

Miss Graham Begins Season

By GRENA BENNETT

Martha Graham returned to thrill her multitude of faithful admirers last night at the Plymouth Theatre, where she began a two-weeks' engagement.

The art of Miss Graham is so far removed from the usual that it stands preeminent both in choreography and in execution. Her craftsmanship, her sense of costume and her infallible timing are details of surpassing artistry and originality.

They were rewarded with a most enthusiastic response last night, frequently reaching a pitch of appreciation where mere applause was insufficient of expression and cheers were the order of the evening.

Although the program contained no novelty, the pieces were not too familiar to those present to have lessened their appeal because of familiarity. First came "Appalachian Spring," the work not long since commissioned for Miss Graham by the Elizabeth Sprague Coolidge Foundation and

for which Aaron Copland composed special music.

The ballet was again projected with simplicity and the subtle implication that bespoke profound

eloquence and reverent inspiration.

Miss Graham, as the Bride, endowed her characterization with a wealth of ideas choreographically expressed as only she can illustrate.

Her co-workers were May O'Donnell, Erick Hawkins and Merce Cunningham.

"Herodiade," with music by Hindemith, was the second offer-

ing. Presented with instinctive and deeply effective sense of drama and mood, the design of underlying emotion unfolded impressively.

Matter tinged with less seriousness than the foregoing was "Every Soul Is a Circus," held over from several seasons ago, and was the closing number.

The orchestral accompaniments were adequately performed under the direction of Louis Horst.

Miss Graham and her company will be seen this evening in "Salem Shore," "Death and Entrances" and "Appalachian Spring."