

DUNHAM PRESENTS DISPUTED BALLET

FRIENDLY CRITICS PRAISE SULTRY VODOO DANCE AS ART, OTHERS CALL IT PLAIN "MINSKY"



TORRID dance sensation originally performed in Chicago as a Federal Theater project, Katherine Dunham's three-act, primitive dance-drama was incorporated later in the Sol Hurok-presented *Tropical Revue*. The show grossed \$250,000 in a two-year tour. It will be revived shortly.

Adapted from an authentic, native Caribbean voodoo rite, Dancer Dunham's sultry interpretation of the *L'Ag'ya* ballet concerns a discarded suitor's

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successful efforts to regain his erstwhile paramour's love. Helplessly yielding to the irresistible spell of a love charm, which he dangles before her eyes, she strips off an ornately-brocaded costume, completes her rhythmic gyrations in a flimsy petticoat.

Graduated in 1935 from Chicago University, Katherine Dunham received her master's degree in anthropology from Yale, is married to brilliant Scenic-Designer John Pratt. Famed for combining modern ballet techniques with original source materials, she presented the Dunham Dancers' first attempt at classical ballet last March. For Spanish Refugee Appeal diners at Manhattan's Waldorf-Astoria, they performed Mozart's *Sonata in D Major*.



UNDER A LOVE CHARM'S HYPNOTIC SPELL AGILE KATHERINE DUNHAM PERFORMS THE CEREMONIAL "MAJUMBA" DANCE FEATURED IN CONTROVERSIAL "TROPICAL REVUE" BALLET

(Continued)

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