April 19, 1938.

Sinoemoly yours

2220027

Director of Physical Education, Versity Decketbell Conch.

Mr. Louis LeMey, 4206 Moodleigh, Houston, Tems.

Door lir. Lolleys

Thank you for your kind letter of April 10th.

At the present I do not know of any openings for a trainer, but shall be glad to let you know if I should hear of anything. I've been wondering why you don't go ahead and finish medical school. It seems to se your future would be much better if you had your medical degree.

No, I am not planning on holding a coaching school in Texas this summer. However, I am contemplating having a school here and possibly one in the east, the place to be determined later. If you are coming up this way I shall be glad to see you.

With best wishes, I em

Bincerely yours,

Director of Physical Education, Varsity Basketball Coach.

TELA ATT

4206 Woodleigh, Houston, Texas, April 10, 1938.

Dr. Forrest C. Allen, Univ. of Kansas, Lawrence, Kansas.

My dear Dr. Allen:

In looking over my copy of your last edition it came to mind that in your peregrinations around the country at Coaching Schools that you might contact an opening for a trainer and assistant coach, if so, I would appreciate it if you would keep me in mind.

Since I saw you in '35 at Huntsville when Fred Swan so ignomiously labeled me "Dr.Quack", various things have happened to me. This past year I went into Senior High as a Physical Education man and trainer but I was roped into handling some football and this coming Fall it would seems that I am to be cast in the role of first assistant coach. That is all right, but I would much rather handle the physical and mental conditions of the players than coach them. I am more interested in being a trainer at this particular school than coach as I am doubtful of my ability to make a go of it under the head coach than the man who is withdrawing. He is a swell guy personally but he has the bad habit of forgetting to plan things and I am rather systematic. Besides, like every one else, I would like to land a better job. In case you have forgotten me in the shuffle of meeting so many people, I have had three years of medicine at Tulane and have been coaching Junior High sports for quite a few years. I was fortunate to have teams that the city championship for the years '33 thru '36 in football and for '35 thru '37 in swimming.

Are you booked for any coaching schools in Texas for this coming summer or in a neighboring state? If so, please give me the where and when.

Thanking you for any attention you may give me, I am

Sincerely yours,

Mr. S. S. Liston Athletic Director Baker University Daldwin, Kansas

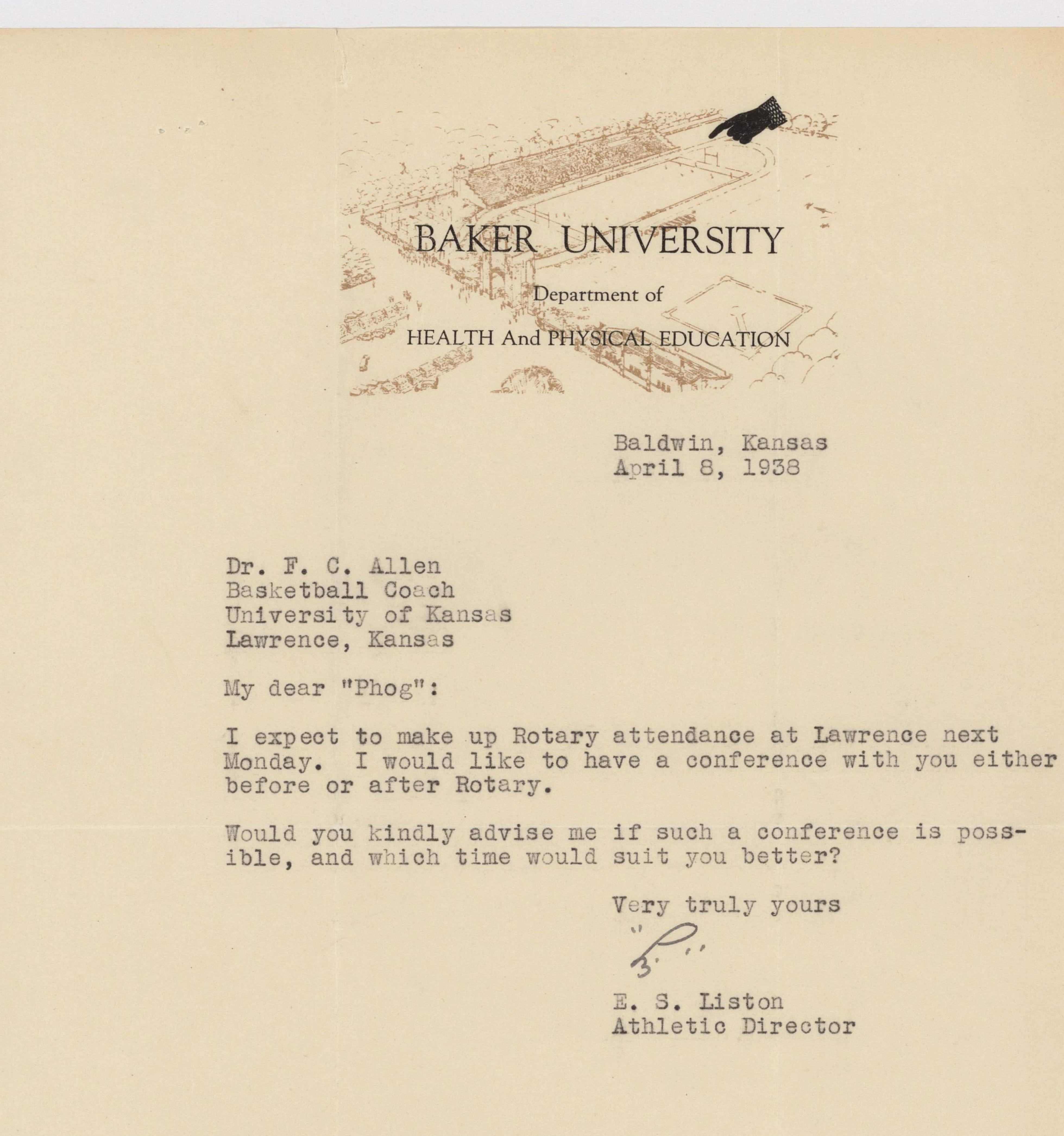
Dear Lies

I will be glad to see you Monday, April 11, after your Rotery meeting.

