

The original documents are located in Box 10, folder “6/19 - 20/75 New York, NY (1) (Martha Graham Dance Company)” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

Copyright Notice

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Betty Ford donated to the United States of America her copyrights in all of her unpublished writings in National Archives collections. Works prepared by U.S. Government employees as part of their official duties are in the public domain. The copyrights to materials written by other individuals or organizations are presumed to remain with them. If you think any of the information displayed in the PDF is subject to a valid copyright claim, please contact the Gerald R. Ford Presidential Library.

file

THE WHITE HOUSE
WASHINGTON

June 13, 1975

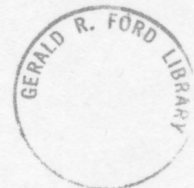
MEMORANDUM FOR: MRS. FORD
VIA: RED CAVANEY *[Signature]*
FROM: PETER SORUM *PS*
SUBJECT: YOUR TRIP TO NEW YORK CITY
June 19-20, 1975

Attached at TAB A is the proposed schedule for your trip to New York City.

APPROVE _____ DISAPPROVE _____

BACKGROUND

You are attending the Martha Graham Dance Company's 50th Anniversary Celebration at the Uris Theatre in New York which will feature Rudolf Nureyev, Margot Fonteyn, and the Martha Graham Dance Company. Following the performance, you will join Martha Graham, the performers, and Martha's guests for an informal reception backstage. Due to the late hour of the program's conclusion, you will remain overnight and return on Friday, June 20th.



TAB
A

W. R. FORD LIB

June 13, 1975

3:00 pm

PROPOSED SCHEDULE

MRS. FORD'S VISIT TO
NEW YORK CITY

Thursday and Friday
June 19-20, 1975

12:30 pm Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route
Andrews AFB.

[Driving time: 25 minutes]

12:55 pm MOTORCADE ARRIVES Andrews AFB.

1:00 pm Mrs. Ford boards Jet Star.

JET STAR DEPARTS Andrews AFB en route
LaGuardia Airport, New York City.

[Flying time: 50 minutes]
[No time change]

1:50 pm JET STAR ARRIVES LaGuardia Airport, New York
City (Marine Air Terminal).

1:55 pm Mrs. Ford boards motorcade.

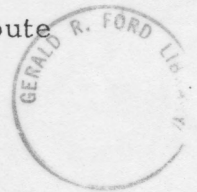
MOTORCADE DEPARTS LaGuardia Airport en route
Waldorf Astoria Hotel.

[Driving time: 30 minutes]

2:25 pm MOTORCADE ARRIVES Waldorf Astoria Hotel.

Mrs. Ford will be met by:
Hotel Representative

Mrs. Ford proceeds to Presidential Suite.



2:30 pm Mrs. Ford arrives Presidential Suite.

PERSONAL/STAFF TIME: 5 hours, 10 minutes

3:00 pm Constantino Christie arrives Presidential Suite for fitting.

3:30 pm Halston arrives Presidential suite for fitting.

7:40 pm Mrs. Ford departs Presidential Suite en route motorcade for boarding.

7:45 pm MOTORCADE DEPARTS Waldorf Astoria Hotel en route Uris Theatre (51st. St. West on Broadway).

[Driving time: 15 minutes]

8:00 pm MOTORCADE ARRIVES Uris Theatre.

OPEN PRESS COVERAGE

Mrs. Ford proceeds into theatre to take her seat.

8:10 pm Mrs. Ford arrives at her seat and is seated.

PRESS POOL COVERAGE

8:11 pm Martha Graham offers opening remarks and narates technique demonstration.

8:35 pm "Messenger of Fate" solo.

8:40 pm "Seraphic Dialogue. "

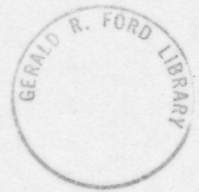
9:10 pm Intermission I.

9:10 pm Mrs. Ford departs her seat en route holding room.

9:12 pm Mrs. Ford arrives holding room.

PERSONAL TIME: 15 minutes

9:27 pm Mrs. Ford departs holding room en route her seat.



9:29 pm Mrs. Ford arrives at her seat and is seated.
9:30 pm "Lamentation."
9:35 pm "Diversion of Angels."
9:55 pm "Pas de Deux, Swanlake."
10:05 pm Intermission II.
10:05 pm Mrs. Ford departs her seat en route holding room.
10:07 pm Mrs. Ford arrives holding room.

NOTE: You will be joined in the holding room by former classmates from Bennington for refreshments.

10:22 pm Mrs. Ford departs holding room en route her seat.
10:24 pm Mrs. Ford arrives at her seat and is seated.
10:25 pm "Lucifer."
10:55 pm Performance concludes.
10:55 pm Mrs. Ford departs her seat en route backstage area.
10:58 pm Mrs. Ford arrives backstage area to greet Martha Graham, Rudolf Nureyev and Margot Fonteyn.



PRESS POOL COVERAGE

11:05 pm Martha Graham's guests arrive backstage area.
11:05 pm Mrs. Ford, escorted by Martha Graham, informally greets guests of Miss Graham.
11:35 pm Mrs. Ford bids farewell to Martha Graham and proceeds to motorcade for boarding.
11:40 pm MOTORCADE DEPARTS Uris Theatre en route Waldorf Astoria Hotel.

[Driving time: 15 minutes]

11:55 pm MOTORCADE ARRIVES Waldorf Astoria Hotel.
Mrs. Ford proceeds to Presidential Suite.
12:00 midnight Mrs. Ford arrives Presidential Suite.

OVERNIGHT

FRIDAY, JUNE 20

10:25 am Mrs. Ford departs Presidential Suite en route
motorcade for boarding.
10:30 am MOTORCADE DEPARTS Waldorf Astoria Hotel en
route LaGuardia Airport.

[Driving time: 25 minutes]

10:55 am MOTORCADE ARRIVES LaGuardia Airport.
(Marine Air Terminal).

11:00 am Mrs. Ford boards Jet Star.

JET STAR DEPARTS LaGuardia Airport en route
Andrews AFB.

[Flying time: 50 minutes]

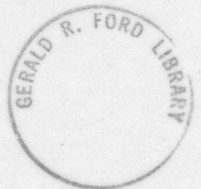
11:50 am JET STAR ARRIVES Andrews AFB.

11:55 am Mrs. Ford boards motorcade.

MOTORCADE DEPARTS Andrews AFB en route
South Grounds.

[Driving time: 25 minutes]

12:20 pm MOTORCADE ARRIVES South Grounds.



THE WHITE HOUSE

WASHINGTON

June 13, 1975

MEMORANDUM FOR: MRS. FORD
VIA: RED CAVANEY *RC*
FROM: PETER SORUM *PS*
SUBJECT: YOUR TRIP TO NEW YORK CITY
June 19-20, 1975

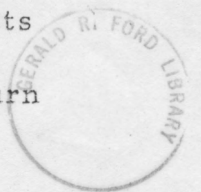
Attached at TAB A is the proposed schedule for your trip to New York City.

APPROVE _____

DISAPPROVE _____

BACKGROUND

You are attending the Martha Graham Dance Company's 50th Anniversary Celebration at the Uris Theatre in New York which will feature Rudolf Nureyev, Margot Fonteyn, and the Martha Graham Dance Company. Following the performance, you will join Martha Graham, the performers, and Martha's guests for an informal reception backstage. Due to the late hour of the program's conclusion, you will remain overnight and return on Friday, June 20th.



June 13, 1975

3:00 pm

PROPOSED SCHEDULE

MRS. FORD'S VISIT TO
NEW YORK CITY

Thursday and Friday
June 19-20, 1975

12:30 pm Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route
Andrews AFB.

[Driving time: 25 minutes]

12:55 pm MOTORCADE ARRIVES Andrews AFB.

1:00 pm Mrs. Ford boards Jet Star.

JET STAR DEPARTS Andrews AFB en route
LaGuardia Airport, New York City.

[Flying time: 50 minutes]

[No time change]

1:50 pm JET STAR ARRIVES LaGuardia Airport, New York
City (Marine Air Terminal).

1:55 pm Mrs. Ford boards motorcade.

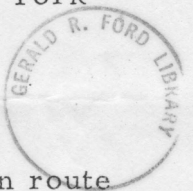
MOTORCADE DEPARTS LaGuardia Airport en route
Waldorf Astoria Hotel.

[Driving time: 30 minutes]

2:25 pm MOTORCADE ARRIVES Waldorf Astoria Hotel.

Mrs. Ford will be met by:
Hotel Representative

Mrs. Ford proceeds to Presidential Suite.



2:30 pm Mrs. Ford arrives Presidential Suite.

PERSONAL/STAFF TIME: 5 hours, 10 minutes

3:00 pm Constantino Christie arrives Presidential Suite for fitting.

3:30 pm Halston arrives Presidential suite for fitting.

7:40 pm Mrs. Ford departs Presidential Suite en route motorcade for boarding.

7:45 pm MOTORCADE DEPARTS Waldorf Astoria Hotel en route Uris Theatre (51st. St. West on Broadway).

[Driving time: 15 minutes]

8:00 pm MOTORCADE ARRIVES Uris Theatre.

OPEN PRESS COVERAGE

Mrs. Ford proceeds into theatre to take her seat.

8:10 pm Mrs. Ford arrives at her seat and is seated.

PRESS POOL COVERAGE

8:11 pm Martha Graham offers opening remarks and narates technique demonstration.

8:35 pm "Messenger of Fate" solo.

8:40 pm "Seraphic Dialogue. "

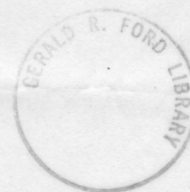
9:10 pm Intermission I.

9:10 pm Mrs. Ford departs her seat en route holding room.

9:12 pm Mrs. Ford arrives holding room.

PERSONAL TIME: 15 minutes

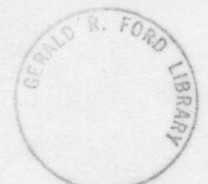
9:27 pm Mrs. Ford departs holding room en route her seat.



9:29 pm Mrs. Ford arrives at her seat and is seated.
9:30 pm "Lamentation."
9:35 pm "Diversion of Angels."
9:55 pm "Pas de Deux, Swanlake."
10:05 pm Intermission II.
10:05 pm Mrs. Ford departs her seat en route holding room.
10:07 pm Mrs. Ford arrives holding room.

NOTE: You will be joined in the holding room by former classmates from Bennington for refreshments.

10:22 pm Mrs. Ford departs holding room en route her seat.
10:24 pm Mrs. Ford arrives at her seat and is seated.
10:25 pm "Lucifer."
10:55 pm Performance concludes.
10:55 pm Mrs. Ford departs her seat en route backstage area.
10:58 pm Mrs. Ford arrives backstage area to greet Martha Graham, Rudolf Nureyev and Margot Fonteyn.



PRESS POOL COVERAGE

11:05 pm Martha Graham's guests arrive backstage area.
11:05 pm Mrs. Ford, escorted by Martha Graham, informally greets guests of Miss Graham.
11:35 pm Mrs. Ford bids farewell to Martha Graham and proceeds to motorcade for boarding.
11:40 pm MOTORCADE DEPARTS Uris Theatre en route Waldorf Astoria Hotel.

[Driving time: 15 minutes]

11:55 pm MOTORCADE ARRIVES Waldorf Astoria Hotel.
Mrs. Ford proceeds to Presidential Suite.
12:00 midnight Mrs. Ford arrives Presidential Suite.

OVERNIGHT

FRIDAY, JUNE 20

10:25 am Mrs. Ford departs Presidential Suite en route
motorcade for boarding.
10:30 am MOTORCADE DEPARTS Waldorf Astoria Hotel en
route LaGuardia Airport.

[Driving time: 25 minutes]

10:55 am MOTORCADE ARRIVES LaGuardia Airport.
(Marine Air Terminal).

11:00 am Mrs. Ford boards Jet Star.

JET STAR DEPARTS LaGuardia Airport en route
Andrews AFB.

[Flying time: 50 minutes]

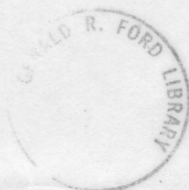
11:50 am JET STAR ARRIVES Andrews AFB.

11:55 am Mrs. Ford boards motorcade.

MOTORCADE DEPARTS Andrews AFB en route
South Grounds.

[Driving time: 25 minutes]

12:20 pm MOTORCADE ARRIVES South Grounds.



THE WHITE HOUSE

WASHINGTON

June 13, 1975

MEMORANDUM FOR: MRS. FORD
VIA: RED CAVANEY *[Handwritten initials]*
FROM: PETER SORUM *PS*
SUBJECT: YOUR TRIP TO NEW YORK CITY
June 19-20, 1975

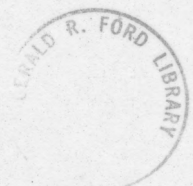
Attached at TAB A is the proposed schedule for your trip to New York City.

APPROVE _____

DISAPPROVE _____

BACKGROUND

You are attending the Martha Graham Dance Company's 50th Anniversary Celebration at the Uris Theatre in New York which will feature Rudolf Nureyev, Margot Fonteyn, and the Martha Graham Dance Company. Following the performance, you will join Martha Graham, the performers, and Martha's guests for an informal reception backstage. Due to the late hour of the program's conclusion, you will remain overnight and return on Friday, June 20th.



June 13, 1975

3:00 pm

PROPOSED SCHEDULE

MRS. FORD'S VISIT TO
NEW YORK CITY

Thursday and Friday
June 19-20, 1975

12:30 pm Mrs. Ford boards motorcade on South Grounds.

