. America, obviously, as far as dance was concerned, made a very feeble showing.

Late last spring the dance committee of the American branch of the World Federation of Democratic Youth, the parent organization which sponsored the festival, endeavored to make arrangements for sending a group of American dancers to Prague with a small repertory of dance works by Doris Humphrey, Charles Weidman and Sophie Maslow. Insufficient funds caused this plan to be dropped, and Billie Kirpich, a young modern dancer, went to Prague as an observer for the dance committee. With her she took a collection of dance photographs. This exhibit, plus Miss Kirpich's brief contributions to a hastily devised stage show, constituted America's dance contributions to a festival which, Miss Kirpich reports, was distinguished by its dance riches. Absent, then, were the broad and free actions of Agnes de Mille's "Rodeo"; Martha Graham's tribute to American heritage in "Appalachian Spring"; Charles Weidman's portrait of Abraham Lincoln in "A House Divided" or his hilarious "And Daddy Was a Fireman"; Doris Humphrey's testament to the free born in "New Dance"; Jerome Robbins's zealous "Interplay," and the performing skills of our own great dancers.

Dance Preliminary

That dance provided the festival with its most potent integrating factor is Miss Kirpich's belief. Even before she arrived in Europe and while she was still en route, the power of dance made itself manifest. On ship, she learned that there was a group of East Indian seamen being transported back to India by way of Europe, but she gave the matter little thought until she heard the sounds of Oriental dance music coming from their quarter of the ship. She and other passengers investigated and before long two groups, apparently with nothing in common, had united in dance. By the end of the voyage, inarticulate but deep friendships had been made. Miss Kirpich had improvised dances to the Indian music, passengers had joined in with accompanying song and hand-clappings and the Indians themselves had composed a song to their dancing colleague based upon the words "One, two, three, etc." which they had heard her murmur while she was practicing her own dance exercises on deck. Later, in Prague, Miss Kirpich again discovered that dance transcended barriers of tongue and, perhaps, of national suspicions when Czech and other national groups would commence dancing in the streets of Prague, infecting every one with simple good

spirits, bringing smiles to faces, giving the compulsion to tap to the feet and finally tempting every one to join in the dance. Although she found that many European dancers discussed their war experiences upon occasion, she saw that the stress of conversation among dancers was upon dance itself. Lepeshinskaya, one of Russia's leading ballerinas, asked questions about Martha Graham, about the kinds of dance existing in America, even quizzed Miss Kirpich about such technical principles as contraction and release of muscles and insisted that the young American demonstrate some of the movements of modern dance.

According to Miss Kirpich, nothing resembling American modern dance was to be found at the festival, but folk dancing she discovered was far more complex and theatrically richer than folk dance in America since it required exceptionally difficult technical feats of the dancer and was emotionally revealing. In addition it was capable of capturing the flavor of localities and heritages.

Soviet Ballet

The American observer was not only impressed with the folk-dance genius she witnessed but also with the dancing of the Russian ballet groups. The ballet artists presented excerpts from the traditional ballets, from Prokofiev's "Cinderella" and from the ballet on a contemporary theme, "Daughter of Her People"; all of the offerings, Miss Kirpich felt, were superbly presented and brilliantly danced. But while the American dance delegate enjoyed the dance gifts and studied the dance qualities and qualifications of other nations, these nations experienced American dance only in the fragments of action arrested by the photographers of the exhibit and in the drama, song and dance components of the little American stage production, "The People, Yes," based upon the work of Carl Sandburg.

Billie Kirpich returned to America excited, annoyed and determined. Excited with the dancing she had seen and with the power of dance to unite young people of the world, annoyed with the almost total lack of American dance participation and determined that she would do all in her power to urge American dancers and (more important) sponsors of American dance to represent America honestly and fully in the next world festival. Her report, which has been merely touched upon here, is important and sobering. At Prague there was a priceless opportunity for young Americans to learn of the ideas and ideals of the world's youth through dance and, conversely, for the youth of other nations to learn something of American ideas and ideals through the substance of our dance. This opportunity, however, we permitted to pass us by.