Cordially yours,

FCA:AH

Director of Physical Education, Varsity Basketball Coach.



ESL: LH

Principal John L. Loumsbury, Long Beach Jumior College, Long Beach, California.

Dear John:

Thank you for your good letter of the 14th instant. Elmer Schaake was interested in the job, but from the set up of candidates out your way I believe that the job already has been well taken care of.

I have hopes of landing Schaake in a very good job in one of the large high schools here in the state. But I thank you just the same for your kindness.

Yes, indeed, I do recall George Morideth, and am happy to know that George got his monkey suit in the most approved fashion. I am dropping him a note of congratulation. I have seen George a number of times since he got out of Warrensburg, but I believe I have only seen you a couple of times.

I am very fond of Hel Griffin and am happy to know that he is doing so well.

Bert Smith was a captain on our varsity baseball team, and I would like to be remembered to him.

With all good wishes to you and your femily,

Very sincerely yours,

Director of Physical Education, Varsity Basketball Coach.

FCASAII

LONG BEACH PUBLIC SCHOOLS LONG BEACH JUNIOR COLLEGE LONG BEACH, CALIFORNIA June Dr. Forrest C. Allen Director of Physical Education, Varsity Basketball Coach University of Kansas Lawrence, Kansas Dear Dr. Allen: I really got a thrill hearing from you when you wrote a recommendation for Mr. Elmer Schaake. It has been so long, as I recall, since the days when I had certain contacts with you and your family, all of which are indelibly impressed on my mind. You no doubt recall George Merideth who was there at the house the same summer I stayed with you people in Warrensburgh. George is now Deputy Superintendent of Schools in Pasadena; got married last year; and walked down the isle last week to receive his doctor's hood. I expect to follow him down the isle next year to get my monkey suit. We would be very happy to give Elmer Schaake careful consideration in his application for football coach but the position has more or less been filled. A committee has recommended to the Superintendent of Schools three men from California colleges who have good records in playing and coaching and it may be that one of them will be elected at the Board of Education meeting this afternoon. The outstanding candidate is Irvine Phillips, all-American end from the University of California in 1928 and assistant freshman coach at the University during the past seven years. If the Board does not make the selection this afternoon I shall attempt to get in touch with Schaake and have him make a personal application at once so that we can give his candidacy careful consideration. Mel Griffin is still with us on the physical education staff, coaching basketball and baseball. In basketball, with a zone defense and mediocre material, Griffin is always in the upper division of our League. He has won the championship two or three times and has a fine influence on our students. This year's baseball team was an exceptionally strong one, losing the championship by only a very small margin. Please give my regards to Mrs. Allen and the other members of the family and keep a liberal supply for yourself. Most sincerely yours, John L. Lounsbury Principal

JLL: CFB

45 Pass Law Examinations

Forty-five applicants for admittance to the Kansas bar from the University School of Law passed the examination given by the state board of bar examiners and will be sworn in today.

The successful candidates are:

George Alllen, George Allred, Preston Anderson, Ruth Bordner, Stewart Chambers, Jonas Conderman, Glen Dickinson, Jr., Charles Dotts, Peter Farabi, David Fisher, Hovey Hanna, Justin Hannen, Everett Higgins, Wilfred Howerton, Thomas Ise, Richard Jones, Alfred Kaiser.

Kenneth Lieber, Charles Lyon, Patrick McAnany, Willis McQueary, William McVey, Samuel Mellinger, Mildred Mitchell, Samuel Molby, John Murray, Joseph Payne, Charles Rankin, Edward Rice.

Eric Roberts, William Shannon, Herbert Sizemore, Harrison Smith, Charles Tansey, Jr., Theodore Tenny, Thomas Van Cleave, Jr., Lloyd Vieux, Cyrus Wade, Jr., Harold Wayman, Richard Weaver, Abraham Weinlood, Paul Wilbert, Frederick F. Woleslagel, F. Ernest Ayers, Arthur Sparks.

Mr. Paul Wilbert,
Relleville, Kansas.

Dear Paul:

I want you to know that the Allen family is very much pleased at your passing the Kansas bar emmination.

We are all proud of you and your ability to do the job that was set out for you by the Kansas State Board of Regents and the Kansas Bar Emminers.

We have great confidence in your success in your chosen field.

With best wishes, I em

Very sincerely yours,

FCA SAH

Director of Physical Education, Varsity Basketball Coach,

June 27, 1938. Mr. Moherd Weaver,

631 W. 9th Stee Concordia, Kansas.

Dear Moks

I want to congratulate you on your passing of the Kansas bar examination. It has been always with a friendly interest that I have watched your success. You have always come up on top, and we want you to know that we are pulling for you.

Lots of good luck, Dick, and may you be one of Kansas' future great lawyers, - not only lawyer, but jurist.

Very sincerely yours,

FCA:AH

Director of Physical Education, Varsity Baskotball Coach.