MOTORCADE DEPARTS South Grounds en route
Andrews AFB.

[Driving time: 25 minutes]

12:55 pm MOTORCADE ARRIVES Andrews AFB.

1:00 pm Mrs. Ford boards Jet Star.

JET STAR DEPARTS Andrews AFB en route
LaGuardia Airport, New York City.

[Flying time: 50 minutes]

[No time change]

1:50 pm JET STAR ARRIVES LaGuardia Airport, New York
City (Marine Air Terminal).

1:55 pm Mrs. Ford boards motorcade.

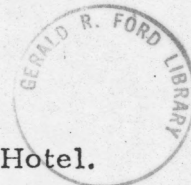
MOTORCADE DEPARTS LaGuardia Airport en route
Waldorf Astoria Hotel.

[Driving time: 30 minutes]

2:25 pm MOTORCADE ARRIVES Waldorf Astoria Hotel.

Mrs. Ford will be met by:
Hotel Representative

Mrs. Ford proceeds to Presidential Suite.



2:30 pm Mrs. Ford arrives Presidential Suite.

PERSONAL/STAFF TIME: 5 hours, 10 minutes

3:00 pm Constantino Christie arrives Presidential Suite for fitting.

3:30 pm Halston arrives Presidential suite for fitting.

7:40 pm Mrs. Ford departs Presidential Suite en route motorcade for boarding.

7:45 pm MOTORCADE DEPARTS Waldorf Astoria Hotel en route Uris Theatre (51st. St. West on Broadway).

[Driving time: 15 minutes]

8:00 pm MOTORCADE ARRIVES Uris Theatre.

OPEN PRESS COVERAGE

Mrs. Ford proceeds into theatre to take her seat.

8:10 pm Mrs. Ford arrives at her seat and is seated.

PRESS POOL COVERAGE

8:11 pm Martha Graham offers opening remarks and narates technique demonstration.

8:35 pm "Messenger of Fate" solo.

8:40 pm "Seraphic Dialogue. "

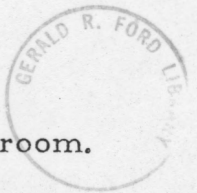
9:10 pm Intermission I.

9:10 pm Mrs. Ford departs her seat en route holding room.

9:12 pm Mrs. Ford arrives holding room.

PERSONAL TIME: 15 minutes

9:27 pm Mrs. Ford departs holding room en route her seat.



9:29 pm Mrs. Ford arrives at her seat and is seated.
9:30 pm "Lamentation."
9:35 pm "Diversion of Angels."
9:55 pm "Pas de Deux, Swanlake."
10:05 pm Intermission II.
10:05 pm Mrs. Ford departs her seat en route holding room.
10:07 pm Mrs. Ford arrives holding room.

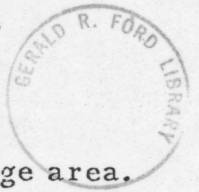
NOTE: You will be joined in the holding room by former classmates from Bennington for refreshments.

10:22 pm Mrs. Ford departs holding room en route her seat.
10:24 pm Mrs. Ford arrives at her seat and is seated.
10:25 pm "Lucifer."
10:55 pm Performance concludes.
10:55 pm Mrs. Ford departs her seat en route backstage area.
10:58 pm Mrs. Ford arrives backstage area to greet Martha Graham, Rudolf Nureyev and Margot Fonteyn.

PRESS POOL COVERAGE

11:05 pm Martha Graham's guests arrive backstage area.
11:05 pm Mrs. Ford, escorted by Martha Graham, informally greets guests of Miss Graham.
11:35 pm Mrs. Ford bids farewell to Martha Graham and proceeds to motorcade for boarding.
11:40 pm MOTORCADE DEPARTS Uris Theatre en route Waldorf Astoria Hotel.

[Driving time: 15 minutes]



11:55 pm MOTORCADE ARRIVES Waldorf Astoria Hotel.
Mrs. Ford proceeds to Presidential Suite.

12:00 midnight Mrs. Ford arrives Presidential Suite.

OVERNIGHT

FRIDAY, JUNE 20

10:25 am Mrs. Ford departs Presidential Suite en route motorcade for boarding.

10:30 am MOTORCADE DEPARTS Waldorf Astoria Hotel en route LaGuardia Airport.

[Driving time: 25 minutes]

10:55 am MOTORCADE ARRIVES LaGuardia Airport.
(Marine Air Terminal).

11:00 am Mrs. Ford boards Jet Star.

JET STAR DEPARTS LaGuardia Airport en route Andrews AFB.

[Flying time: 50 minutes]

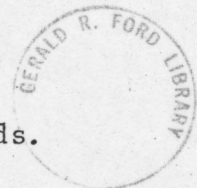
11:50 am JET STAR ARRIVES Andrews AFB.

11:55 am Mrs. Ford boards motorcade.

MOTORCADE DEPARTS Andrews AFB en route South Grounds.

[Driving time: 25 minutes]

12:20 pm MOTORCADE ARRIVES South Grounds.



THE WHITE HOUSE

WASHINGTON

May 27, 1975

MEMORANDUM TO: PETER SORUM
FROM: SUSAN PORTER
SUBJECT: Action Memo

Mrs. Ford has accepted the following out-of-town invitation:

EVENT: Gala Benefit

GROUP: Martha Graham 50th Anniversary Gala Celebration Committee
for the Benefit of the Martha Graham Center of Contemporary
Dance, Inc.

DATE: Thursday, June 19, 1975

TIME: 8:00 p.m.

PLACE: Uris Theatre, New York City

CONTACT: Mr. Ron Protas, Executive Director, Martha Graham Center of
Contemporary Dance, Inc.
(212) 247-2590

COMMENTS: This Gala Celebration promises to be an historic evening as
Margot Fonteyn and Rudolf Nureyev are collaborating with
Martha Graham. Tickets are priced from \$50 to \$10,000. The
April 18th press release contains much useful background
material about the event. Mrs. Ford is Honorary Chairman
of the Benefit Committee and, as you know, formerly danced
with Martha Graham. Susan had originally planned to join
her mother, however, Susan will now be out of town. Ron Protas
has been wonderfully cooperative in all of our dealings. The
file is attached. Thank you.

c: BF Staff
Red Cavaney
Warren Rustand
William Nicholson
Rex Scouten
Staircase





provements, both as Mayor and previously as president of the Atlanta Chamber of Commerce, he furthered Atlanta's position as the commercial, industrial, financial, educational, cultural, and transportation capital of the Southeast.

Born in Atlanta on 15 March 1911, Ivan Allen graduated from Georgia Tech in 1933 and entered the family office-supply business. He married Louise Richardson of Atlanta in 1936. They have three sons—Ivan III, Inman, and Beaumont. ■

ALLEN, STEVE

Actor, comedian, director, songwriter, sculptor, poet, political activist, biographer, novelist, television personality, and man-about-causes—well, you know all his friends “get weary when they think about” the life and times of Stephen Valentine Patrick William Allen. “I don't know where my energy comes from,” he once mused. “I suppose it's largely a hereditary matter, comes from the food I eat, the amount of sleep I get, and the amount of lying down I do with my head lower than my feet on a slant board.” He also allowed that “there are, no doubt, psychological reasons . . . most mysterious.”

Whatever the source, Allen's stamina led him from “a frequently unhappy” childhood (he was born 26 December 1921 in New York City, the son of vaudevillians) through some 13 schools, where he was, inevitably, the class clown (“Very young men now and then write me to ask, ‘How can I become a comedian?’ The answer . . . is that if you somehow aren't one already you might as well forget . . . the matter”), and into radio, TV, films, and the theater. Twice married (first to Dorothy Goodman, three sons; second to Jayne Meadows, one son), sometimes called an egghead, and frequently controversial as a result of his “causes” (“People who employ words like ‘bleeding hearts’ and ‘do-gooders’ are dry-hearted do-nothings”), Allen believes in the marriage of comedy and commentary. “We've taken on political extremism . . . and air and water pollution,” he says of his many TV bouts. “I like a big, gutsy, meaty sketch where the audience gets its money's worth.” ■

ALLEN, WOODY

He calls himself a “latent heterosexual” and says he has an intense desire to return to the womb—“anybody's.” “I'm a compulsive worker. What I really like to do best is whatever I'm not doing at the moment,” the Samson of the Sad Sacks says. “When I'm writing jokes, I wish I was directing movies. And when I'm writing a play, I wish I was performing in a nightclub.” And Woody's done them all to the zany tune of *mucho dinero*. He's penned several plays, including *Don't Drink the Water* (1966) and *Play It Again, Sam* (1969, film 1972). His cinema debut was the manic *What's New, Pussycat?*, followed by the equally hilarious *Bananas*, which was clasped to the breasts of his many fans as “sheer hokum brilliance,” although some of the cutbackers were stranded by the regionalized New York humor. Much more generalized in its appeal was *Everything You Always Wanted to Know About Sex . . .*, his 1972 spoof on the Reuben book of the same name.

Born Allen Stewart Konigsberg (“When the other kids learned my name, they'd beat me up. So I'd tell them my name was Frank, but they'd still beat

me up”) in Brooklyn, 1 December 1935, Woody says he was “a fearful student.” “I went to both NYU and CCNY but I was always a freshman, year after year, never even a sophomore. I was a motion picture major. I wanted to be a cowboy. But when I was in high school I used to mail jokes to columnists. They were terrible jokes. The columnists ‘gave’ them to people like Arthur Murray and Guy Lombardo and Sammy Kaye and Jane Morgan and Chock Full O' Nuts.” One day an advertising agency hired him to write jokes for them. “I felt I was in the thick of show business,” he said, and soon he was writing for Peter Lind Hayes, Herb Shriner, Sid Caesar, and Art Carney.

Where Woody once ruminated in his act on the vagaries of his childhood (the punch line of one of his routines describing the negotiations between the FBI and the kidnapers of young Woody Allen has the FBI saying, “Keep the kid”), he now soars off on flights of fancy about an Eskimo vocalist who sings “Night and Day” six months at a time. Or about the 12 convicts, manacled together at the ankles, who escaped from a chain gang by posing “as an immense charm bracelet.” He was divorced from second wife Louise Lasser in 1969 (a palmier year earlier the couple considered the split as “a protest against Vietnam”). Woody's 1971 book, *Getting Even*, is perhaps his final rebuff to those bullies of his youth. ■

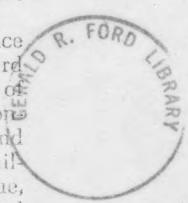
PHOTO: HALSMAN

ALLERS, FRANZ

The Czech-born (6 August 1905) master of the light touch has had as wide a range of musical experience as any conductor in the world. At 20 he was a chamber musician and assistant concertmaster of the Berlin Philharmonic. At 22 he was the youngest musician ever to work on the musical staff of the Bayreuth festival. He knew 90 operas by 1933, when he fled Germany to return to Czechoslovakia for five productive years. Then on to England and his long association with the Ballet Russe de Monte Carlo. “The Russian companies were always squabbling,” Allers recalls. “They sent spies to each other's performances, like baseball scouts. After Efrem Kurtz brought me to America with the Monte Carlo group, I was often in—but not of—the Metropolitan.

“In 1945 my friend Maurice Abravanel, who had turned from opera to presiding over Kurt Weill shows, was working with a new combination, Fritz Loewe and Alan Jay Lerner. They were in the midst of a charming show—charming, but not a real hit—*The Day Before Spring*.” Allers filled in for a night, and when Abravanel later forsook Broadway for the Utah Symphony, and *Brigadoon* came along, the Lerner-Loewe mantle fell inevitably on Allers' shoulders, and he descended into the pit. Afterwards came *Paint Your Wagon*, *My Fair Lady* (which he also conducted on a triumphal tour of Russia, Germany, and Austria) and *Camelot*, establishing the Czech as a prime Broadway conductor, as well as a two-time Tony Award winner.

He has been with the Metropolitan Opera since 1963, has also found time to accept Richard Rodgers' invitation for the Lincoln Center series of light operas, to work with the government-sponsored Radio-TV Producing Center for Holland, and to conduct the Berlin Philharmonic, the Oslo Philharmonic, Het Residentie Orkest of The Hague, l'Orchestre de la Suisse Romande in Geneva, and at the opera houses of Munich, Hamburg, Cologne,



Winner of the Christopher Award, 1971

Sea And Earth

The Life of Rachel Carson

By Philip Sterling

The sound of the sea beating inside a giant conch shell drew young Rachel Carson into the work that would occupy her life and led to the creation of such masterpieces as *The Sea Around Us* and *Silent Spring*. Raised in a lovely Pennsylvania valley, Rachel had never seen the ocean when she went off to college. Planning a career as a writer, she embarked without enthusiasm on the required science courses. But her instructor was a remarkable teacher, and Rachel, remembering the mysteries of the shell, found herself entranced by the world of marine biology.

Soon she became a working scientist, but with a difference. Rachel Carson could write—lyrically, persuasively, scientifically. Her early books awoke countless readers to the wonders of the ocean and catapulted her into national prominence. Then with *Silent Spring* she shocked Americans into reevaluating the man-made chemicals that have polluted our whole environment.

By drawing much of his story from the recollections of Rachel Carson's friends and colleagues, the author presents a well-rounded portrait of a woman who was above all a determined defender of the natural world she understood so well.

