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MARTHA GRAHAM.

"IN SEARCH OF THE MAGIC OF GESTURE, THE MEANING OF MOVEMENT."

December 8, 1975

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

FOR IMMEDIATE RELEASE

ROYAL OPERA HOUSE, COVENT GARDEN, LONDON TO HOST MARTHA GRAHAM COMPANY

UNPRECEDENTED SEASON FOR MODERN DANCE SET FOR JULY, 1976

For the first time in its distinguished 118-year history, London's Royal Opera House, Covent Garden, will play host to the bare feet of modern dance when the Martha Graham Dance Company appears there from July 19-31, 1976, at the invitation of the Board of Directors of the Opera House. The announcement of the unprecedented season was made in New York by Lady Ramsbotham, the wife of the British Ambassador in Washington, Sir Peter Ramsbotham, at a press conference during the first intermission of the opening night program of the Martha Graham Dance Company's 50th Anniversary season at the Mark Hellinger Theatre on Broadway.

Although many ballet companies from around the world have performed at Covent Garden including American Ballet Theatre and the New York City Ballet, no modern dance company has previously appeared there. The two-week season in the 2300-seat house will be the major American performing arts event in London during the Bicentennial year. In addition to Covent Garden the season will be supported by the International Committee of the Martha Graham 50th Anniversary Celebration, Robin Howard, chairman; the

MORE



MARTHA GRAHAM/COVENT GARDEN - page two

Contemporary Dance Trust, Ltd. of London; the US/UK Dance and Arts Foundation of New York; and the American Friends of Covent Garden.

Lady Ramsbotham and Mrs. Elliot Richardson, wife of the American Ambassador to the Court of St. James, are the joint honorary chairmen of the Martha Graham International Committee and will also chair a special gala performance at Covent Garden tentatively arranged for the opening night on July 19. Mrs. Gerald R. Ford is the honorary chairman of the Martha Graham 50th Anniversary Committee and Mrs. Aristotle Onassis and Miss Alice Tully are honorary vice chairmen. The Earl of Drogheda is representing the Contemporary Dance Trust and Lady Harlech the American Friends of Covent Garden of which she is president.

The artists and repertoire for the engagement will be announced later but the roster is expected to include Rudolf Nureyev, who is currently appearing with the company at the Hellinger and the composer Aaron Copland conducting his "Appalachian Spring" as he will do on Dec. 16 for a gala Americana Evening led by Miss Graham as onstage commentator. The Americana program will probably be repeated for the July 19 gala opening at Covent Garden if all artists can participate then. Negotiations with Dame Margot Fonteyn to participate in the season are also under way.

The London season is part of the Martha Graham Company's 20-week, Bicentennial tour of Europe beginning June 16 in Iceland and concluding with a two-week season in Paris from Oct. 18-31. Other countries on the tour, the longest in the Graham Company's history, are Belgium, the Netherlands, Germany, Italy, Greece, Israel, Monte Carlo and Austria.

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MARTHA GRAHAM.

"IN SEARCH OF THE MAGIC OF GESTURE, THE MEANING OF MOVEMENT."

October 28, 1975

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

FOR RELEASE: Wed., Oct. 29, 1975

MARTHA GRAHAM SETS LONGEST MODERN-DANCE SEASON EVER FOR HELLINGER DEC. 8-JAN. 3

\$60,000 PHELPS DODGE GRANT FUNDS NEW "SCARLET LETTER" FOR NUREYEV

3 GALA PERFORMANCES FEATURE MISS GRAHAM, AARON COPLAND, NUREYEV AND LANG

MRS. FORD, MRS. ONASSIS AND MISS TULLY HEAD GALA BENEFITS

Martha Graham, whose name is a virtual synonym for modern dance throughout the world, will at the age of 81 produce the longest season of modern dance ever presented in New York as part of her company's current, year-long 50th anniversary celebration. The four week season from December 8 through January 3 at the 1567-seat Mark Hellinger Theatre on Broadway in New York will see the Martha Graham Dance Company give 31 performances with over 48,000 tickets available. Although a regular occurrence in the ballet world, a season of such length has never before been attempted by a single modern-dance troupe.

