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THE third and last of the principals to appear in solo recital was Martha Graham, whose work strangely enough—for she is perhaps the one authentic genius of the group—blossomed least effectively in the shifting spotlight of repertory.

She is a unique and essentially solitary figure for which the frame must be most prudently and specially designed and the public selected from among those who, because of their own natural bent and sympathies will be certain not to gibe and gibber when confronted with certain characteristic Graham perplexities. On this first program she very wisely relied upon former successes whose meaning might possibly have begun to percolate to the layman, and added only three new solos and two group novelties.

The first of the former, divided, as is her habit, into two parts, was danced to *Chants* by Krenek and called *Futility* and *Ecstatic Song*. The second of these was by all means the best, but neither, in form or substance, has as yet "arrived" among the immortals on her habitual list. Another new number, a statuesque composition called *Lamentation*, which relied for much of its eloquence upon an ingenious and simple costume arrangement, was successful enough to be repeated. Her new *Harlequinade* by Toch, divided between *Pessimist* and *Optimist*, is a work designed to her measure and fitting her most brilliant talents like a glove. Of the older works the *Insincerities* and *Fragments* persist in their eminence, together with the incomparable *Adolescence*, her *Immigrant Sketches* and the Honnegger *Danse*.

The Group appeared in the inevitable and indispensable *Heretic*, also in the less effective, because less efficiently executed, *Sketches from the People* of last season. The two new numbers were of contrasted interest, the first a highly stylized and strikingly costumed study in counterpoint called *Prelude to a Dance* by Honnegger and the second a substitution for the promised *Portals* of Carl Ruggles—a music-less design named *Project in Movement for a Divine Comedy*. By the title we infer that this is in the nature of a sketch or tentative outline and as such has both form, dignity and extreme breadth of line to commend it, although the performance left a little to be desired in unity and plasticity of projection. Miss Graham herself moved through the design with lofty and detached absorption and often pointed an otherwise obscure passage to life and inference.