Thomas Y. Crowell Company
New York • Established 1834

Women of America

The part women have played in American history has been given little attention up to now. Yet in a hundred different ways women have helped to shape our country's course. Many of them led astonishingly productive lives despite the limits placed on them by society and family. Their careers and their achievements make rich reading, at the same time that they help us understand our own history.

WOMEN OF AMERICA, under the general editorship of Milton Meltzer, presents brief biographies of women who engaged in a vast variety of careers, battles, and enterprises. Portrayed here—often for the first time—are women who refused to accept things as they were, who took great chances and offered bold challenges. Rebels, many of them, they were drawn to where the action was in whatever world they moved.

Terry

FRONTIERS OF DANCE
The Life of Martha Graham

0-690-00920-8

Crowell

WOMEN OF AMERICA

FRONTIERS OF DANCE

The Life of Martha Graham



by Walter Terry

0-690-00920-8

FR
OF

The LI

by V

When she
nia, Marth
changed b
legendary
moment,"
sealed. I co
It was the b
to revoluti

From
had learne
sonality co
movements
to apply th
of dance-po
inson in L
tier bride
doom-haun
myth. With
company, s
cabulary of
theater of c

Walter
critic of th
and now w
Graham's t
prentice da
Ted Shawn
as this pion
confronted
audiences. I
ute to a wo

JACKET PH

irth

arson

ng

ing inside a
ng Rachel
uld occupy
on of such
nd *Us* and
vely Penn-
never seen
off to col-
writer, she
sm on the
ut her in-
acher, and
mysteries of
nced by the

king scien-
hel Carson
sively, sci-
roke count-
the ocean
onal prom-
Spring she
luating the
ve polluted

story from
l Carson's
uthor pre-
of a woman
mined de-
she under-

mpany
d 1834

Women of America

The part women have played in American history has been given little attention up to now. Yet in a hundred different ways women have helped to shape our country's course. Many of them led astonishingly productive lives despite the limits placed on them by society and family. Their careers and their achievements make rich reading, at the same time that they help us understand our own history.

WOMEN OF AMERICA, under the general editorship of Milton Meltzer, presents brief biographies of women who engaged in a vast variety of careers, battles, and enterprises. Portrayed here—often for the first time—are women who refused to accept things as they were, who took great chances and offered bold challenges. Rebels, many of them, they were drawn to where the action was in whatever world they moved.

Terry

FRONTIERS OF DANCE
The Life of Martha Graham

Crowell

0-690-00920-8

WOMEN OF AMERICA

FRONTIERS OF DANCE

The Life of Martha Graham



by Walter Terry

0-690-00920-8

\$5.95

FRONTIERS OF DANCE

The Life of Martha Graham

by Walter Terry

When she was a young girl in California, Martha Graham's whole life was changed by one encounter with the legendary Ruth St. Denis. "From that moment," she said later, "my fate was sealed. I couldn't wait to learn to dance." It was the beginning of a career that was to revolutionize dance in America.

From her psychologist father she had learned that the mysteries of personality could be revealed through the movements of the body; later she was to apply that insight in a dazzling series of dance-portraits—the poet Emily Dickinson in *Letter to the World*, the frontier bride of *Appalachian Spring*, the doom-haunted Clytemnestra of Greek myth. With the brilliant dancers of her company, she created a totally new vocabulary of movement and an exciting theater of dance.

Walter Terry, for many years dance critic of the New York *Herald Tribune* and now with *Saturday Review*, traces Graham's turbulent career from her apprentice days with Ruth St. Denis and Ted Shawn. He captures the excitement as this pioneer of contemporary dance confronted and challenged and won her audiences. His book is a compelling tribute to a woman of strength and genius.

JACKET PHOTOGRAPH BY SOICHI SUNAMI

**JUNE 19
1975**

**IT'S AN
HISTORIC
NIGHT
FOR
DANCE**

Martha Graham Dance Company | 50th Anniversary Celebration



National Broadcasting Company
Congratulates Martha Graham

MARTHA GRAHAM | A GOLDEN ANNIVERSARY

Tonight, June 19, 1975, is, indeed, an historic night for dance.

The occasion is historic for a number of reasons. Foremost among those reasons is the achievement of one woman—Martha Graham. In April, 1926, in a Broadway theatre not far from this one Martha Graham and a trio of dancers gave the first performance of what was to become the Martha Graham Dance Company. Now in its fiftieth year, the Martha Graham Dance Company is one-quarter as old as the Republic, and tonight's performance initiates a year-long celebration of that golden anniversary.

Tonight is historic for the collaboration of three of the greatest artists that the dance has ever known—Martha Graham as choreographer and Dame Margot Fonteyn and Rudolf Nureyev as dancers. Their collaboration in "Lucifer," Miss Graham's 149th work (the largest repertoire by a single choreographer in the history of dance), illuminates the world of the theatre and brings together modern dance and ballet in a fashion hitherto unmatched. As Miss Graham told the press earlier this spring, "The war is over."

Finally, the night is historic because of the generosity of those of you who are here. As we go to press we have every reason to believe that the income for this single performance may be the greatest ever raised for dance on a single night. For years Martha Graham and her company have stunted for their art, and that sacrifice has produced one of the glories of the Western World—the Theatre of Martha Graham, a unique and passionate theatrical experience unlike any other in history.

To receive tonight your appreciation, shown through your contributions and your concern, is overwhelming and gratifying. The Board of Trustees of the Martha Graham Center for Contemporary Dance is most grateful. For all of us and especially from Martha herself—thank you.

Francis Mason

Chairman, Board of Trustees

Martha Graham Center for Contemporary Dance

THE NATIONAL COUNCIL

In the past 50 years at her busy school in New York, Martha Graham has trained thousands of young dancers. In the tours she and her company have made across the country and around the world, she has found many admirers. To gather together these persons, we have established the Martha Graham National Council, a membership organization of all who are concerned for Martha Graham's work and its future.

We take pleasure in making you, our generous supporters this evening, charter members of the National Council.



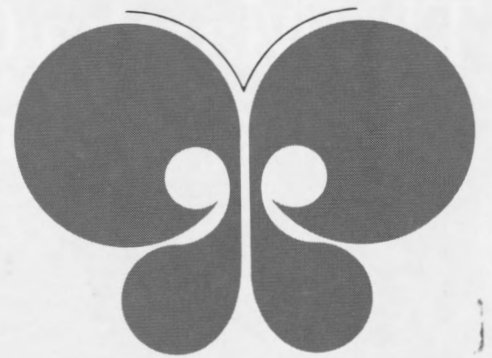
CONGRATULATIONS
MARTHA GRAHAM
DANCE COMPANY

NEW YORK
BEVERLY HILLS
CHICAGO
NASHVILLE
LONDON
ROME
PARIS
MUNICH

WILLIAM MORRIS AGENCY, INC.



The
Agency
Of
The
Entertainment
World



HANAE MORI®

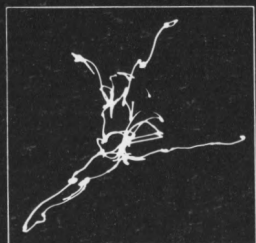
we bow to martha graham



and the
martha graham center
for contemporary dance
for continuous innovation
during the past fifty years
... and for its imprint
on all the years to come

bloomingdale's

Hail to the first 50 years of
The Martha Graham Dance Company.
May the next 50 be as fabulous.



Capezio's
been dancing
since 1887.®

DANCE-THEATRE SHOPS
1612 Broadway at 49th Street
1855 Broadway at 61st Street
177 MacDougal Street at 8th Street

FOOTWEAR/LEGWEAR/BODYWEAR
FOR DANCE/THEATRE/RECREATION
BY CAPEZIO® BALLET MAKERS

Retail Shops: New York/Boston/Chicago/Cincinnati/In California: Canoga Park/Hollywood/San Francisco/San Mateo
Affiliates: Columbus/Oklahoma City/Orange/Orlando/Salt Lake City/Scottsdale

Polly Bergen

Compliments of 11 Friends.

NORTON SIMON INC. Canada Dry Corporation, Max Factor & Co., Glass Containers Corporation, Halston Enterprises, Inc., Hunt-Wesson Foods, Inc., McCall Pattern Company, McCall Printing Company, Norton Simon Communications, Inc., Redbook Publishing Company, Somerset Importers, Ltd., Talent Associates, Ltd.

June 19, 1975
Uris Theatre | New York
Martha Graham Center
for Contemporary Dance, Inc.

**MARTHA
GRAHAM
DANCE
COMPANY**

**FOUNDERS
BENEFACTORS
DONORS
PATRONS
CONTRIBUTORS
ASSOCIATES
FRIENDS
MEMBERS**

As of June 16, 1975

FOUNDERS

Lincoln Savings Bank
Platinum Information Bureau
Precious Stone Corporation
Halston
Anonymous

BENEFACTORS

Woody Allen
Baumgold Brothers
Diamond Information Center
James Nederlander
The Shubert Foundation
Whiting & Davis

DONORS

Polly Bergen
First Artists
Germaine Monteil
Mr. & Mrs. Robert Korn
Hanae Mori
William Morris Agency
National Broadcasting Company
Radio Corporation of America
Harvey B. Silbert
Norton Simon
Anonymous

PATRONS

Mr. & Mrs. George Abbott
Bloomingdales
Capezio Balletmakers, Inc.
Mrs. Gilbert Chapman
Mr. & Mrs. Henri G. Doll
Hammer Galleries
International Creative Management
Estee Lauder
Mrs. Patricia Kennedy Lawford
Edna Fuerth Lemle
Mrs. E. P. Moore
Mrs. Aristotle Onassis
Racolin Management Corporation
Walter Sohler
Miss Alice Tully

CONTRIBUTORS

Dr. Muriel M. Abbott
Dr. & Mrs. Irving Abelow
Richard Ahern
Lancelott Allen
Carmen Alonso
Elaine Anderson
Mr. & Mrs. Andrew A. Anspach
Dr. Herbert Appel
Dr. E. Arvanetes
Mrs. Douglas Auchincloss
Richard Avedon
Joyce Ayoub
Dr. Gerald Babbitt
Lawrence Bader

Dr. & Mrs. Howard Balensweig
Mrs. Bernard S. Barr
Mrs. Morton Baum
Gerald H. Becher
Liane Beebe
David Belsky
David Berg
Richard E. Berlin
Mrs. Charles A. Berns
B. W. Bevis
Mrs. James Biddle
H. P. Bingham Jr.
Mr. & Mrs. H. G. Bissinger
Mr. & Mrs. Marvin L. Blumberg
Mr. & Mrs. Martin Blumenthal
Mrs. F. Gordon Borowsky
Mrs. O. T. Boyd
Dr. & Mrs. Gerald I. Bresner
Linda Bridges
Gary Britton
Dr. David M. Brody
Mr. & Mrs. Michael Brown
L. Slade Brown
Richard C. Bryan
Richard T. Bungi
Mrs. Jackson Burke
Mr. & Mrs. Walker O. Cain
Elizabeth G. Caldwell
Mrs. Sidney Caplan
Hon. Hugh Carey
Thos. S. Carroll
Viola Centrella
Lucia Chase
John Cianciola
Nathan M. Clark
Mrs. O. M. Coffey
Selma Jeanne Cohen
Mr. & Mrs. Robert A. Cook
Gerret van S. Copeland
Mrs. Lammot du Pont Copeland
Venus M. Couly
Mrs. R. A. Coward
Dr. Denton Sayer Cox
Kathleen Crofton
Gordon Crowe
Dr. Robert L. Cucin
Mr. & Mrs. Nathan Cummings
Joseph A. Cutler
Kathryn Dakis
John A. Darienzo Jr.
Hon. & Mrs. Irwin D. Davidson
Jack Davidson
Joan K. Davidson
Kathleen A. Davison
Diana De Blass
J. Garfield DeMarco
Arthur R. Des Biens
Mrs. Charles Dewey
Dr. Elaine Diacumakos
Mrs. Thomas F. Dillon
Mrs. Sonia Djanikian
Mrs. Marie Dolling
Jennifer Douglas

Rue Faris Drew
Doris Duke
Dr. William F. Edwards
Dr. Victor W. Eimicke
Mr. & Mrs. Henry D. Epstein
Betty Erda
Mrs. James P. Erdman
Suza Etkin
Mr. & Mrs. Richard G. Faux Jr.
Lucy A. Fellowes
Mrs. Harry Fields
Carol Flomerfelt
Rick Flores
Mrs. Gerald R. Ford
Elizabeth J. Foss
Gladys Foster
Gray Foy
Paul David Frankel
Barbara Fritzsche
Robert B. Gable
Ben Garber
Mr. & Mrs. Carl W. Gardiner
Marion Garner
Mrs. John M. Gates
Dr. Anne Kronley Gestring
Mrs. Adam L. Gimbel
Mrs. Bernard Gimbel
Dr. Thomas Giordano
Mr. & Mrs. Mathew Gladstein
Carin Goldstein
Dr. Milton Goldtanh
Mr. & Mrs. Andrew Goodman
Albert Gordon
Mrs. S. W. Gordon
Mr. & Mrs. Ben Grauer
Gordon D. Gray
John D. Gridley
Helen Griffith
Mr. Jack I. Guise
Dr. Cary L. Guy
Albert Hadley
B. Hagenbuckle
Dr. & Mrs. Peter Halberg
Mrs. T. Edward Hambleton
Sarah Handleman
Anne M. Hanigan
Donn Harman
Shawn Hausman
Mrs. H. Nugent Head
Walter, Margaret, & Katherine Healy
Mr. & Mrs. Peter E. Heller
Mrs. Ernest Hemingway
Dr. & Mrs. John Hermann
Mr. & Mrs. Philip Hettleman
Mr. & Mrs. George Roy Hill
Mrs. Thomas Hitchcock
Minako Hirano
Jane Holzer
Victor & Ruth Hornbein
Maribeth Horton
Mrs. Seth B. Hunt
Mr. Michael Iovenko
Mr. Nurak Israsena

