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## The Lonely Woman

*O H, sad and lonely woman  
With the soft white face,  
Standing on the street corner,  
What are you dreaming of  
As you shake a collection box before me?*

*ARE you dreaming of your son  
Who has been through Golgotha,  
Drifting through war's mental wilder-  
ness?  
Is he living like a child—lost again—  
While you—poor soul—feel your lone-  
liness?*

*YES, sad and lonely woman  
With the soft white face,  
Standing on the street corner,  
That is what you are dreaming of  
As you shake a collection box before me!*

Robert Solway

## REVIVAL OF BALLET

(continued from previous page)

At 40 Anton Dolin is still the slender, black-haired youthful figure who first thrilled English audiences in 1923. In the years that have passed, he has had a great variety of experiences, appearing in films, composing the dance "Manhattan Serenade," producing modern ballets like "The Rhapsody in Blue," and writing two excellent books of reminiscence. He speaks Russian and French fluently, and he wonders what is happening to his home in Antibes.

### The Tudor Style

Another English dancer and choreographer in whom New York is taking a good deal of interest is Antony Tudor, who was born within the City of London, and went into the ballet because he was "crazy about the theatre and wanted to travel." His brother, he said, left England to become a "forester" in New Zealand. When Antony Tudor begins the construction of a new ballet, he is apt to start with the idea of a character. And then, because he is trained to think in terms of movement, he begins to move his body as it seems to him the character would move.

He finds the theme of the ballet implicit in the meaning of the character. The next step is the search for music which seems to carry the theme. From then on, the choreography is not only a creative conception but also a succession of technical problems. Tudor's ingenious and imaginative ballets have had much to do with the outstanding success of the Ballet Theatre in the United States.

In his youth Tudor worked as a stenographer at a London market, which opened at six in the morning, giving him time to go to classes from three o'clock in the afternoon on. He studied dancing for 18 months, and when he was 21, he joined the Rambert Ballet as sort of general office and publicity worker. Soon he was assisting in the production, teaching the beginners' classes. As he says, he "made a little ballet" and it was put on. Then he made other little ballets, which are still being given by the Rambert company in London. Soon after, he went to the United States to help organise the Ballet Theatre. The war kept him there, and critics have consistently acclaimed the brilliance, wit and intelligence of his creations. Two of his best are "Romeo and Juliet," done to music by Delius, and "Dark Elegies," done to Gustav Mahler's "Kindertotenlieder" (songs for dead children).

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