Mr. Herbert H. Sizemore, 1343 Tennessee Street, Lawrence, Kansas.

Dear Herbs

Permit me to congratulate you upon passing the Kansas bar examination. Being interested in the old fight and that fight above board, we trust that you will carry that fight across the bar, always standing up for the best things as I saw in my home and in my other contacts with you.

I have always liked you and admired you, and this is just wishing you well in this field of endeavor that you are tackling.

Very sincerely yours,

FCASAH

Director of Physical Education, Varsity Basketball Coach. Mr. William H. Shannon, School of Business, University of Kansas,

Door Mr. Shannons

Permit me to congratulate you upon passing the Kansas bar examination.

Although our paths haven't crossed often we have watched your success with pride and pleasure. I trust that this latest achievement will bring you many more happy and profitable hours.

Very sincerely yours,

FCASAH

Director of Physical Education, Varsity Basketball Coach

Mr. Thomas Iso, 503 W. 3rd St., Coffeyville, Kansas.

Dear Tons

Permit me to congratulate you upon passing the Kansas bar examination. We are very proud of your fine record.

Having known your father and other relatives for so many years we are very sure of your success in your chosen field.

math boot miches. I am

Very minospely yours.

FCA LAH

Director of Physical Education, Versity Basketball Coach. Mr. Hovey Henna, 941 Temessee St., Lewromoo, Hemmas,

Doar Howers

Permit me to congratulate you upon passing the Kensas bar emmination. We are very proud of your fine record.

May you and Mrs. Harms continue to have all the success that you hope for in your dreams of the future.

Very sincerely yours.

FCASAH

Director of Physical Education, Versity Besketball Coach. Mr. Glen Dickinson, Jr., 702 Louisiana St., Lewrence, Kansas.

Dear Glen:

Formit me to congratulate you upon passing the Kansas bar emmination.

Having been a neighbor for so long, and our family being so fond of your good nother and other numbers of your family, we wish you well and want you to know that we are strong for you.

We are very proud of you. Glen, and may you have continued success in your chosen field.

With all good wishes, I am

Very sincercly yours.

Director of Physical Education, Varsity Basketball Coach.

FCASAH

June 27, 1938.

Hr. Stewart Chambors, 1231 Oread Avenue, Lawrence, Mensos.

My dear Stews

Fermit no to congratulate you upon passing the Mansas bar examination. Having known you on the basket. ball court and having seem you fight and struggle to overcome certain obstacles. I feel that you should succeed in your chosen field.

I have always liked you, Store. You are a great guy. Of course, you have learned what to do and what not to do, and I know that you will go forward as you have continued to do, and will pass on encouragement to those younger fellows.

In thirty years I look to see Stewart Chambers as one of the real guys in giving advice to fellows in trouble, and also giving advice to fellows to stay out of trouble.

With bost wishes for your success, I am

Very sincerely yours.

FGA PAH

Director of Physical Education, Varsity Basketball Coach. Hr. George Allred, 1014 Mississippi St., Laurence, Manses,

Dear Georges

Permit me to congratulate you upon your ability to pass the Kansas bur examination. This seems to have been a bit difficult for some, but you have negotiated the distance in record time.

as a member of our varsity termis teem, as captain, and later as coach.

I am sure your training will qualify you for love sets and other struggles across the net and across the bar.

With best wishes for your success in your chosen field. I am

Very sincerely yours,

FCASAII

Director of Physical Education, Versity Basketball Coach

June 27, 1938, Mr. Ton Ven Cleave, Jr., 604 Commercial. Kensas City, Ransas. Doar Tomys Permit me to congratulate you upon your ability to pass the Kansus bar. This seems to have been a bit difficult for some, but you have negotiated the distance in record time. We are all proud of you and your ability to do the job that was set out for you by the Ranses State Board of Regents and the Kenses Bar Bann-We have confidence in you to continue your quest of life's most hazardous voyage for some, - that of making a success of the professional life that you have chosen. I believe some one has said that minety per cent of the legal business is done by ten per cent of the langers of the United States. But your heredity and training, plus your ability should qualify you to be in this upper ten per cent. At least, we are hoping so. We are proud of you, Tomy, and may you have continued success in your chosen field. With all good wishes, I am Very sincerely yours, Director of Physical Education, FCASAII Varsity Baskstball Coach.

Miss Pauline Laurence, Sl West loth St., Bow York City.

Dear Mes Laurence:

Answering your letter of May 26, I beg to state that I took your material to our lecture, recital and concert chairmen and passed the information along to them. I asked that they write you, but did not some to give me much encouragement. Thank you, however, for your letter. I trust that some time in the future it will be possible for Miss Humphrey and Mr. Weidman to wisit our campus.

Very minograly yours.

FCA:AH

Director of Physical Education, Versity Baskstball Coach.

DORIS HUMPHREY CHARLES WEIDMAN

31 WEST 10th ST., NEW YORK CITY

May 26, 1938.

Mr. Forrest C. Allen,
Director of Physical Education,
University of Kansas,
Lawrence, Kansas.

My dear Mr. Allen:

Doris Humphrey, Charles Weidman and dance group will be on tour next spring 1939, and will be en route again to the Pacific coast.

They will be in your territory and available for lecture-recital or concert, or a combination of both, and possibly master classes if you are interested, around April 3rd, 4th and 5th, 1939.

If you wish us to schedule a date tentively, may I hear from you as soon as possible, as we want to make final arrangements for the tour by the middle of June, if possible.

