

MARTHA GRAHAM AND GROUP, *Guild Theatre, N. Y., Dec. 20, 27. Mgt. Frances Hawkins.*

THE SECOND HALF of the program at this event was given over to the longest single composition in modern dance history. *Chronicle*, lasting an hour and ten minutes. It is divided into three parts: I. *Dances Before Catastrophe* (a. *Spectre, 1914*, b. *Masque*); II. *Dances After Catastrophe* (a. *Steps in the Street*, b. *Tragic Holiday*); III. *Prelude to Action*.

A note issued by Miss Graham's management states that *Chronicle* is "based upon the advent and consequences of war", and concerns itself with "the contemporary situation". The music was composed by Wallingford Riegger and the decor designed by Isamu Noguchi.

Miss Graham is the greatest dancer and dance composer that America has developed since Isadora Duncan, and it is therefore with sorrow that this writer must report that *Chronicle* is not a successful production.

It is a massive work but lacks the power to arouse the feeling that Miss Graham must have put into it. That it is too long was obvious.

Why it was largely sterile in its effect is not so easy to discover at a first seeing. Perhaps the reason lies in the transition that Martha Graham has made, a transition to a phase of realism. Her first composition of this type was *Frontier*, two years ago. That contained the beauty and power of an inspiration.

"Dance." Feb. 1937.