Mr. Henry Ittleson Jr.
James E. Jarnagin
Lily B. Javitz
Bob Johnson
Helen Johnson
Mrs. Laura Johnson
Genevieve Jones
Mrs. J. Fraser Jones
Seymour C. Kaback
June W. Kangas
Mrs. Michael Kaptzan
Dr. Walter Kaupe
Mr. & Mrs. Danny Kaye
Thomas F. Kearns Jr.
Mr. & Mrs. Dale Keller
William Kennedy
Sarah M. Kerlin
Tom Kerrigan
Arthur J. Kiriacon
Anna Kisselgoff
Mr. & Mrs. C. J. Kjorlien
Calvin Klein
Lawrence Klingman
Elaine Kniffen
Kris Koebel
Hon. Alfred J. Kohner
Donald H. Krell
Herman Kwip
Lawrence Lachman
Eleanor Lambert
Jane Pickens Langley
Mr. & Mrs. Leonard Lauder
Mr. & Mrs. James Laufer
Mr. & Mrs. Ralph Lauren
Laurence Leeds
Mr. & Mrs. Louis Leeds
Renme LeGoff
Robert Legrand
Edna Fuerth Lemle
Leo Lerman
R. S. Leventhal
Mr. & Mrs. Noel Levine
Mr. & Mrs. Mortimer Levitt
Gustave L. Levy
Elizabeth B. Lindsay
Mollie Parnis Livingston
Mary Betts Logan
Dr. Eleanor T. Long
Mrs. Anthony Lorenzo
Dr. Lonny MacDonald
Ali MacGraw
David H. MacInnes
Charles McCraw
Roslyn McDonald
Mary McFadden
James C. McHugh
John L. McHugh
William A. McKaney III
Charles K. McWhorter
Professor Joseph Machlis
Gertrude Macy
Mr. & Mrs. Roger Malkin
Mr. & Mrs. Guerrini Maraldi

Mr. & Mrs. James L. Marcus
Alan C. Margolin
Alfred Marks
Herbert E. Marks
James Marshall
Jeanne M. Marshall
Sylvia Martin Foundation
Steven A. Martindale
Louis Martinz
Francis S. Mason Jr.
James O. Mathews Jr.
Albert Mayer
Mr. & Mrs. John W. Mazzola
Anne Meacham
Dudley N. Mendels
Thomas E. Messineo
Dr. Manfred E. Meyer
Betty Milhendler
Thomas Henry Miller
Frank Milton
Dr. Stanley Mondschein
Barbara Morgan
Hanae Mori
Peter H. Morrison
Mrs. Stanley Mortimer
Jane Murchison
Pauline Nelson
Vera Nemtchinova
M. Newburger
Mr. & Mrs. Donald E. Newhouse
Albert & Muriel Newman
Mr. & Mrs. Harold Newman
Mr. & Mrs. Paul Newman
Julie Newmar
Mrs. Richard Ney
Albert Nipon
Marsha Nishitani
M. P. O. O'Brien
Michael O'Neill
Donald M. Oenslager
Myra Olivieri
Robert U. Ossorio
Lillian Palliser
Cynthia Parker
Lorraine Parto
Mrs. David C. Patterson
Mr. & Mrs. Samuel Peabody
Edmund W. Pease
Mr. & Mrs. Robert Peltz
Ralph Pendleton
Mrs. J. C. Penney
Sally Pepper
Mrs. Y. R. Perez
Dorothy Perron
Mr. James P. Phelan
Mr. & Mrs. Harvey Picker
Mrs. Wm. Piel, Jr.
Ronni Pollack
Sylvia Pope
Mrs. Richardson Pratt
Garry B. Price
John J. Prince
Ron Protas

Irving & Mary Pudalov
 Madeleine Rachels
 Alexander E. Racolin
 Lee Radziwill
 Peter Randazzo
 Elaine Rawlings
 Michelle Reason
 Mr. & Mrs. Harold Reed
 Thomas D. Rees
 Charles Reichblum
 Mrs. Elaine Reiner
 Mrs. M. Reinhart
 Paulette Goddard Remarque
 Mrs. Martin Revson
 Janet Richmond
 Dr. & Mrs. Peter C. Rizzo
 Sanford R. Robertson
 Francis Robinson
 Jennifer Robinson
 William G. Roerick
 Mrs. Helen Priest Rogers
 Mr. & Mrs. Frederick H. Rohlf's
 Mr. & Mrs. Edmund S. Rose
 Mr. & Mrs. L. M. Rosenthal
 E. John Rosenwald
 Harriette Rosso
 Bethsabee de Rothschild
 Robert Rubin
 Rona Rubin
 Regina Loretta Rupert
 Mrs. Carroll Russell
 Dr. Maurice Russell
 Mr. & Mrs. Herbert Salkin
 Connie Sasso
 George Saunders Jr.
 Dorothy Sawyer
 Hy Schifrin
 Mrs. Herbert S. Schlosser
 Mr. & Mrs. Mort Schrader
 Marcia Schreiber
 Mrs. David Schwartz
 Dr. & Mrs. Howard Schwartz
 Mrs. Ethel Scull
 Martin E. Segal
 Mrs. John Shad
 Dr. Susan Sherkow
 Jay E. Charlotte Shorter
 Mr. & Mrs. Theodore Silbert
 Adele Simpson
 Mr. & Mrs. Herbert M. Singer
 Dr. & Mrs. William Sledge
 Mrs. Warren Smadbeck
 Donald F. Smith
 Mr. & Mrs. Stephen E. Smith
 Mr. & Mrs. Charles Snyder
 Sheldon Soffer
 Hope Solinger
 Mr. & Mrs. Richard Solomon
 Ben Sommers
 Mr. & Mrs. William H. Spitalny
 Susan Stamps
 Mr. & Mrs. J. Rich Steers Jr.

Mr. & Mrs. Martin B. Stein
 Frances Steloff
 Mrs. Donald Stralem
 Jerome Stolnitz
 Alfred A. Strelsin
 Thomas Luce Summa
 Mrs. Madeline M. Sweetwood
 Mr. & Mrs. Joseph Taub
 Marylou Taylor
 Ceola Marie Thompson
 Mrs. J. Lloyd Thoron
 Steven Tiedmann
 Pauline Tish
 Arthur Todd
 Robert Tollett
 Sara Tornay
 Patricia Touzeau
 Mr. & Mrs. Marvin Traub
 Traulsen
 Joan Truesdale
 James W. Truitt
 Lawrence A. Turk
 Jerry Uchen
 Benay Venuta
 Jac Venza
 Doris Warner Vidor
 James W. Viera
 Mrs. Clara Viera
 Pedro M. Volls
 Mr. & Mrs. C. Carter Walker Jr.
 Marion Walsh
 Muriel Warwick
 Mr. & Mrs. Dan K. Wassong
 Mr. & Mrs. Donald Waterman
 Beverly Weicker
 Mr. & Mrs. Jacob Weintraub
 Leslie Weiss
 L. Arnold Weissberger
 Pam Wenz
 Mr. & Mrs. Norman Weschsler
 Lorraine Westcarr
 Wilson White Jr.
 Mrs. John Hay Whitney
 Mr. & Mrs. Ronald A. Wilford
 Arthur G. Williams
 Carol Winfield
 Erica Brossard Winn
 Reyna Winokur
 Patricia A. Winter
 Beverley Woodner
 Noreen Woods
 Mrs. William Woodward
 Dr. & Mrs. William R. Woolner
 Mrs. A. Jones Yorke

ASSOCIATES

Jane Abram
 Lauren Bacall
 Mr. & Mrs. Robert L. Bernstein
 Mrs. Leonard Bocour
 Dan P. Caulkins
 Mr. & Mrs. Schuyler Chapin

Alfred Edelstein
 Robin Engel
 Rev. Davis Given
 John Goldman
 Robert & Maria Tucci Gottlieb
 Lorraine Hallam
 Harold, Geraldine & Ariel Hart
 John R. Hawkins
 A. H. Hetkin
 Dave Johnson
 Mr. & Mrs. J. Howard Johnson
 Dr. Arthur E. Jones
 Fiorella Keane
 Dr. Nancy C. Kester
 Lynn Kimmel
 Louis Klein
 Harriet Lieberman
 Emily S. Lowe
 James B. McKelvey
 Matthew J. Mallow
 Mary Ellen Martin
 Dr. Rose Mukerji
 Becky Munn
 Norma P. Munn
 Dr. & Mrs. Gerald G. Pierce
 Nessia L. Pope
 Mrs. J. W. Reynard
 Richard Roberts
 Mr. & Mrs. Edward J. Ross
 Walter Rowman
 Laura Scanlon
 Betty Smith
 Mrs. Hans W. Springorum
 Clara S. Stegemann
 Mr. & Mrs. Alfred R. Stern
 Mr. & Mrs. Ronald Targan
 Vincent A. Tafuri
 Michael M. Tsuji
 Mrs. James Tyson
 Theodora Wiesner
 Mrs. Milo Waldes

FRIENDS

Maya Anyas
 Claude April
 Jerold Barnard
 Ethel R. Bayer
 Keroki Bedrosian
 Irving Berg
 Mrs. Ann Berryman
 Mrs. J. M. Boomer
 Mr. & Mrs. Francis Brown
 Robert Bunting
 Pamela Callan
 Ken Canada
 John A. Chan
 Carolyn Clarke
 Harriet Clayson
 Carol Cole
 Gloria J. Conn
 Eleanor Coplen
 Mary Ann Cozzati

Rose Curcio
 Martha Hill Davis
 Lila R. Diamond
 Nancy Dodds
 Emma Evans
 Michael Fisher
 Ruth Florenz
 Mrs. Roger Foster
 Charles France
 Robert C. Francks
 Dr. & Mrs. Jacob Freedman
 Mrs. Louise Friedman
 Sharon L. Fujioka
 Beverly Vawter Gallegos
 Denis Galvin
 Monte A. Gherther
 Jo & Joel Grey
 Dominick Guerriero
 Deborah Hathaway
 Lorraine Hayde
 Joyce Herman
 Thelma Hill
 Phyllis Johnson
 Seti-Arti Kailola
 Margaret R. Katzenstein
 Mr. & Mrs. Harold S. Klein
 Seymour Korn
 Judith Kramer
 Nathan Kroll
 Jane Levy
 Dr. & Mrs. Merrill Lipsey
 Aileen Lulzky
 Dinah Lustig
 Mr. & Mrs. James McQuade
 Jane Martin
 Dr. Joel Melamed
 Hugh Mercer
 Lisa Miller
 Joan Musaro
 Emily Nathan
 Mrs. Roy R. Neuberger
 Charles J. Neumier
 Jean Nuchtern
 Beryl Hilory Ostlere
 Genevieve Oswald
 Barbara S. Page
 Mary H. Peabody
 Michael C. Penta
 Mr. & Mrs. Max Pine
 Mrs. Donald C. Platten
 Mrs. Joseph L. Queiroz
 Sheilds Remine
 Katherine Robinson
 Pierre Chabot de Rohan
 Dorothy Schapiro
 Stuart Schoffman
 Kathy Sherwood
 Mrs. Nelson Shields III
 Remine Shields
 Robert M. Spataro
 Catherine Anne Steiner
 Gilbert Tauber

Graciela Torino
 Dr. Michael Truppin
 Gail Tutone
 Hannelore Uhl
 Barbara E. Vaino
 Marion Ventosa
 Deborah Viera
 James Viera
 Armgard Von Bardeleben
 Lucia Wayne
 Ann Weatherston
 John W. Webber
 Mr. & Mrs. Douglas Wheeler
 Mrs. Thomas G. Wyman
 Andrew F. Yockers

MEMBERS

Stephanie Ballard
 Marianne Bochman
 Patricia Ann Chambers
 Mary E. Coes
 Ellen Cohn
 Kitty Cunningham
 Anne C. Dodds
 Mary El Dabh
 Carol Anne Elsner
 Jose Feliciano
 Elaine Frezza
 Glamour College Editors
 Nancy Goldner
 Joanne Goldstein
 John Grant
 Peter J. Hatham
 William Theodor Herter
 Maria Hodgson
 Kijoaki Iwamoso
 Tomi Kamikiia
 Elaine Keller
 Janet Lamport
 Phyllis Legters
 Woody McPade
 Barbara Malluk
 Kyoko Mohiro
 Violaine Morailon
 Norwood Pauki
 Susi Sella Pietre
 Tina Ramirez
 Henriette Roe
 Cornelia Shapiro
 Catherine Anne Steiner
 Miller Strom
 Nanci Tannenbaum
 Josephine Teng
 Christine Thomas
 Christel Wallin
 Christine Wengerd
 Theodora Wiesner
 Alicia Zahler

with the compliments of

THE
First Artists
COMPANY

Mr & Mrs Dustin Hoffman

Mr & Mrs Steve McQueen

Mr & Mrs Paul Newman

Mr Sidney Poitier

Ms Barbra Streisand

Miró | Lucifer

On the occasion of the world premier of *Lucifer*, Joan Miró celebrates the historic collaboration of Martha Graham, Margot Fonteyn and Rudolf Nureyev with original lithographs, each numbered and signed, in a limited edition. A poster, printed from the original lithograph, is also available. Reservations for original lithographs and posters are now being accepted. Delivery will be August 1, 1975, or thereafter.