For the season Miss Graham has choreographed three new works including a ballet for Rudolf Nureyev, who will appear in various Graham works throughout the season, based on the 1850 novel "The Scarlet Letter" by Nathaniel Hawthorne. The production is funded in part by a \$60,000 grant from the Phelps Dodge Corporation, the second largest domestic producer of copper in America. This is believed to be the largest corporate grant ever given to one dance company in America. The grant was announced by E. H. Michaelsen,

MORE



MARTHA GRAHAM - page two

president of Phelps Dodge Industries, the manufacturing arm of Phelps Dodge Corporation, at a press conference at Miss Graham's school in New York yesterday (28).

In describing her version of "The Scarlet Letter" Miss Graham has clearly indicated that, as is her custom with set stories and myths, she will not literally retell the Hawthorne story. She said recently, "This will by no means be Hawthorne's "The Scarlet Letter." I have made no attempt to follow the pattern of it. I've used characters from it, but the principal thing that I'm absorbed with is the behavior and the invasion and change that came over this continent at the time of the advent of the Puritans." She explained that the ballet is seen through the eyes of Dimsdale, the young Puritan minister, who with Hester Prynne is the principal character of Hawthorne's book. Mr. Nureyev will dance the role of Dimsdale.

In addition to "Scarlet Letter" Miss Graham will choreograph two other new works, supervise the revival of five of her past works and oversee the preparation of the entire repertoire of 18 works--the largest repertoire she has ever carried in her company. The company itself will also be the largest she has ever had--28 dancers, including as principals: Takako Asakawa, Diane Gray, Linda Hodes, Yuriko Kimura, Pearl Lang, Rudolf Nureyev, Ross Parkes, Robert Powell and David Hatch Walker. Mr. Powell and Mr. Parkes are associate artistic directors of the company and with Miss Hodes and Carol Fried serve also as rehearsal directors. Miss Hodes, who worked as a rehearsal director with the company last season, will be dancing for the first time since 1972.

The new works, which will both be premiered on opening night December 8, are "Adorations" and "Point of Crossing." These, by her count, are Miss Graham's 150th and 151st works. "The Scarlet Letter" is the 153rd. To

MORE



MARTHA GRAHAM - page three

mount "Adorations" and "Dream" Miss Graham has assembled the same production team that was responsible for "Lucifer," premiered at a gala benefit with Dame Margot Fonteyn and Mr. Nureyev last June. The single setting, a unit set with movable modules, is by Leandro Locsin and will be used in different arrangements for both works. The lighting is by Ronald Bates, who recently joined the Graham staff as production supervisor. Costumes are by Halston. Mr. Bates and Halston will repeat their respective assignments for "The Scarlet Letter," and the setting will be by the contemporary artist Marisol. The premiere for "The Scarlet Letter" is December 22.

The season will be highlighted by three gala performances at each of which Miss Graham will appear as on stage commentator much in the same fashion as she did at the June 19 benefit. The opening night on December 8 will include the world premieres of "Adorations" and "Point of Crossing," the revival of Miss Graham's famous 1930 solo "Lamentation," which except for a single performance on June 19, has not been seen in New York since 1944, "Diversion of Angels" and the first performance in repertory of "Lucifer" with Mr. Nureyev in the title role. The Honorary Chairman for the evening is First Lady Betty Ford, a former Graham student and dancer. The proceeds will benefit the Graham Company.

The second gala performance will be on December 16. As was the case on June 19, the evening may well be one for the history books. Entitled an "Americana Evening," the occasion will be Miss Graham's salute to the Bicentennial and it will honor her longtime colleague Aaron Copland. For the first time since the work was premiered in 1944, Aaron Copland will conduct a performance of "Appalachian Spring" with the Graham Company. Mr. Copland has conducted the score with orchestras in concert and for recordings but never before with the Graham choreography for which it was commissioned. Mr. Copland's "Fanfare for

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MARTHA GRAHAM - page four

the Common Man" will also be performed. "Frontier," Miss Graham's 1935 solo celebrating the American pioneer, will be revived after an absence of 31 years in New York. "Frontier" was the first work in which Miss Graham used scenery, and the original setting by Isamu Noguchi is, remarkably enough, still extant and will be used in the current revival. "Letter to the World," Miss Graham's paean to Emily Dickinson, will be given its first performance of the season, and Pearl Lang will dance the central role. Mr. Nureyev will dance in "Appalachian Spring" for the first time. This is the only performance he will give in the work this season. Miss Alice Tully is Honorary Chairman of the evening which will benefit the Graham Company's production fund.