Sincerely yours,

Pauline Lawrence

Pauline Caurence

Personal Representative

PL:OF

GREAT AMERICAN DANCERS

DORIS HUMPHREY CHARLES WEIDMAN NATION'S CRITICS PAY TRIBUTE Coast from Coast to Coast

SAN FRANCISCO CHRONICLE, MONDAY, MARCH 14

Dancers Score In S. F. Recital

By ALFRED FRANKENSTEIN

When Doris Humphrey, Charles Weidman and their dance group concluded their first San Francisco performance yesterday afternoon at the Curran Theater the sense of big mass movement that audience rose and cheered and ap- | Miss Humphrey here achieves with plauded both loud and long. For 13 performers. we had witnessed what seemed to one observer to be the most mature, most wisely created, most completely realized group composition in the modern dance vein that this city has so far been privileged to see. "New Dance" was its title. Miss Humphrey is its main author, although one of its high moments is credited to Mr. Weidman.

"New Dance" is a symphony in movement, and a great one. It is obviously the creation of one who sees both life and art whole, rounded and true. It is not the product of academic experiment in new dance forms, sterile of meaning except as an exercise in possibilities. Still less is it dependent upon suggestilon and association outside itself. It is altogether of the dance as a fine art of plastic human action, speaking its own self-sufficient language, its utterance altogether charged with vitality, power

and idealism.

POSITIVE THEMES

"'New Dance' represents growth of the individual in relationship to its fellows in an ideal state," one reads in the program note. Well, maybe it does, but it seems to me no more "representative" of anything than a symphony by Beethoven is representative. But, just as the Bonn master's symphonies carry implicit within their musical patterns a dramatic conflict worked out to a spiritually affirmative conclusion, so this dance piece states its masculine and feminine themes, develops and intermixes them through tension, growth and contrast, finally carries them over to joyous resolution and release.

It is a work in the grand style, heroic, vivid, amazingly rich in choreographic ideas, as sonorous to the eye as Beethoven or Brahms to the ear. It never halts in its organized flow, never relies, as do so many group compositions both of the ballet and the modern school, upon the tableau, but constantly lives. And many a choreographer with a hundred dances at his disposal fails utterly to create the

The modern dance has been too exclusively a feminine province, and part of the fine significance of "New Dance" is its exploitation of the virile element. Mr. Weidman's special star performance, however, was in his own story piece entitled "The Happy Hypocrite," after the satiric tale by Max Beerbohm.

This was a gorgeous, uproarious fantasy, wonderfully inventive in the action, which was always choreographic, but was deliciously pantomimic, too. The work has genuine dance form.

SUPERB VEHICLE

It is a superb vehicle for the comic dance personality of Weidman himself as the Lord George Hell who is transformed by a mask into Lord George Heaven, as well as those of Sybil Shearer as the lord's mistress, Edith Orcutt as the Merry Dwarf, Katherine Litz as the unspoiled object of Lord George's affections, and Jose Limon as the maker of the masks. (Limon also played a very big part in "New Dance.") One of the things I liked best about "The Happy Hypocrite" is that it seems to be the product of an American sense of humor.

One felt an American kind of comedy at work, both in the choreography and in the music by G. Herbert Elwell.

And so the first local concert by the Humphrey-Weidman group goes into the record as one of the season's outstanding successes. Yesterday we saw only a small part of their total repertoire. One hopes they will be back with more before many months have passed.

YORK TIMES, MONDAY, JANUARY 24, 1938.

By JOHN MARTIN

When an audience leaves a dance recital laughing gayly, as Doris heights and gain apparently fabu-Humphrey's and Charles Weid- lous amounts of gold. As Dorothy man's audience left the Guild The- Parker's program note says, "Anyatre last night, that is news. As if thing may be read into it or left deliberately to prove that the mod- out of it without making a great ern dance is not necessarily devoted to solemnity, both dancers ostenta- especially in her characterization of tiously snubbed the tragic muse and the materfamilias, Miss Humphrey went in for unabashed hilarity. To make the paradox complete, it was Mr. Weidman, usually the comedian of the team, who introduced the nearest thing to a serious theme in program), she assumes the amoebahis new work, "This Passion," while Miss Humphrey turned whole- perfection, and maintains the same heartedly to Thurber and farce in her new work, "Race of Life."

best built of all Mr. Weidman's success, but it is obviously she who larger works to date. He has chosen rules the expedition. in it to develop simultaneously three completely separate themes, volves Father in a momentary afallowing them to borrow suspense fair, and she plays it superbly. and vitality from each other George Bockman, Sybil Shearer and through contrast. One theme pictures in fairly broad pantomime a sordid triangle murder, another shows in a more fantastic style a Nor does Vivian Fine's musical setworld that has become acclimated ting miss a single opportunity to be to air raids and other military hor- as disarmingly silly as the stage rors, and the third theme deals in terms of abstraction with "the aspiration to a saner order."

The first is the most successful, largely because of Miss Humphrey's sure, comes under the heading of excellent performance in an unac- pure dance by any stretch of the customed medium. Mr. Weidman has compelled her to lay aside her former field, "To The Dance" with usually aristocratic air and become music by Clair Leonard, and a frowsy vulgarian, which she does | "Variations and Conclusions" from with complete conviction. The airraid theme also contains a number of amusing moments. Mr. Weid- The audience was a very large and Katherine Manning have the no uncertain terms.

other roles, and the work as a whole is well performed. Its music is by Norman Lloyd.