Miró | Lucifer, Martha Graham Center, 316 E. 63 Street, New York, N.Y. 10021

*Please place my name on the reservation list
for the Miro | Lucifer*

Original Lithograph Poster

Name _____

Address _____

City _____ State _____ Zip _____

Telephone _____

A Tribute to the Ballet



Dame Margot Fonteyn and Rudolph Nureyev

Pastel & Charcoal

Drawings

by

Lisa Rhana

HAMMER

*galleries / 51 east 57 st
new york 10022, 758-0409
open monday-friday*

ICM

INTERNATIONAL CREATIVE MANAGEMENT

Harvey L. Silbert



World Gratitude Day

Edna Fuerth Lemle, President

Thank you, Martha, for giving humankind a unique art form—
an eternal symbol of your creative genius. Thank you, Martha,
for being an inspiration to me and to the whole world. —E.F.L.

World Gratitude Day—the 21st of September—is the first world holiday, celebrated since 1965 by people of all faiths all over the world. The essence of World Gratitude Day is getting together of a few friends anywhere, aware of sharing the emotion of gratitude and knowing that it is being shared globally. For further information: Penthouse, 132 W. 31 St., N.Y., N.Y. 10001 (212) 524-8159.

Racolin Management Corporation

Dina Racolin

Vera Lukin

Alexander E. Racolin

Compliments of a Friend



The Martha Graham School of Contemporary Dance

Martha Graham, *Artistic Director*
Kozuko Hirabayashi, *Faculty Chairman*
Christine Wengerd, *Administrative Director*

For further information please contact the Administrative Director,
Martha Graham School, 316 E. 63 Street, New York, N.Y. 10021
(212) 838-5886

The Martha Graham Dance Company

Martha Graham, *Artistic Director*

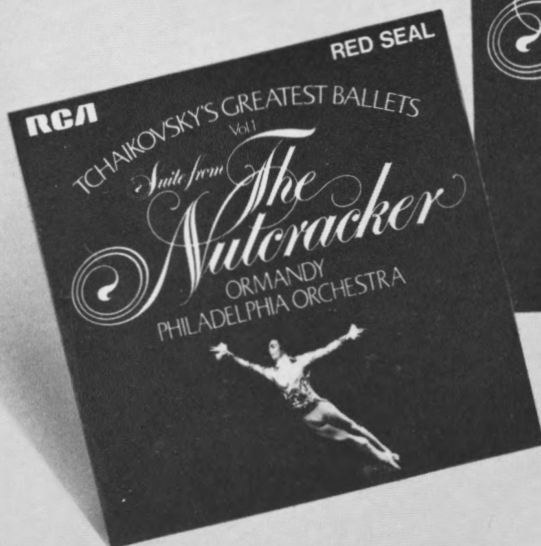
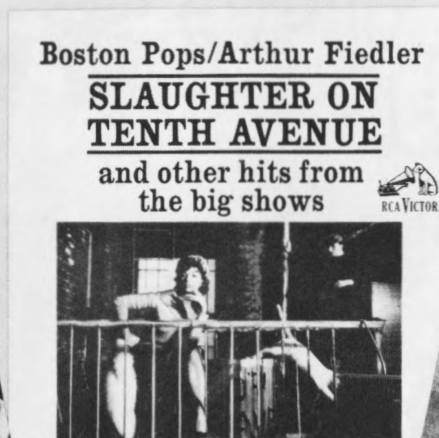
Contributions to the Martha Graham Dance Company are tax-deductible
as provided by law. Contributions of \$25 or more entitles one to
membership in the Martha Graham National Council.

Patron's Desk, Martha Graham Center, 316 E. 63 St., N.Y. 10021

Name _____

Address _____

City _____ State _____ Zip _____



Pas de deux, trois, quatre and forever on **RCA**
Records and Tapes

TOWERING
GENIUS
DISDAINS
THE BEATEN
PATH.

IT SEEKS
REGIONS

HITHERTO UNEXPLORED

-ABRAHAM LINCOLN

THE LINCOLN SAVINGS BANK

WE MAKE FRIENDS FOR LIFE.

**JUNE 19
1975**

**IT'S AN
HISTORIC
NIGHT
FOR
DANCE**



Martha Graham Dance Company | 50th Anniversary Celebration



MARTHA GRAHAM

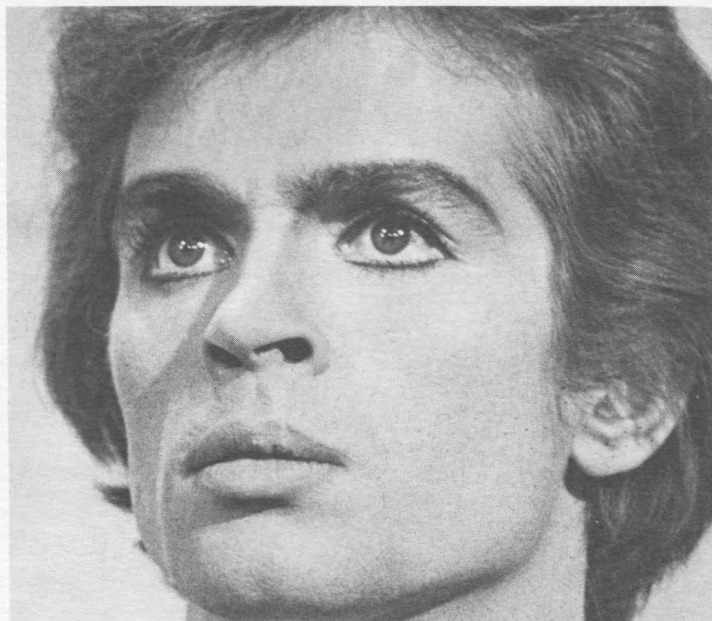
"She is my very, very favorite person, one of the outstanding women of the world. She was my teacher, and she helped shape my life. She gave me the ability to stand up to all the things I have had to go through, with much more courage than I would ever have had without her." These were the words that First Lady Betty Ford used recently to describe Martha Graham, and in so doing she summed up the feelings of thousands of people around the world. Martha Graham as a teacher, choreographer and dancer has touched the lives of countless individuals in a telling way. A case in point: One late night in Kyoto, Japan, after a long performance and reception at the conclusion of a grueling 30,000 mile U.S. State Department tour of Asia, Miss Graham called the new company manager to her room to settle some financial business with her (even living legends must pay their hotel bills). The room was cold, and Miss Graham was bundled up in bed. She motioned the man to sit on the edge of the bed. She took his hand, looked him straight in the eye and said, "I have respect for you. You've come all the way out here and done a job that wasn't really yours. I am grateful to you." What that meant to the manager is hard to put in words, but his first thought was, throw away the degree from Yale, and in its place put: "I respect you—Martha Graham."

MARGOT FONTEYN

"She sits there with her spine very straight, her trim, beautifully proportioned body covered with a printed shirt and plain full skirt, and her thin, soft black hair smoothed neatly on top of her head over her soft demure, surprised-looking face. You can't imagine her slouching or sprawling or fidgeting, her gestures are clear and unaffected but very contained. Definitely a lady—she makes my prose want to tie its laces and dust itself off—and a sport." With that, Deborah Jowitt introduced Dame Margot Fonteyn to the readers of last week's Village Voice. A remarkable number of adjectives for a remarkable dancer. Not long ago Dame Margot telephoned a zealous press agent about her biography for a souvenir book wherein he had described her as the world's *prima ballerina assoluta*. "Could we take out the 'assoluta'?" I think that's a bit much, don't you? After all, prima ballerina is rather enough. I've never really liked all that Italian anyway." This was followed with a laugh of such glee that it could only be called jolly. The press agent disagreed strongly, however, in spite of the charming laugh, and only with great reluctance and a plan in the back of his mind to reinstate the word 'assoluta,' did he delete it. But after thinking about the matter a while, he realized that it did not matter whether he put the full phrase in or not. Even if it is not said in so many words, everyone knows Dame Margot is the world's *prima ballerina assoluta*, except, apparently, Dame Margot. The press agent decided she should be told.

RUDOLF NUREYEV

Last Sunday in Newsday Bob Micklin wrote, "Not long ago Martha Graham was asked to describe her new *Lucifer*. In doing so, she also described Nureyev. She said her Lucifer was not Satan, but rather the god of light. 'Any great artist,' she added, 'is a bringer of light, and Rudolf is a god of light.'" Mr. Micklin concluded, "Who could ask for a better tribute?" Rudolf Nureyev is the most widely-known dancer in history and, as Mr. Micklin pointed out, "he has become the symbol of the public acceptance of dance." It may be that the public has forgotten that the symbol is also a man. About a year ago, a young theatre manager waited somewhat apprehensively in the lobby of a Broadway Theatre for Nureyev to arrive for a modern-dance company's performance. He held Nureyev's complimentary ticket in his hand. Nureyev was a few minutes late, though the curtain had not yet gone up. A bit breathless, he apologized for being late, and then asked, "Who do I pay for my ticket?" No doubt Mr. Nureyev could well have afforded to pay for his ticket, but the manager was surprised that he offered to do so. Generosity, it seems, is not particularly associated with living symbols. The manager found this brief glimpse of the man behind the symbol reassuring and resolved to tell people about it when he got the chance.



**MARTHA
GRAHAM
MARGOT
FONTEYN
RUDOLF
NUREYEV**

Martha Graham Center for Contemporary
Dance, Inc.

**MARTHA
GRAHAM
DANCE
COMPANY**

Martha Graham, Artistic Director

Takako Asakawa, Phyllis Gutelius, Yuriko
Kimura*, Ross Parkes, David Hatch Walker,
Diane Gray, Janet Eilber, Peggy Lyman,
Tim Wengerd, Mario Delamo, Daniel Maloney,
Peter Sparling, Lucinda Mitchell, Diana Hart,
Bonnie Oda Homsey, Eric Newton, Elisa
Monte, Susan McGuire, Shelley Washington,
David Chase.

Conductor: Robert Irving; Music Advisor:
Eugene Lester; Rehearsal Directors: Ross
Parkes, Patricia Birch, Carol Fried, Robert
Powell*, Diane Gray; Settings: Jean Rosenthal;
Leandro Locsin; Lighting: Jean Rosenthal;
William H. Batchelder, Ronald Bates;
Costumes: Halston; General Manager: Frank
Cynthia Parker; Company Manager: Frank
Lackner; Costumer: Ursula Reed; Manage-
ment Consultant/Press Representative:
Tom Kerrigan.

Produced by Ron Protas

June 19, 1975, 8:00 p.m.
Uris Theatre
New York

In the presence of Mrs. Gerald R. Ford on the occasion of the
fiftieth year of the Martha Graham Dance Company.

|
Fanfares composed by Eugene Lester

Introduction | Martha Graham

Messenger of Fate

The Messenger of Fate solo is excerpted from the Prologue of
Clytemnestra, a full-length work choreographed by Martha
Graham with music by Halim El-Dabh and lighting by Jean
Rosenthal. Bass-Baritone: John Ostendorf

Mario Delamo

Seraphic Dialogue

Music | Norman Dello Joio

Set | Isamu Noguchi

Lighting | Jean Rosenthal

Choreography | Martha Graham

Seraphic Dialogue is the drama of Joan of Arc at the moment of
her exaltation. In a dialogue with Saint Michael, Saint Catherine
and Saint Margaret, whose voices had guided her toward her
destiny, she looks back upon herself as a maiden, a warrior and
a martyr, and, transfigured, is taken up to her place of honor.

Joan | Takako Asakawa

Maid | Diane Gray

Warrior | Elisa Monte

Martyr | Phyllis Gutelius

St. Michael | David Hatch Walker

St. Catherine | Peggy Lyman

St. Margaret | Susan McGuire

INTERMISSION | Warning bells will be sounded five minutes
before curtain.

II

Lamentation

Revival

Music | Zoltan Kodaly

Lighting | William H. Batchelder

Choreography | Martha Graham

Piano Accompaniment: Louis Stewart

Lamentation is a "dance of sorrows." It is not the sorrow of a specific person, time or place but the personification of grief itself.

Peggy Lyman

Lamentation, created in 1930, is the earliest work in the company's current repertoire and is being revived this evening after an absence of 31 years.

Diversion of Angels

Music | Norman Dello Joio

Lighting | Jean Rosenthal

Choreography | Martha Graham

"The city seemed to stand in Eden or to be built in Heaven. . . . The dust and stones of the streets were as precious as gold . . . Eternity was manifested in the light of day and something infinite beyond everything appeared, which talked with my expectation and moved my desire . . . The Men! Immortal Cherubim! And young men glittering, and sparkling angels, and maids seraphic pieces of life and beauty. Boys and girls, tumbling in the streets and playing, were moving jewels. I knew not that they were born or should die . . . The streets were mine, the temple was mine, their clothes and gold and silver were mine, and so were the sun and moon and stars, and all the world was mine, and I the only spectator and enjoyer of it."

Thomas Traherne

Diversion of Angels is a lyric ballet about the loveliness of youth, the pleasure and playfulness, quick joy and quick sadness of being in love for the first time. It tells no story, but like a lyric poem, simply explores its theme.

Janet Eilber Takako Asakawa Shelly Washington
Peter Sparling David Hatch Walker Tim Wengerd

Bonnie Oda Homsey Lucinda Mitchell Eric Newton
Susan McGuire Elisa Monte

Pas de Deux Swan Lake, Act II

Music | Piotr Ilich Tchaikovsky

Choreography | Marius Petipa and Lev Ivanov

Margot Fonteyn Rudolf Nureyev

INTERMISSION | Warning bells will be sounded five minutes before curtain.