The third gala performance will be the world premiere of "Scarlet Letter" on December 22. Under the Honorary Chairmanship of Mrs. Aristotle Onassis, the evening will benefit the Martha Graham School with the proceeds going to establish a chair in the name of Katharine Cornell, who for many years before her death last year was a close friend of Miss Graham's. Miss Graham has dedicated "Scarlet Letter" to Miss Cornell.

A total of five revivals are scheduled for the season including "Lamentation" (1930), "Frontier" (1935), "Herodiade" (1944), "Dark Meadow" (1946) and "Acrobats of God" (1960). As mentioned previously, "Lamentation" and "Frontier" were last done in New York in 1944. "Frontier" was revived in 1964 at the American Dance Festival in New London, Conn. The two-woman work "Herodiade" was last done in New York in 1963 at the Juilliard School of Music. "Dark Meadow" and "Acrobats of God" were both done at the City Center in 1969, and it was in the latter that Miss Graham gave one of her final performances as a dancer.

Musical preparation for the season will be under the batons of Robert Irving and Stanley Sussman. The bass-baritone soloist in "Clytemnestra" will be John Ostendorf. Among the other works scheduled for the season are:

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MARTHA GRAHAM - page five

"Cave of the Heart," "Night Journey," "Circe," "Errand into the Maze" and "Seraphic Dialogue." The full-length "Clytemnestra" will be performed four times.

Prices for matinees and Monday-Thursday evenings are \$12-4 and for Friday and Saturday evenings \$15-4. Tickets for the three gala performances are priced from \$100-10 and include a tax-deductible contribution ranging from \$88 to 4 per ticket. A special gala subscription which includes all three gala performances is available in the orchestra and front mezzanine sections (\$100 tickets) for \$250 or \$500 the pair. Mail orders should be sent to the Mark Hellinger Theatre, 237 W. 51 Street, New York, N.Y. 10019, telephone (212) 757-7050. The box office opens for sale on December 1. For special attention to theatre parties and group sales call (212) 354-1032. Tickets can be charged to major credit cards at the box office or in advance by calling Chargit at (212) 239-7177. Tickets are also available at Abraham and Straus and Bloomingdales beginning December 1 or by charging to the respective account by mail in advance.

Gasp!

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PLEASE NOTE: The music for the three new works is as follows: "Adorations"-- classical guitar music; "Point of Crossing"--a commissioned score by Mordecai Seter originally composed for "Jacob's Dream," Miss Graham's 148th work which was premiered by the Batsheva Dance Company in Israel in July, 1974; "The Scarlet Letter"--a commissioned score by Hunter Johnson, who previously composed the scores for "Letter to the World" and "Deaths and Entrances."



E. H. MICHAELSEN

Mr. E. H. (Ted) Michaelsen is president of Phelps Dodge Industries, the manufacturing arm of Phelps Dodge Corporation. Mr. Michaelsen, who was born in Copenhagen, Denmark and educated in England, has been with the company for 35 years and has always taken an active interest in the arts, particularly classical music. Mr. Michaelsen views business support of the arts as vital to a flourishing cultural environment for all society.

In addition to a grant for Martha Graham's "Scarlet Letter," Phelps Dodge has also this year helped fund a major bicentennial sculpture exhibit, entitled "American Directions," in cooperation with the Smithsonian Institution.

PHELPS DODGE CORPORATION

Phelps Dodge is the second largest domestic producer of copper, with mines located in Arizona and New Mexico, accounting for nearly one-fifth of the total U.S. production. The company has a long and distinguished history in America. In 1834 Anson Greene Phelps founded Phelps Dodge & Co. in New York, expanding the business he had carried on in the city since 1812. Today, the company employs over 13,000 personnel, and operates four copper mines, four smelters, two refineries, 17 mills, four R & D centers, and 63 sales offices in the U.S. It has 25 foreign manufacturing associates in 19 countries.



MARTHA GRAHAM DANCE COMPANY / MARK HELLINGER THEATRE / DEC. 8, '75 - JAN. 3, '76

PERFORMANCE SCHEDULE

Dec. 8 - 7:00 p.m.