Miss Humphrey's "Race of Life" is pure nonsense, based on the drawings and story by James Thurber of a family bent on winning wealth. With "Excelsior" written on their banner, they encounter Indians, marital infidelity and bad dreams, but eventually scale the

deal of difference." Both in her choreography and has caught the indescribable Thurber sense of comedy. Aided by a marvelously shapeless costume (presumably designed by Pauline Lawrence, though uncredited on the like figure of a Thurber woman to style in all her movements. José Limon is her husband and Charles Weidman their little boy, who ac-"This Passion" is the tersest and company her on the campaign for

> Edith Orcutt has a ridiculous bit as a "Beautiful Stranger" who in-Katherine Litz constitute other menaces to the family's progress, and carry on with fine humor the general foolishness of the thing. doings. Certainly Miss Humphrey as a character actress and farceuse has been keeping something from us all these years.

> Neither of these works, to be imagination. To prove that the company has not deserted its "New Dance" with Wallingford Riegger's music, respectively, opened and closed the program.

man, José Limon, George Bockman one and manifested its pleasure in

HUMPHREY-WEIDMAN DANCERS TRUE EXPONENTS OF AMERICAN ART

THE SAN FRANCISCO NEWS. — Monday, March 14, 1938

THE SALT LAKE TRIBUNE,

SUNDAY MORNING, FEBRUARY 27

Sanity, Logic Mark Work Of Group

Choreographic Patterns Have Fundamentals of Basic Forms

BY MARJORY M. FISHER The News Music Editor

American dancers are coming into their own. When the history of dance as an American art form is written several generations hence, methinks it will be Doris Humphrey and Charles Weidman who will be credited with the creation—or evolution, if you prefer—of a dance art most typical of the land of their birth. At least their first San Francisco performance in the Cuman Theater yesterday afternoon convinced us that the Humphrey-Weidman combination has something which no other dance group in the passing parade of dance has seemed to pos-

Whether one calls that quality sanity, straightforwardness, forthrightness or just sound logic makes little difference. The fact remains that said distinctive quality is there. And so are those other two very necessary things known as form and content. Furthermore, there is a total absence of anything suggesting cults or mystic rites. It is an honest form of presentation, dealing with basic fundamentals. The Humphrey-Weidman combination produces a pictorial art in terms of movement which, translated into musical terms, might well be termed

Yesterday's program opened with "To the Dance"—a finely moving salutation which served to introduce various dance motifs and develop them into a visual fugue altogether

Gay Tale

Then, to prove that the modern dance need not be too serious to be highly entertaining, the company produced a "fairy tale for tired business men" called "The Happy Hypocrite." It proved delectable satire replete with humor and action having to do with a certain Lord George Hell who attended a banquet with La Senora Gambogi but left her to pursue a naive country lass who was looking for a husband with the face of a saint. Just how Lord George Hell became Lord George Heaven and brought the story to a happy ending (thanks to the Merry Dwarf who was also a Cupid) made a gay fantasy which brought to light the excellent solo ability of different members of the group.

among these, Jose Limon was outstanding as the mask-maker, and his subsequent appearances further proved he is Mr. Weidman's rival for chief male honors. Edith Orcutt as the Dwarf (a cute, Puckish Cupid) and Katherine Litz as the saintseeking lass also won solo honors as did William Bales, Sybil Shearer (as the scorned Senora), George Bockman and Katherine Manring.

More Abstract

Fantastic costumes and headdresses helped to keep the episode definitely in the realm of satirical fancy, and the whole of "The Happy Hypocrite" kept the audience chuckling as happily as any creation of Trudi Schoop's.

The "New Dance," which concluded the program, represented the growth of the individual in relationship to his fellows in an ideal state. Such was its stated aim; and such was its general effect.

This American dance group is equally adept in working in farflung linear spatial patterns and in circular and three dimensional forms. They seem to have taken the best the classic ballet and the various modern idioms have had to offer and recast them into a new American dance form which has clarity and purpose throughout an especially wide and unrestricted range of movement.

Doris Humphrey and Charles Weidman should bring their group here annually, as do the famous European aggregations, and should dance to capacity audiences. They offer an impressive experience in dance art—one marked by good taste in its every aspect, from choreography to costumes and music.

Humphrey-Weidman Program Pleases

Movement, form and pattern of the dance should be an exposition of contemporary life, particularly American life, rather than continuing old ideas and forms borrowed from Europe, is the credo brilliantly illustrated in the performances given Saturday at the South high school by Doris Humphrey and Charles Weidman with their group of intelligent young men and women. These performances, introducing to Salt Lake City audiences one of the most distinctive dancing ensembles that has ever appeared here, were a triumphant vindication of their art ideals, and brought pleasure to a fascinated and responsive audience.

In the lecture-demonstration which was first on yesterday's pro- changes, dynamics giving great plained the modern idea and tech- emotional ideas, and run the entire nique of the dance, showing how gamut of experience." realism has been substituted for Dancing has been denied its right- music was always delightful, often symbolism and illusion, and com- ful place among the serious arts, positions are designed as reflections Miss Humphrey believes. It heretoof and commentary on every day fore has meant only amusement, enexperience.