III

Lucifer

World Premiere

Music | Halim El-Dabh

Setting | Leandro Locsin

Costumes | Halston

Lighting | Ronald Bates

Choreography | Martha Graham

"How art thou fallen from heaven, O Lucifer, son of the morning!"
—Isaiah 14:12

Lucifer, the name means "light bringer"; when Lucifer falls from heaven—the state of grace—he who was once a god becomes half-god and half-man. As such, he is subject to the fears and passions of man.

This is a retelling of a mythical experience which is common to all mankind.

The Tempter | Daniel Maloney

Lucifer | Rudolf Nureyev

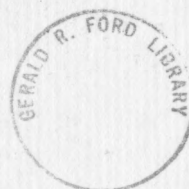
Night | Margot Fonteyn

The Captains of Fear | Tim Wengerd, Mario Delamo,
Peter Sparling, Eric Newton, David Chase,
Ralph Farrington

Daughters of the Dawn | Peggy Lyman, Lucinda Mitchell,
Diana Hart, Bonnie Oda Homsey,
Elisa Monte, Shelly Washington

The ballet *Lucifer* was choreographed by Martha Graham on Rudolf Nureyev as Lucifer. Because of the limits of rehearsal time, the role of Night was choreographed by Miss Graham on Janet Eilber and restaged for Margot Fonteyn for this occasion.

This production is made possible through generous and deeply appreciated gifts from the Lincoln Savings Bank, the Shubert Foundation and an anonymous donor. The precious metals and stones—platinum, gold, silver, rubies and diamonds—used in the costumes for *Lucifer* have been donated by Baumgold Brothers, Precious Stone Corporation, the Platinum Information Bureau, Whiting and Davis and the Diamond Information Center and designed by Halston with the assistance of Samuel Beizer and Associates and Elsa Peretti of Tiffany & Company.



Martha Graham Center for Contemporary Dance, Inc.

50th Anniversary Celebration Committee

Martha Graham Dance Company
First performance April 18, 1926

Mrs. Gerald R. Ford
Honorary Chairman
Mrs. Aristotle Onassis
Miss Alice Tully
Honorary Vice Chairmen

Mrs. Marvin S. Traub
Chairman

Jeanette Rockefeller
L. Arnold Weissberger
Vice Chairmen

Mrs. Michael Brown
Committee Coordinator

Robin Howard
Irene Worth
International Committee

Mrs. Harold Reed
Reception Committee Chairman

Alexander E. Racolin
Program Committee Chairman

Executive Committee of the
Board of Trustees of the
Martha Graham Center for
Contemporary Dance, Inc.

Francis S. Mason, Jr.
Chairman

L. Arnold Weissberger
President

Alexander E. Racolin
Secretary

Edmund W. Pease
Treasurer

Mrs. Marvin S. Traub

Querube Arias
Lauren Bacall
Samuel Barber
Patricia Barnes
Trumbull Barton
Mrs. Karl R. Bendetsen
Isadora Bennett
Polly Bergen
Leonard Bernstein

Mr. and Mrs. Robert Bernstein
Patricia Birch
Mr. and Mrs. H. Gerard Bissinger II
Mrs. Martin Blumenthal
Ray Bolger
Mr. and Mrs. Michael Brown
Mrs. Walker O. Cain
Ralph M. Chait
Mr. and Mrs. Schuyler G. Chapin
Mrs. Gilbert W. Chapman
Kitty Carlisle
Mr. and Mrs. Richard M. Clurman
Mr. and Mrs. Wyatt Cooper
Mr. and Mrs. Gerret van S. Copeland
Aaron Copland
Richard W. Couper
Joan Davidson
Mrs. Charles Englehard
Mrs. James Erdman*
Mr. and Mrs. Henry D. Epstein
Mr. and Mrs. Ahmet M. Ertegun
Douglas Fairbanks, Jr.
Mrs. Richard G. Faux
Mrs. Gerald R. Ford
Gray Foy
Buckminster Fuller
Benjamin Garber*
Sir John Gielgud
Brendan Gill
Paulette Goddard
Mr. and Mrs. Robert Gottlieb
Martha Graham*
Diane Gray*
Jo and Joel Grey
Tammy Grimes
Dr. Cary Guy
Albert Hadley
Halston
Mrs. T. Edward Hambleton
Mr. and Mrs. George Roy Hill
Howard Hook, Jr.
Mrs. Amory Houghton, Jr.
Robin Howard
John Houseman*
Robert Irving
Anne Jackson*
Marvin Josephson
William Kennedy*
Tom Kerrigan

Calvin Klein
Harold S. Klein
Mrs. Robert Korn*
Mrs. Harold Landau
Hope Lange
Mrs. Leonard Lauder
Ming Cho Lee
Leo Lerman
Mr. and Mrs. Mortimer Levitt
Mrs. Anthony Lewis
Goddard Lieberson
Mollie Parnis Livingston
Mr. and Mrs. Leandro Locsin
Anita Loos
Gertrude Macy
Barbara Ann Malluk
James Marshall*
Francis S. Mason, Jr.*
John Martin
Steven A. Martindale
Darren McGavin
Mary McFadden
John L. McHugh
Dr. Alan Mead
Peter Mennin
Gian Carlo Menotti
E. H. Michaelsen
Hanae Mori
Barbara Morgan
Peter H. Morrison*
Princes Moune
Jane Murchison
Mrs. Samuel Newhouse
Paul Newman
Isamu Noguchi
Donald Oenslager
Mrs. Aristotle Onassis
Ms. Genevieve Oswald
Glen Ostergaard
Mrs. William S. Paley
Cynthia Parker
Edmund W. Pease*
Gregory Peck*
Mr. and Mrs. Robert Peltz
Mrs. J. C. Penney
Elsa Peretti
Mr. and Mrs. Harvey Picker
Mrs. Donald C. Platten
Khun Puck Pring

Ron Protas*
Alexander E. Racolin*
Lee Radziwill
Tony Randall
Mrs. Harold Reed*
Molly Reinhart
Mrs. Martin Revson
Diana Rigg
Dr. and Mrs. Peter Rizzo*
Francis Robinson
Jeanette Rockefeller*
Bethsabee de Rothschild
Carroll Russell*
Mr. and Mrs. John Barry Ryan III
Mr. and Mrs. Herbert Salkin
Mrs. Georgia Sargeant
Arnold Scaasi
Mrs. Herbert S. Schlosser
Carleton Sprague Smith
Donald F. Smith
Sam Spiegel
Frances Stein
Frances Steloff
Perry Stieglitz
Mrs. Donald Stralem
Suga
Gloria Swanson
Mr. and Mrs. Truman Talley
Walter Terry
Sarah Tornay
George Trescher
Mr. and Mrs. Marvin S. Traub*
Alice Tully
Lawence Turk
Benay Venuta
Jac Venza
Diana Vreeland
Eli Wallach*
Barbara Walters
L. Arnold Weissberger*
Lolly Weymouth
Mr. and Mrs. Ronald Wilford
Patricia A Winter
Mrs. John Hay Whitney
Joanne Woodward
Irene Worth
Mrs. Helen Wright
Richard S. Zeisler
Vera Zorina

*Members of the Board of Trustees of
The Martha Graham Center for
Contemporary Dance, Inc.

Board of Trustees

Francis S. Mason, Jr.
Chairman
L. Arnold Weissberger
President
Alexander E. Racolin
Secretary
Edmund W. Pease
Treasurer

Mrs. James Erdman
Benjamin Garber
Martha Graham
Diane Gray
John Houseman
Anne Jackson
William Kennedy
Mrs. Robert Korn
James Marshall
Peter H. Morrison
Gregory Peck
Ron Protas
Mrs. Harold Reed
Dr. and Mrs. Peter Rizzo
Jeanette Rockefeller
Bethsabee de Rothschild
Carroll Russell
Mrs. Marvin S. Traub
Eli Wallach

Staff

Ron Protas
Executive Director
Cynthia Parker
General Manager
Tom Kerrigan
Management Consultant and Press Representative
Frank Lackner
Company Manager
Ross Parkes, Patricia Birch, Carol Fried
Diane Gray, Robert Powell*
Rehearsal Directors
William H. Batchelder
Production Manager and Technical Director

Touring Staff

Ron Protas
Executive Director
Tom Kerrigan
Company Manager, International
Frank Lackner
Company Manager, Domestic
Ursula Reed
Costumer
William H. Batchelder
Production Manager
Anne McKey, Perry Silvey
Stage Managers

For this performance

Arnold Goldberg
Orchestra Contractor
Marilyn Wright
Concert Master
Gary Koch
Orchestral Librarian
Eugene Lester, Lewis Stewart
Rehearsal Pianists

Contributions to The Martha Graham Center for
Contemporary Dance, Inc., are tax deductible as
provided by law and may be sent
c/o Patron's Desk
Martha Graham Center
316 E. 63 Street
New York, N.Y. 10021
(212) 832-9166

Booking Agent: Sarah Tornay
Tornay Management, Inc.
250 W. 57 Street, New York, N.Y. 10019
(212) 246-2270

The Martha Graham Dance Company wishes to
express its gratitude to Ming Cho Lee, Eugene
Lester and Joe Eula.

Photographs of Martha Graham by Chris
Alexander. Photograph of Margot Fonteyn
courtesy Hurok Concerts. Photograph of Rudolf
Nureyev by Jurgen Vollmer from *Nureyev in
Paris* published by Modernismo.

Credits: Set for *Lucifer* constructed by Feller
Scenery Studios and Costume Armor. Lighting
equipment by Four Star Stage Lighting. Curtain
and drapes by Hanson. Ballet shoes by LaRay.
Tights and leotards by Capezio. Sound equipment
by Mosque Sound. Martha Graham's hair style
by Suga. Jewelry by David Webb. Maquillage by
Jeffery Navarro of Lancaster. Batik design executed
by Reiko.

Reception: Wine and Grand Marnier crepes
provided by Carillon Importers, Ltd. and
Sol Krieg Associates. Flowers by Ronaldo Maia.
Perfume by Halston.

The Uris Theatre is a Nederlander Theatre.
Other Nederlander Theatres in New York are:
The Brooks Atkinson with *Same Time Next Year*
(CI 5-3430) and The Palace (PL 7-2626).

The unauthorized use of cameras or recording
equipment in this theatre is strictly prohibited.

LEANDRO LOCSIN

Martha Graham delights in telling the story of her first meeting with Leandro Locsin. In 1955, when the Graham Company was performing in the Philippines under the auspices of the U.S. Department of State, Miss Graham visited a newly built, round chapel and admired its architecture greatly. A few years later, when she was again in the Philippines, she happened to mention the chapel to a young man that she was talking to at a party. "I told him that I had always meant to find out the architect's name," said Miss Graham recently. "And I asked him if he knew it. 'Yes, I do,' he said. 'I'm the architect.'" Today, Leandro Locsin is the Philippines' leading architect and when the Graham Company performed in Manila last fall, again on a State Department tour, it appeared in the cultural center designed by Mr. Locsin. Miss Graham, who, as they say, knows from theatres, grows absolutely rhapsodic at the memory of her company playing in Mr. Locsin's theatre. "This is a *theatre*—everything!" she exclaims. For his part, Mr. Locsin remembers with feeling the day in 1970 when he first showed Miss Graham around the newly opened theatre. "She told the press," he said "that it was the only thing that she had seen on her trip that was worthwhile. I was, of course, very touched by this." Miss Graham is also obviously touched by Mr. Locsin and his work. When she returned from the scenic studio last week after having inspected the set, which was just constructed, she practically did a jig in the general manager's office. "Martha's ecstatic over the set," came the word. "She's so excited, she's like a child with a new toy." As we know, Miss Graham does very well by her "toys" on stage. As Mr. Locsin put it after seeing the set on the Uris stage on Tuesday, "She knows how to get each person to do just that special thing that she requires."

HALSTON

"If I can't do something for Martha Graham to show my gratitude to her then, really, I ought to quit." So saying, Halston, invited Martha Graham to his East Side salon last January and dressed her in the now famous natural wool caftan, which she wore to present the Capezio Award to Robert Irving a few days later. "I love clothes, and I love his, because they are so elegant, and they are comfortable," says Miss Graham. As he has with the fashion industry in America, Halston has conquered Martha Graham. Rarely, these days, do you see her in anything other than Halston caftans, including her gown this evening. (Halston also designed the First Lady's gown for tonight.) And each time you see Miss Graham, she looks so right, so comfortable that—man or woman—you envy her those dresses and want to steal them and all their soft security away. Recently, one who is uninitiated in the rigors of Seventh Avenue, was amazed to find that Halston, in the space of a few days, had not only designed the fifteen dazzling costumes for *Lucifer*—his first stage designs ever—he had presented two different fashion collections plus his first fur collection literally in between fittings for Rudolf Nureyev and Dame Margot Fonteyn. On Monday night, as a harried press agent pulled together the last notes for this program, Halston arrived at the Graham School, sat down opposite the press agent and said, "Call Martha. I've got a car here. It's raining, and I'll send it for her. And, by the way, I got that \$5,000 [contribution] for you and 1400 bottles of perfume [Halston's own and worth about \$28,000]. What about the TV for Thursday? I got 26 carats of rubies, but they would only give me 12 carats of diamonds. And...." The press agent was impressed.