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'Evening on American Dance': An Organization Is Proposed

By WALTER TERRY

IT WAS almost a stampede, but a heartening one. Obviously, the estimated two thousand individuals who attempted to capture 500 seats in the auditorium of the Museum of Modern Art last Monday evening were not all professional dancers, expressly invited guests or persons associated with dance on professional levels. Some, undoubtedly, had come to "An Evening on American Dance" to see the dance program rather than listen to speakers; others may have thought the evening would present political angles or opportunities, but the size of the turnout and the large number of distinguished dance artists present indicated a new unity among American dancers and an intense desire to give form and purpose to that unity through the establishment of an American dance organization. This was the heartening aspect of an otherwise unfortunate stampede.

The evening had been arranged by a group laboring under the cumbersome title, Continuations Committee of the American Dance Committee of the World Youth Festival. The temporary committee's temporary name, although it lacked terseness, possessed historical or chronological value. Originally it had been formed for the purpose of providing American dance activities for the World Youth Festival at Prague, held in July, 1947. Due to financial lacks, shortness of time in which to prepare for American participation on a large scale and other difficulties, the committee failed in its project and only a single observer from the United States attended. When the observer, Miss Billie Kirpich, returned from Prague and submitted her report to the committee, it seemed to the members that the failure of American dance to participate in a festival reportedly distinguished by dance brilliance constituted another example of American dance's difficulties in representing itself anywhere. The committee, believing that the formation of an American dance organization would be of service to our dance both at home and abroad, determined to present the idea to other dancers.

Launching a Program

"An Evening on American Dance" made it perfectly clear that American dancers and those closely associated with the art were whole-heartedly in favor of creating an American dance organization. Cecil Smith spoke of the seriousness of the occasion, of the national and international functions of the proposed organization; Miss Kirpich presented a report on the dancing at the World Youth Festival; Ruth Page flew from Mexico in order to summarize the needs of the dance profession for organization; Sono Osato, replacing Doris Humphrey, who was ill, outlined the possible structure of the possible organization; Clarence Derwent and Rosamond Gilder, of the American National Theater and Academy, told of the formation and activities of A. N. T. A. and suggested parallels

rested in the presence of the horde, in comments by leading dancers present, in the messages from absent artists and in the signed pledges of support by over 250 professional dance individuals and more than a hundred dance students, has convinced the committee that this time (it has been attempted before) an American dance organization can be successfully formed. The committee's next steps include the creation of a steering committee, the writing of a constitution or an organization blueprint and another open meeting at which time officers would be elected and the organization officially born.

Members of the continuations committee are determined that the organization will be completely non-political and that it will be truly representative of all schools, styles and aspects of American dance. They also stress that the new organization would not attempt to supplant already existing community dance councils and groups but that it would seek to co-operate, wherever possible, on joint aims.

Organizational Functions

It seems to me that through organization American dance would be enabled to fulfill many functions impossible of realization to American dancers as individuals. On the international level, an American dance organization could seek representation in the United Nations Educational, Scientific and Cultural Organization; it would be equipped with authority, material and, perhaps, with money, necessary to the full participation of American dance in international festivals; further, it might conceivably make possible exchanges of dance students and dance teachers between America and other nations.

On the domestic level it would be possible for an American dance organization to urge, through its chapters, ever-increasing presentations of American dance on college entertainment series, in community educational programs, in local concert and theater series; such crusading activities should be directed at college and school entertainment boards, local chapters of the Parent-Teachers Association, local theatrical managers and other sponsoring agencies. The organization would do well to supply such agencies with lists of available dance attractions, descriptions of their programs or productions, fees involved, up-to-date tour itineraries and other useful data and to make it abundantly clear that the committee's small number

of dancers and companies advertised and maintained the big booking offices constitute but a small part of the whole American dance pattern potentially available to the country. These are merely a few of the functions which an American dance organization could assume and the future of American dance, I believe, hinges upon the immediate creation and successful operation of just such a non-political, unfiliated, independent, truly representative, imaginative, crusading organization.

The response to the presentation of the committee's idea, mani-