Explains Theories

movements, are modern, related to lideas presented under a humorous phases of life we all know about exterior, some times frankly playthat we ourselves have experienced,' ful, and ideas are presented not Miss Humphrey said. "They are only in terms of the dance but in concerned with human values, their terms of the theater. point of view related to the times. Illustrate Technique The technical foundation of the

tertainment. The modern dance is also instructive, some times conveying protest against certain "Our dance themes as well as phases of life, some times serious

modern dance lies in the natural Their technique and its developbody action in relation to gravity. ment was illustrated in a series of lude is an exquisitely lovely state-Within this there is wide range of demonstrations given by Miss development, of course—rhythm | Humphrey and a group of girls, and

showing the characteristic move- "New Dance," the concluding part ments, development of simple ac- of which was given. tions, falls, leaps, and so on. Two
parts of Miss Humphrey's very
original "New Dance," joyous and
spirited in mood, were given, and
spirited in mood, were given, and in conclusion the witty, satiric idiom of the dance. Repeated curballet, "The Happy Hypocrite." tain calls attested the depth of based on a Max Beerbohm tale of audience interest. For the oppor-Lord George Hell and his transfor- tunity of seeing this foremost mation through love for an angelic modern dance group, praise is | country dancer to Lord George | owing Miss Virginia Tanner, largely | Heaven. Nura masks are used, and | responsible for bringing them here. the pantomime had the true comic

If one is unable at once to grasp the story of the dance, there are still the rhythm and precision of movement, the dynamic power, the admirable balance and coordination of muscles, and above all the exgram, a session at 2:15 p. m. which variety, and a new vocabulary of the quisite light grace of Miss drew an interested group of the use of the body employed. Body Humphrey herself, the pantomimic dance-minded, Miss Humphrey ex- | movements are all expressive of | mastery and verve of Weidman to make these dance compositions fascinating entertainment. And the merely the drum beat employed.

Most important on the evening program was "Theater Piece," highly effective in design and built in six episodes, presenting an ironic interpretation of the rivalry in the modern world, in business, sports, in love, in the theater. Miss Humphrey, who was the choregrapher, played the part of one who protests against this competition as destructive, and points the way to better living. Weidman's clever grotesqueries sharply contrasted with her role of the protestant. Her solo dance in the interment of the ideal she seeks, and a prophecy of the more harmonious

by Mr. Weidman and his group, life revealed in the design of the

MORNING WORLD-HERALD OMAHA, NEB.,

WED, FEBRUARY 23, 1938

Dance Artists Are Lauded

Beauty, Gracefulness Found at Concert

By Keith Wilson

Both Mr. Weidman and his partner are superb pantomimists and there is more drama than music in much of their dancing. Moreover, they chose to do light things. many of them comic, several satiric and none tragic. The Omaha audience laughed loudly and enjoyed them all.

Particularly did they like "Theatre Piece," described as "a dance of experience in a place of conflict and competition." The dance is symbolic of a business office and its mad pace—the stenographers on a man hunt—later of a stadium in which two dancers symbolic of football teams tackled and patted each other on the back.

Highlight of "Theatre Piece" was a sequence in which Weidman and two of the girl dancers burlesqued three hams doing a dramatic scene. Most effective was "The Race," in which the thesis of "Theatre Piece" was summed up in a mad, but rhythmic and altogether coherent foot race, the runners near exhaustion. Miss Humphries symbolized revolt against the pointless rivalry and in "Interlude" danced the only harmonious sequence of the dance.

There were two other parts of the concert, the last, a "New Dance," which was actually a sequel to "Theatre Piece," was costumed in rust and blue. The "New Dance" resembled popular dancing in some respects and there was a faint resemblance to the big apple. In the opening set of dances, Miss Humphries interpreted "Variations in a Theme of Handel" and Mr. Weidman, Jose Limon and George Bockman did a dance called "Traditions" in which each of the three dancers gradually and singly changed the form of their dance. The audience liked especially "Exhibition Piece" a fluffy bit of crinoline mockery with the stars and Mr. Limon.

WASHINGTON D.C HERALD, FEB 3 1938

CAPITAL ENTRANCED WITH PERFORMANCE OF NOTED DANGERS

By JEAN STANSBURY

Doris Humphrey and Charles Weidman, with their dance group, shot like a meteor across the Washington sky and were gone. And Washington is the poorer in realization that they are gone but infinitely wealthier with the memory of the performance they gave him in the Roosevelt High School audi-

Humphrey and Weidman are a peculiarly happy combination in that they add to their combined dancing and choreographic talent the unusual spectacle of a man and woman who are perfect complements one to the other. Humphrey's fine drawn, high E femininity is balanced delicately by Weidman's definite masculine dominance and strength.

The program Tuesday night was all, and a little more, than could be asked for. Some of the numbers, particularly the Prologue and Behind the Walls scenes from Theater Piece, were a little too prolonged for the importance of their message to the audience. Miss Humphrey's barbed satire lost a little of its venom by the over-emphasis in those two scenes. The tempo in most of the other scenes, however, kept the entire audience, even the standees, on their toes.

It would seem to be a certainty that America has a definitely crystallized dance form of her own and that Humphrey and Weidman are the chemists who have given us the basic formulae Their insistence on line and form throughout, even in Miss Humphrey's most abstract solo in Interlude, from Theater Piece, the irony yet optimistic strength of every movement is peculiarly Amer-

Jose Limon, featured dancer with the group, is materialized thunder to Charles Weidman's dynamic grace. Whenever, however, and wherever Washington sees dancing, Washington will have to remember the Humphrey-Weidman group and the birth of a national ballet that need bow to none.

CLEVELAND NEWS, FEB. 5 1938

Humphrey, Weidman Present

Next Successor to the Ballet program arrangement, as well as | Wiedman composition of long | vored in a smaller hall. Certainly

surely is, in the ancient history of freedom. dance, the next great successor to To Balance the Program the ballet.