**JUNE 19
1975**

**IT'S AN
HISTORIC
NIGHT
FOR
DANCE**

**MARTHA
GRAHAM
MARGOT
FONTEYN
RUDOLF
NUREYEV**

June 16, 1975

FROM: TOM KERRIGAN
One Montague Terrace
Brooklyn, N.Y. 11201
(212) 643-1249

FOR RELEASE: THURSDAY, JUNE 19
1975

MARTHA GRAHAM OFFERS BALLET WITH MARGOT FONTEYN AND RUDOLF NUREYEV

ONE-TIME ONLY BENEFIT PERFORMANCE RAISES \$200,000 (EST.)*

FIRST LADY BETTY FORD AMONG GLITTERING AUDIENCE AT URIS

HALSTON DESIGNED COSTUMES OF SOLID GOLD VALUED AT \$250,000

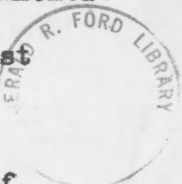
The aphorism, "All that glitters is not gold," will be given additional credence tonight (19) when the curtain rises on what promises to be a remarkable evening in the theatre, and what the publicist has been calling with some immedesty "an historic night for dance." The occasion is a benefit performance by the Martha Graham Dance Company with Miss Graham herself as onstage commentator and Dame Margot Fonteyn and Rudolf Nureyev, ballet's most celebrated team, in a new Graham ballet "Lucifer."

The glitter in the audience will be proved by a host of celebrities from the worlds of politics, theatre, dance, fashion and society with the list headed by First Lady Betty Ford, a former Graham student and dancer, Governor Hugh Carey, Woody Allen, Diane Keaton, Paul Newman, Joanne Woodward, Lauren Bacall, Danny Kaye, Ali MacGraw and Steve McQueen and literally dozens more like them.

The glitter on the stage will be provided by, in addition to the artists' performances, a set of costumes designed by the

MORE

*As of June 16 total was \$175,000



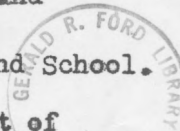
MARTHA GRAHAM BENEFIT - page two

American fashion designer Halston out of solid gold, silver, platinum, gold and silver mesh, diamonds and rubies. The retail value of the costumes is estimated by Halston at approximately \$250,000 including considerations for designing fees as well as retail value of the metals and stones. According to Halston the wholesale value of the platinum alone is worth \$30,000, and he has used significant amounts of gold and silver as well as 24 carats of rubies and a paltry 8 carats of diamonds. Significantly, all the materials have been donated as has Halston's time in fashioning them. The contributors include Baumgold Brothers, Precious Stone Corporation, the Platinum Information Bureau/USA, Whiting and Davis and the Diamond Information Center. Halston also designed both Mrs. Ford's and Miss Graham's gowns for the occasion.

The glitter in the cash register is quite possibly the most money ever raised for dance on a single evening--\$200,000 (estimated). The tickets ranged in price from \$50 for a balcony seat to \$10,000 for a seat in Row C in which Mrs. Ford will sit although she herself bought a \$125 ticket--the price paid by the majority of ticket holders. Among the major sponsors of the evening are the Lincoln Savings Bank, which underwrote one-quarter of the cost of "Lucifer" (\$12,000), Halston, an anonymous \$10,000 contributor, the Shubert Foundation (\$6,000) and Woody Allen (\$5,000)--all of which benefits the non-profit Graham Company and School.

The occasion for all the festivities and effort is provided by the fact of the 50th Anniversary Celebration of the Martha Graham Dance Company which gave its first performance at the 48th Street Theatre in New York on April 18, 1926. Miss Graham, whose career as a dancer began a decade earlier in 1916 with the Denishawn Company of Ruth St. Denis and Ted Shawn, has since 1926 choreographed 149 ballets by her count (Other sources credit Miss Graham with up to 158 works. Miss Graham, who freely admits with characteristic candor that "there have been lots of clinkers," has apparently forgotten about some of the worst.) Mrs. Ford is the Honorary Chairman of the Celebration Committee and Mrs. Aristotle Onassis

MORE



MARTHA GRAHAM BENEFIT - page three

and Miss Alice Tully are the Honorary Vice Chairmen. Mrs. Marvin Traub is the Committee Chairman, Mrs. Michael Brown is Committee Coordinator and Mrs. Harold Reed is Reception Committee Chairman. A champagne reception with wine and Grand Marnier crepes provided by Carillon Importers, Ltd. and Sol Krieg Associates will be held in the Uris Theatre for about 800-900 guests following the performance. The white and gold galleries of the Uris, which includes the Theatre Hall of Fame, will be decorated with huge floral arrangements by Renaldo Maia.

In addition to the world premiere of "Lucifer," the program will include introductory remarks by Miss Graham, a brief display of Graham technique, the solo "Messenger of Fate" from the full-length "Clytemnestra," "Seraphic Dialogue," "Lamentation," "Diversion of Angels" and Dame Margot and Mr. Nureyev in the "White Swan" pas de deux from the second act of "Swan Lake." The program should end at approximately 11:00 p.m. (the press agent said hopefully).

For "Lucifer," the setting is designed by Philipino architect Leandro Locsin. The lighting is by Ronald Bates. The cast includes Dame Margot, Rudolf Nureyev, Daniel Maloney, Mario Delamo, Tim Wengerd, Peter Sparling, Eric Newton, David Chase, Peggy Lyman, Lucinda Mitchell, Bonnie Oda Homsey, Elisa Monte and Shelley Washington.

NOTE ON MRS. FORD AND MISS GRAHAM: Prior to her marriage to Gerald Ford, Betty Ford studied and danced with Martha Graham in the late 30's and early '40's in New York. On at least two occasions, Mrs. Ford (Betty Bloomer) actually danced with the Graham Company including a 1938 performance in Miss Graham's "American Document" in Carnegie Hall. Last week, the 81-year-old Miss Graham received Mrs. Ford at the Graham School on East 63 Street in New York. It was the first time the two had met, though there had been recent phone calls, since the early '40's. A moment of high emotion for both women as well as many of the press and friends assembled in the main studio of the School, Mrs. Ford and Miss Graham each spoke glowingly of each other and watched a brief rehearsal of a part of "Lucifer." Before leaving Mrs. Ford paid \$125 by check for her ticket for the benefit.

#

For last minute ticket information, call the Uris box office (212) 586-6510.

**JUNE 19
1975**

**IT'S AN
HISTORIC
NIGHT
FOR
DANCE**

**MARTHA
GRAHAM
MARGOT
FONTEYN
RUDOLF
NUREYEV**

June 19, 1975

FROM: TOM KERRIGAN
One Montague Terrace
Brooklyn, N.Y. 11201
(212) 643-1249

FACT SHEET

The purpose of tonight's performance by the Martha Graham Dance Company with Dame Margot Fonteyn and Rudolf Nureyev is to raise funds for the non-profit Martha Graham Center for Contemporary Dance, Inc. Specifically, a deficit of \$75,000, which has been carried by the company for one year, had to be irradicated. (The Martha Graham Center operates both the Martha Graham Company and School.)

Martha Graham, herself, fought the idea of the benefit until just a few weeks ago. In fact, this is the first benefit performance Miss Graham has allowed for her company since its beginnings in 1926.

"I hated to admit," she said in a recent interview with the Associated Press' Mary Campbell, "we couldn't make money in a more natural way. I didn't want it to be regarded as a publicity stunt. I don't believe in bankruptcy. You owe the workman and other people; they have a right to be paid. I think its a betrayal of trust not to. I am not fighting the benefit now. To have people stand with me as much as they have--it has been very warm and very moving."

MORE



MARTHA GRAHAM FACT SHEET/page two

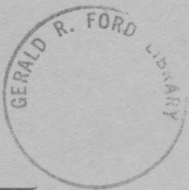
The tickets for the performance tonight were priced from \$50 to \$10,000. The purpose behind the categories from \$500-\$10,000 was to provide a venue for those who wished to come forward and make gifts to the company in these amounts. The idea that these funds were expended by the patrons for tickets, per say, is erroneous. The question posed by the Graham management when the benefit was planned was: how do we let people know that we need significant funds contributed as major gifts.

The solution was to create the following categories of contributions in which tickets were available: Founder's Row--\$10,000; Benefactor's Row--\$5,000; Donor's Row--\$1,000; Patron's Row--\$500; Contributors--\$125; Associates--\$75; \$50--Friends. All but \$10 in each category was tax-deductible. A small number of tickets at \$25 each were reserved for students at the Graham School.

Remarkably enough, the idea worked. As of 6:00 p.m. today (19) funds in the amount of \$196,151 had been raised. This is believed to be the largest amount of money ever raised at a single performance in a theatre in the history of dance. (By comparison, the New York City Ballet raised \$140,000 for a benefit performance at the State Theatre recently where the seating capacity is 2700 seats. The highest gross for a benefit at the Metropolitan Opera (4000 seats) is \$422,000. On this occasion the Uris Theatre has 1874 seats.

The Graham Company, in addition to gifts of cash, received a goodly number of services and materials, which were donated. Most spectacularly, of course, are the materials used in the Halston-designed costumes. The retail worth of these costumes is placed by Halston at approximately \$250,000, and the costumes are now owned in toto by the Graham Company. It is intended that duplicate costumes will be made to replace the originals, which will be auctioned off next spring for the benefit of the company and school.

#



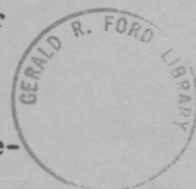
FROM: TOM KERRIGAN
One Montague Terrace
Brooklyn, N.Y. 11201
(212) 643-1249 or 832-9166

BETTY FORD AND MARTHA GRAHAM: BACKGROUND

Martha Graham is 81. She is generally considered to be the world's most important and influential modern-dance choreographer, and it is frequently though inaccurately, said of her that she "founded" modern dance. In reality Martha Graham was one of several seminal artists in modern dance including Doris Humphrey, Charles Weidman, Hanya Holm and Heln Tamiris. Miss Graham's contribution is, however, significant on two important counts: one, she codified modern-dance movement into a vocabulary of standardized technique-- a technique which finds a parallel in classical ballet, and two, she has created a vast body of works from 1926 to the present which number 149. It is thought that this is the largest repertoire ever created by a single choreographer in the history of dance and is certainly the largest repertoire of any living choreographer. In her influence on her chosen art and the scope of her work, she is often compared to Picasso in art and Stravinsky in music.

The Martha Graham Dance Company is the oldest dance company in America and the oldest modern-dance company in the world. It was founded in 1926 by Martha Graham along with three other dancers who gave one performance for a few hundred people in the 48th Street Theatre on Broadway. Now in its fiftieth year, the company enjoys world-wide acclaim having toured extensively for the U.S. State Department and under its own auspices including a recent fall, 1974, tour of Asia which logged 30,000 miles and included Saigon-- the only American dance company to ever perform there.

MORE



FACT SHEET

Betty Ford's association with Martha Graham occurred in the late '30's and early '40's in New York. The records of the Graham School are imprecise as to exact dates, but it is clear that Mrs. Ford, then Elizabeth Bloomer, appeared with the Graham Company in Carnegie Hall and at the Alvin Theatre in the fall and winter of 1938. The playbills for those performances are extant and show that Mrs. Ford, though not a member of the company proper, was one of nine women billed as "Assistant Dance Group." The work she danced in was "American Document," and she may have also appeared in another Graham work, "Primitive Mysteries."

In order to celebrate the 50th Anniversary of the Martha Graham Dance Company properly, the Board of Trustees of the Martha Graham Center for Contemporary Dance, Inc., formed a 50th Anniversary Committee which is planning various events through out 1975-76. The Trustees asked Mrs. Ford to become Honorary Chairman of the Committee, which she accepted. Mrs. Aristotle Onassis and Miss Alice Tully are the Honorary Vice Chairmen. Mrs. Marvin Traub, whose husband is President of Bloomingdale's in New York, is the Chairmen of the Committee, and Mr. Francis S. Mason, Jr., is the Chairman of the Trustees.

The first event in the year-long celebration is a benefit performance on June 19 at the Uris Theatre in New York for which Miss Graham has created a new ballet for Dame Margot Fonteyn and Rudolf Nureyev. It is the first time that the three artists have worked together. Tickets for the benefit are priced from \$50-125 with special contribution categories from \$500-\$10,000. To date the receipts for the evening total more than \$140,000, and it is likely that the total raised on June 19 will be the largest amount of money raised on a single night in the history of dance.

#

Sheila

THE WHITE HOUSE
WASHINGTON

URIS THEATRE SEATING

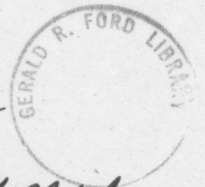
Listed are some of the people who will occupy seats on the aisle who will be on your right as you proceed to your seat.

- L Martha Duffey, Senior Editor, Time
- J Danny Kaye
- ~~G Steve McQueen, Ali McGraw~~
- F Leonardo Locsin, Phillipine Architect who designed Lucifer set
- E Halston^{Pic}, Earl Wilson
- D 102-Mrs. Marvin Traub-Chairman of event, former Graham student
103-Marvin Traub-President of Bloomingdale's
- C 101-Mrs. Ford
102-Woody Allen Pic Sent
103-Diane Keaton Pic Sent
104-Francis Mason
105-Mason guest
106-Mason guest
107-Bethsabée de Rothschild
108-Jeanette Ordman

On your left as you come down the aisle will be the major dance critics covering the evening. Clive Barnes will be one row back in row D, with the Washington Post behind him.