BY WILLIAM N. GATES

People ask where the modern in the smallest dance movement. standing and recently revised and something should be done to rescue dance is going. Doris Humphrey The opening "To the Dance" in-troduces an audience to all the rich re-presented. These two works sup-from the muffling and mumbling and Charles Weidman, with elements of repetition and contrast, plied a nice balance in program- which it suffered last night. their group, last night estab- of dynamics and of design in space, matic contrast, the first as a relished that the modern dance without encumbrance of story or action to modern life communiis here—here with an illimitable well-constructed movement, which movement, the second as a trans- George has not only brilliance but wealth of vocabulary and of are the stuff of finished dance com- lation into dance-pantomime of character study. Katherine Litz matter to communicate therein, position. The concluding "Varia- Max Beerbohm's witty "Fairy Tale as Jenny shows an uncommon feelcouched in superb formal de- tions and Conclusions" would make for Tired Men." a breath-taking finale to any pro- For those in search of American Orcutt's Cupid, slightly drunk with gram. Its primarily thematic treat- ballet, let them look upon "The the fun of her sly tricks, is lovely. If their performance last night at ment carries it beyond the mere Happy Hypocrite" and rest from "Theater Piece" is a remarkable Severance hall failed to elicit the present to the permanence and the their labors. From the outrageous work. It would be better off withbox-office approval of society, it is truth which is a symphony. With dinner dance with which it opens out programmatic comment, for because their art is running sev- all its compactness of design, or to the final ecstatic gambols of what it conveys is actually untranseral years ahead of society's in- perhaps because of that, the ulti- Lord George Heaven (formerly latable in words. Miss Humphrey's vertebrate consciousness. For here mate feeling is one of complete Hell) with his naive Jenny Mere, solo Interlude reveals some of the

stagecraft. It appeared in their and "The Happy Hypocrite," a work might be more happily sa- thing flexible, luminous and strong.

the action is compact of such rib- most beautiful dancing seen in bings, such full-blooded sarcasms, these many years in Cleveland. as are pure Weidman. The flow of The technical sureness and the There is a stagecraft to the dance, Between these numbers were per- the action is so swift that often its freedom of the group as a whole is just as there is a rhythm, which is formed the two larger works, clever detail is found to have rolled a thing of joy. In the hands of peculiar to it. Humphrey and "Theater Piece," composed except by leaving in its wake only a de- Humphrey and Weidman and of Weidman are past masters of this for one part by Miss Humphrey, licious tickle. For that reason the this group the dance has become a

Weidman's miming of Lord ing for comedy and style, and Edith

IDAN MARINE

THE EVENING BULLETIN

-PHILADELPHIA,

MONDAY, JANUARY 31, 1938

Give Dance Program

BY ISABEL MORSE JONES

dancers in the modern manner, came to Los Angeles last night. With a company of fifteen they gave a program of attention- realm of mind. holding variety. These two, who "Exhibition Piece" is the most can be credited with a new dance delightful satire on ballet dismovement that is strictly Amer- play that we have had so far. ican, began their studies with Three dancers, absurdly roman-Ruth St. Denis and Ted Shawn tic and gotten up in the mauve when their school flourished, and black velvet which characcense phase early, they devel- dies swooned and gallants caught oped into alert choreographers them, gave a performance of aware of the American scene. rare delicacy and point. They have the gift of keen observation and they are highranking interpretative artists.

NATURAL GRACE

Miss Humphrey is frail lookural grace of body and she has refined her instrument with hard The company is well rehearsed but each member has a particular individuality of his own. The faces are not repellant masks but are expressive of the current pantomime. The costuming is simple in line, economical in cut and opulent in color. The music is perfect for the dance portrayal and it has obviously been chosen by the musically intelligent. Composers Brahms. Lehman, Slonimsky and Wallingford Riegger contributed. A piano and some unobtrusive art expression that has the spice percussion instruments were of humor and the dignity of used to advantage.

BASED ON PSYCHOLOGY

The choreography of "Traditions" is definitely based on a psychological study but it was neither austere nor dull at any time. Habits of thought were exhibited in motion. The audience recognized its own foibles and laughed at the mirror which Doris Humphrey and Charles exhibited them. And yet it was Weidman, superior American abstract and there was no direct representation of ideas. "Traditions" is an achievement in that it allows the dance art to stand on its own feet in the

Abandoning the batik and in- terizes the decade in which la-

PRINCIPAL NUMBER

"Theater Piece" was the principal concert number of the evening. It might have been termed, "Whither are we going?" ing, the artist type. She has nat- Termed a dance of experience, it comprised the various competitions in which man and woman work. She moves like the wind are engaged and tops them with in widening spaces. Weidman an idealistic vision of faith is strong and expertly controlled. danced by Miss Humphrey that made despair and chaos unreal. There was delicious humor in the "Stadium" and the "pursuit of the male" and again in the theater scene where the jazz babies and the pretending dramatists strive for the great goal, publicity.

> The concluding variations from the New Dance were monotonous but probably were of technical interest to the initiates. The Humphrey-Weidman dancers bring us an American truth.

DANCE IN REVIEW

Miss Humphrey's "Theatre Piece" An Artist's Conception of Today

BY HENRY PLEASANTS

HE American modern dance nity, restraint and insight becoming so impressive and so encouraging as "Theatre Piece," introduced Saturday afternoon to an eager and appreciative audience in the Academy of Music by Doris Humphrey, Charles Weidman and The latter, also in contrapuntal their Dance Groups in a benefit for style, caricature the world in busithe Philadelphia Committee for Prevention of Blindness. The chore- theatre. A setting of blocks is used ography is by Miss Humphrey who has, in the past, repeatedly shown herself to be a composer of uncommon perception, individuality and creative imagination. None of her earlier dances in large forms, however, has attained quite the maturity of "Theatre Piece," or its sustained lyric quality and shrewd sense of theatrical values.