Across the aisle from your seat and one seat in will be Lauren Bacall.

? All pictures have been sent
do you want pictures to go to any
of the above who were not on
the list



THE WHITE HOUSE

WASHINGTON

URIS THEATRE SEATING

Listed are some of the people who will occupy seats on the aisle who will be on your right as you proceed to your seat.

L Martha Duffey, Senior Editor, Time

J Danny Kaye

~~G Steve McQueen, Ali McGraw~~

F Leonardo Locsin, Phillipine Architect who designed Lucifer set

E Halston, Earl Wilson

D 102-Mrs. Marvin Traub-Chairman of event, former Graham student

103-Marvin Traub-President of Bloomingdale's

C 101-Mrs. Ford

102-Woody Allen

103-Diane Keaton

104-Francis Mason

105-Mason guest

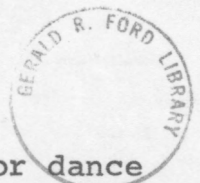
106-Mason guest

107-Bethsabee de Rothschild

108-Jeanette Ordman

On your left as you come down the aisle will be the major dance critics covering the evening. Clive Barnes will be one row back in row D, with the Washington Post behind him.

Across the aisle from your seat and one seat in will be Lauren Bacall.



June 30, 1975

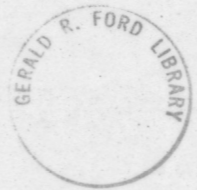
Please mat and inscribe these pictures
to the following people. The inscription
is:

To: -----

With appreciation and warm best
wishes.

Thanks.

Carolyn



John J Fondacaro
The Waldorf Astoria
New York, N. Y. 10022

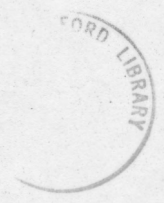
V. M. Del Castillo
The Waldorf Astoria
New York, N. Y.

Joe Rantissi
The Waldorf Astoria
New York, N. Y.

Snapper
c/o Halston
33 E. 68th St.
New York, N. W.

Mrs. Gertrude Parker
Republican County Committee
Hotel Roosevelt
45 E. 45th Street
New York, N. Y.

Mr. Vince Albano
Republican County Committee
Hotel Roosevelt
45 E. 45th Street
New York, N. Y.



MEMORANDUM

THE WHITE HOUSE

WASHINGTON

July 7, 1975

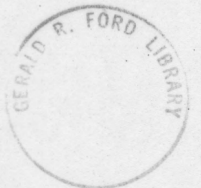
NOTE TO THE PHOTO OFFICE

FROM: Carolyn K. Porembka

Please send us the following photographs from the First Lady's recent trip to New York on June 19-20, 1975. All are color pictures.

2 copies of	20 Ju 75	A5155-5	(President Scheel) —
	19 Ju 75	A5148-31	(Pat Mori and Suzanne) —
		A5145-2A	(Miss Marion Harris)
		A5145-14A	(Kathryn Healy) —
2 copies of		A5145-12A	(Woody Allen and Diane Keaton) —
	19 Ju 75	A5145-06A	(Woody Allen) —
		A5145-27A	(Ron Protas) —
		A5146-3	(Susan Rothman) —
	19 Ju 75	A5148-11	<i>Frank Wangemans</i>
		A5148-10	(Baron Hilton)
		A5148-13	(Baron Hilton)
Size 11X14	19 Ju 75A	5148-20	(Mr. Christie) —
Size 11X14	19 Ju 75	A5148-20A	(Mr. Henri Bochene) —
		A5156-15A	(Dan Reichartz) —
		A5156-19A	(Eugene Scanlan) —
3 copies of	20 Ju 75	A5157-10	(Martha Graham, Fonteyne & Nureyev) —
		A5157-25	(Jose Canales) —
		A5158-5A	(Paul Newman & Joanne) —
		A5158-9A	(Paul Newman) —
		A5159-13	(Halston)
2 copies of	19 Ju 75	A5149-12	(Martha Graham and Halston)
	19 Ju 75A	5145-24	(Martha Graham)
		A5149-16A	(Nureyev) —
(Black & White photo)		A5154-6A	(Maria Palmira Sozzi) —
		A5145-24A	(Martha Graham)

Thanks.



MEMORANDUM

THE WHITE HOUSE

WASHINGTON

May 28, 1975

NOTE TO THE PHOTO OFFICE

FROM: Carolyn Porembka

Please send us copies, size 11 x 14, of the following photographs for several of the people involved in the First Lady's recent trips to New York, Philadelphia and California.

New York City-April 30, 1975

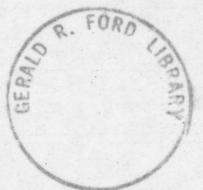
A4304 10A (Ambassador and Mrs. George Feldman) —

Philadelphia-May 12, 1975

A4500 24A (Miss Karen Toff) —
A4499 3 (Ms. Shellie Anderson) —
A4499 15 (Ms. Shellie Anderson) —
A4501 15A (Agent D'Melio) —
A4501 9A (Melba Moore) —
A4501 4A (Mike Douglas) —
A4501 2A (Ms. Shellie Anderson) —
A4560 7A (PARC Work Training Center) —
A4560 3A (PARC Work Training Center) —
A4560 12A (George and Esther Horowitz) —
A4560 29A (PARC Aides) —
A4560 19A (Mike Douglas) —

California-May 19, 1975

A4692 10 (Mrs. Hungate)
A4665 2A and 24A (Tom Schwartz) (Black and White)
A4679 1A, 5A, 6A, 13A, 15A (Fred Wilson) —
A4682 32A (Fred Wilson) —
A4682 4A (Bill Banowsky)
A4677 9A (Bob and Midge Clark)
A4677 15A (Mayor Bradley)
A4677 20A (Midge Clark)
A4677 7A (Nancy Reagan)
A4675 12 (Joan Embery) —
A4675 10 (Bill McLaughlin) ✓
A4675 22 (Bartara Parma)
A4675 27 (Mrs. Wilson)
A4675 30 (Mrs. Parma--mother)



California-May 19-21, 1975

- A4669 20 (Gary Hunt) —
- A4669 12 (Brig. Gen. Paul Graham)
- A4669 11 (Gary Hunt) —
- A4669 14 (Pete Sorum) —
- A4683 7A (Supervisor Hayes)
- A4683 14A (Mayor Bradley)
- A4678 8A (Gary Hunt) — *Bob Strass A4678-11*
- A4678 2A (Bob Clark)
- A4670 4A (General Graham)
- A4676 6A (Hanz Boldt)
- A4676 7A (Bud Portenstein)
- A4676 26A
- A4676 31A (Chuck Bieler)
- A4684 10A (Art and Lois Linkletter)
- A4684 26A Gary Hunt
- A4678 17A (Margaret Brock)
- A4681 9 (Pearl Williams)
- A4681 27 (Pearl Williams)
- A4673 8 (Leon and Barbara Parma) —
- A4672 3 Boyler Holding
- A4672 11 (Bill McLaughlin & Gallery and Sorum) —
- A4672 7 (Mayor Pete Wilson)
- A4674 7 (Mrs. Oatman)
- A4672 5 (Mr. Gardiner)
- A4672 13 (Bill McLaughlin)
- A4677 28A (Pete Sorum) —
- A3955 9 (Popovich and Thompson) (Black and White)

2 copies of
3 copies of



PICTURES FROM NEW YORK VISIT

June 19-20, 1975

Reed 7/2

rec Ursula Reed
Martha Graham Center
316 E. 63rd St.
New York N. Y.

Costumer for Martha graham
With warm best wishes

rec Janet Eilber
333 West End Avenue
New York N. Y.

Dancer from Interlochen
With admiration & warm best wishes

Susan Rothman
230 E. 79th St.
New York, N. Y. 10021

Little girl in tulip dress at Theatre
with warm best wishes

Miss Marion Harris
The Waldorf Astorai
New York, N. Y. 10022

Housekeeper at Waldorf

Dan Reichartz
Executive Assistant Manager
The Waldorf Astorai
New York, N. Y.

Asst Mgr. at Waldorf
with appreciation & warm best wishes

Jose Canales
1166 Manor Avenue
Apt 4B
Bronx, N. Y. 10472

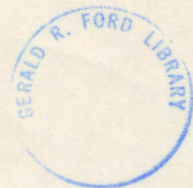
Room Service Waiter
with appreciation & warm best wishes

Pat Morey
Halston
33 E. 68th St. ✓
New York, N. Y.

Halston fitter
with Appreciation & warm best wishes

Suzanne
Halston
33 E. 68th St. ✓
New York, N. Y.

Halston seamstress



Constantino Christie & Henri Bochene *11x14* c/o Christie Bros.

secy Albert Capraro, Jean Balliett, Maria Palmira Sozzi, Giovanni Cattone
Peggy McDonnough and Lynn Yeager
c/o/ Albert Capraro *seamstress*

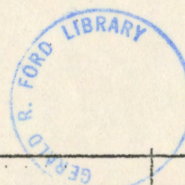
Completion of this form,
forward immediately to the
Advance Office with a car-
bon copy.

THANK YOU LETTERS

Event Martha Graham Benefit

Date June 19, 1975


Advanceman Peter Sorum



NAME & ADDRESS	SALUTATION	DESCRIPTION
✓ Martha Graham 316 E. 63rd Street New York, N. Y.	Dear Martha:	Self Explanatory
✓ Cynthia Parker Martha Graham Center 316 E. 63rd Street New York, N. Y.	Dear Cynthia:	General Manager of Martha Graham Company Key contact for advance team. Was excellent throughout. Welcomed Mrs. Ford to the studio on her June 12 visit.
✓ Tom Kerrigan One Montague Terrace Brooklyn, New York 112 01	Dear Tom:	Public relations man for Martha was key press contact and did a great job. Very professional.
✓ Mr. Francis Mason, Jr. Pierpont Morgan Library 29 E. 36th Street New York, N. Y. 10016	Dear Francis:	Chairman of Martha Graham Board Welcomed Mrs. Ford to the Uris Theatre.
Dame Margot Fonteyn Flat 4 Prince's Gate London, S. W., England	Dear Margot:	Star performer in Lucifer
✓ Rudolf Nureyev 18 E. 78th Street New York, N. Y.	Dear Rudolf:	Star performer in Lucifer
✓ Halston 101 E. 63rd Street New York, N. Y. 10021	Dear Halston:	Designed Mrs. Ford's dress which was a gift to her. Also designed the costumes for the dance. Hosted a party which Mrs. Ford attended following the performance.

ward immediately to the
vance Office with a car-
n copy.

Completed

NAME & ADDRESS	SALUTATION	DESCRIPTION
Woody Allen 930 5th Avenue New York, N. Y. <i>(0021)</i>	Dear Woody: 	Served as an escort to Mrs. Ford at the Theatre. Also remember Diane Keaton in the letter.
Victor Hugo 101 E. 63rd Street New York, N. Y. <i>marge w.</i>	Dear Victor:	Presented Mrs. Ford with a painting of an egg at Halson's party
Barron Hilton Las Vegas Hilton Las Vegas, Nevada	Dear Barron:	Head of Hilton Corporation. Met Mrs. Ford at the Waldorf entrance and escorted her to her suite.
Mr. Frank Wangeman The Waldorf Astoria New York, N. Y. 10022	Dear Frank:	Welcomed Mrs. Ford to the Waldorf and escorted her to her room. Gave her a Waldorf Astoria Cookbook.
Mr. Eugene Scanlan Vice President and Manager The Waldorf Astoria New York, N. Y. 10022	Dear Gene:	Welcomed Mrs. Ford to the <u>Waldorf</u> . Put flowers and other items in the suite with his compliments. Also signed the cookbook. <i>boze</i>

BALLET GUIDE

\$15.00

Walter Terry



BALLET GUIDE

Background, Listings, Credits,
and Descriptions of More Than
Five Hundred of the World's
Major Ballets

Background, Listings, Credits, and
Descriptions of More than Five Hun-
dred of the World's Major Ballets.

by **Walter Terry**

The dean of dance critics presents a
treasury of more than 500 ballets
danced around the world.

Each ballet is listed alphabetically
with choreographic, musical and
scenic credits plus the titles of com-
panies which produced them, along
with dates, places, and principal
dancers for the first performance.
There are synopses of all the major
ballets and pertinent historical com-
ments. Some of this material, particu-
larly from the Soviet Union, is
available here for the first time.

Included also are a capsule history
of ballet, a guide to "How to Look at
Ballet," and a glossary of ballet terms.
With photographs to illustrate the
highlights, this volume is one of the
most important additions to the li-
brary of ballet literature in recent
years.



BALLET GUIDE

\$15.00

Walter Terry



BALLET GUIDE

Background, Listings, Credits,
and Descriptions of More Than
Five Hundred of the World's
Major Ballets

Background, Listings, Credits, and
Descriptions of More than Five Hun-
dred of the World's Major Ballets.

by **Walter Terry**

The dean of dance critics presents a
treasury of more than 500 ballets
danced around the world.

Each ballet is listed alphabetically
with choreographic, musical and
scenic credits plus the titles of com-
panies which produced them, along
with dates, places, and principal
dancers for the first performance.
There are synopses of all the major
ballets and pertinent historical com-
ments. Some of this material, particu-
larly from the Soviet Union, is
available here for the first time.

Included also are a capsule history
of ballet, a guide to "How to Look at
Ballet," and a glossary of ballet terms.
With photographs to illustrate the
highlights, this volume is one of the
most important additions to the li-
brary of ballet literature in recent
years.