This is the more surprising in view of the subject matter. "Theatre Piece" is the first in a trilogy of | lude" conveying a theme of "harlarge scale dances concerned with social relationships. It is "a dance of experience in a place of conflict and competition," showing the for the coda when "the group is world "as it is today." The other components of the trilogy are "New Dance" designed to show the world "as it should be," and "My Red | note of expectancy." Fires," dealing with the relationship between man and woman within the social schemes. This is delicate material for the lyric artist. Only the most gifted and imaginative can steer it clear of the snares of pretentiousness and present a personal point of view in a manner which will be compelling to others.

gifted. However much she may be well, and with a unity of spirit and concerned with the qualities of the purpose which suggested that Miss world about her, she expresses her- | Humphrey's ideal of "a modern self with so much artistic imagina- brotherhood of man" might have a tion and with such a sure command basis in proven reality. of lyric forms that the subject promptly assumes an absorbing dramatic character. There is no suggestion of preaching here in the ordinary sense. Miss Humphrey is

obviously pointing a moral, but she conveys her message with the dighas produced nothing at once an artist and a cultivated woman.

> Throughout the dance Miss Humphrey is the solo figure, a rebel against the competitive scheme of things, played off with 'splendid structural effect against the group. ness, in love, in sport and in the for extraordinary scenic effects obtained with stunning simplicity. The caricature is pointed, often grotesque, and always imaginative.

> There is nothing episodic about the piece. The various sections are welded together with the master craftsman's ability to do the right thing at the right time, and the joints are so fashioned that one is hardly aware of them. Miss Humphrey's elaborate solo dance, "Intermony and peace" is a model of lyric invention, and has a firm unifying effect, preparing the composition suddenly brought out of its theatreacting by the call to something new" and the dance ends "on a hushed

The program also contained the Variations and Conclusion from "New Dance," which was not enough to convey a clear idea of the quality of the work, and a number of shorter pieces including the satiric "Exhibition Piece" and Mr. Weidman's familiar "Traditions." The splendidly trained and dis-Miss Humphrey is obviously thus | ciplined group danced exceedingly

Mr. Phory Lindquist, Vice President, Bethany College, Lindsborg, Mansas,

Dear President Lindquists

Your favor concerning Mr. Ole Nesmith arrived this morning. I am very happy to recumend Mr. Nesmith as a young men worthy of very deep consideration in filling your position as ecach of athletics and instructor of physical education at Bethamy College.

Ole Nemith, in his high school days at Belleville, Kansas, had no poer as an athlete and a leader in northern Kansas athletic circles. He was a great football, basketball, track and baseball star. He came to the University of Kansas in 1931 and played on our freshman team. Like most young men who are pessessed of athletic skill, his finances were limited. My observation has been that the wealthy man's son does not particularly pursue an athletic course. It is on account of limited financial means that the rugged boy turns to the less costly things, which is an athletic program.

Mesnith was forced to work the most of his way through college. Of course, that restricted his athletic activities. In the two sports of football and baskstball Mesnith was outstanding. In high school he was a better baskstball player than a football player, if that could be possible. He did not indulge in all sports at the University on account of the necessity of working, but I have observed him in all of the four major branches of athletics and it is my opinion that there have been few athletes enter our University with better coordination of brain, norve and muscle than Ole Negmith.

He played on the Kansas varsity football teem in 1932, 1933 and 1934. He was elected honor captain of the 1934 teem over one of the outstanding football players here in the University.

Ole Nesmith is intelligent, cooperative, knows how to take orders from his superiors, and is a fine influence with young non-

You will understand, President Lindquist, that when we mix athletics and physical education, physical education invariably suffers. You doubtless know better than I that we should have a competitive athletics coach and we should have a teacher of physical education for every institution, no matter how small. I can readily

understand the necessity for economy in the smaller schools, and we must view this situation from this angle. The fact that Hr. Neshith is an athlete will not estop him from doing a fine job in physical education; in fact, I am of the conviction that he would perhaps do a better job than any young man that I know of in endeavoring to do both jobs. But when mon are hired and fired on the basis of their winning success, it is perfectly natural and thinkable that they will of necessity put the greater emphasis upon competitive athletic coaching.

I have great confidence in the ability of Ole Nesmith. In my opinion he will make a very fine coach and teacher. He will lead the young men by the power of his personality and he will be a fine example for young men.

If there are any other questions that you would have no answer I will be very happy to hear from you again.

I might add that I am very happy at the recovery that your President Pihlblad is making. It was a most untimely and unfortunate accident, and all of us here have been especially auxious and hopeful for the rapid recovery of his family.

With owny good wish, I am

Vory sincerely yours,

MCASAH

Director of Physical Education, Versity Resketball Coach, OFFICE OF ADMINISTRATION

BETHANY COLLEGE

LINDSBORG, KANSAS

July 16, 1938

Dr. F. E. Allen University of Kansas Lawrence, Kansas

Dear Dr. Allen:

Mr. Ole Nesmith has used your name as a reference in his application for a position as coach of athletics and instructor of Physical Education at Bethany College.

I would appreciate a statement from you concerning his character and qualifications for this position. The candidate will coach all sports at Bethany and have charge of the Physical Education classes for the men students.

I desire to thank you for the attention which you may give to this at your convenience.

Sincerely yours,

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