Opening Night Gala
Introduction: Martha Graham
Adorations*
Point of Crossing*
Lamentation**
Diversion of Angels+
Lucifer+

Dec. 9

Acrobats of God**
Lamentation
Diversion of Angels
Cave of the Heart+
Lucifer

Dec. 10, Mat

Adorations
Point of Crossing
Lamentation
Diversion of Angels
Lucifer

Dec. 10, Eve

Clytemnestra+
(Three Acts)

Dec. 11

Adorations
Cave of the Heart
Appalachian Spring+
Lucifer

Dec. 12

Adorations
Diversion of Angels
Cave of the Heart
Lucifer

Dec. 13, Mat

Acrobats of God
Lamentation
Diversion of Angels
Point of Crossing
Lucifer

Dec. 13, Eve

Point of Crossing
Cave of the Heart
Herodiade**
Lucifer

Dec. 15

Diversion of Angels
Appalachian Spring
Night Journey+
Lucifer

Dec. 16

Gala Americana Evening

Fanfare for the Common
Man

Introduction: Martha
Graham
Frontier**
Diversion of Angels
Letter to the World+
Appalachian Spring

Dec. 17, Mat

Circe+
Errand into the Maze+
Appalachian Spring
Night Journey

Dec. 17, Eve

Seraphic Dialogue+
Herodiade
Acrobats of God
Night Journey

Dec. 18

Diversion of Angels
Lamentation
Letter to the World
Night Journey

Dec. 19

Seraphic Dialogue
Dark Meadow**
Lamentation
Diversion of Angels
Night Journey

Dec. 20, Mat

Adorations
Dark Meadow
Appalachian Spring
Night Journey

Dec. 20, Eve

Clytemnestra
(Three Acts)

Dec. 22

Scarlet Letter Gala
Introduction: Martha
Graham
Seraphic Dialogue
Frontier
Diversion of Angels
Scarlet Letter*

Dec. 23

Circe
Herodiade
Dark Meadow
Scarlet Letter

Dec. 24

Appalachian Spring
Letter to the World
Scarlet Letter

Dec. 25, Mat

Seraphic Dialogue
Errand into the Maze
Circe
Scarlet Letter



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MARTHA GRAHAM SCHEDULE (continued)

Dec. 25, Eve

Seraphic Dialogue
Herodiade
Night Journey
Scarlet Letter

Dec. 26

Circe
Errand into the Maze
Frontier
Scarlet Letter

Dec. 27, Mat

Clytemnestra
(Three Acts)

Dec. 27, Eve

Appalachian Spring
Cave of the Heart
Lamentation
Diversion of Angels
Scarlet Letter

Dec. 29

Americana Evening

Frontier
Diversion of Angels
Scarlet Letter
Appalachian Spring

Dec. 30

Americana Evening

Letter to the World
Scarlet Letter
Appalachian Spring

Dec. 31, Mat

No performance

Dec. 31, Eve

Americana Evening

Frontier
Diversion of Angels
Letter to the World
Appalachian Spring

Jan. 1

Adorations
Point of Crossing
Lucifer
Acrobats of God

Jan. 2

Clytemnestra
(Three Acts)

Jan. 3, Mat

Adorations
Circe
Lucifer
Seraphic Dialogue

Jan. 3, Eve

Adorations
Point of Crossing
Appalachian Spring
Acrobats of God

* World Premiere

** Revival

+ First performance this season

Matinees at 2:00 p.m.

Evenings at 8:00 p.m.

Programs subject to change



September 15, 1976

Dear Ms. Parker,

I was most pleased to receive your recent letter and wish to thank you for giving me the opportunity to read the press reviews of Martha's engagement at Covent Garden.

You were thoughtful to remember me, and I am deeply grateful for your very kind words.

With my appreciation and warm wishes,

Sincerely,

Ms. Cynthia Parker
General Manager
Martha Graham Center
of Contemporary Dance, Inc.
316 East 63rd Street
New York, New York 10021

BF/EMO/tkh

bee: incoming w/press clips and BF response to Liz for Mrs. Ford



MARTHA GRAHAM
CENTER
OF
CONTEMPORARY
DANCE
INC



Sept. 3, 1976

Mrs. Gerald Ford
The White House
Washington DC

Dear Mrs. Ford:

I have enclosed the reviews of Miss Graham's recent engagement at Covent Garden London. It was a triumphant visit with sold-out houses and royalty in attendance. I thought you might want to share the experience with us.

We are returning to Europe for dates in Madrid (October 11-17) and Paris (October 19-31) and then appearances at the Kennedy Center November 15th to 18th.

We were all thrilled at the outcome of the convention and so proud to be able to count you as one of our alumnae. Best wishes to you and your family.

Yours,

Cynthia Parker
General Manager



1976 SEP 8 PM 1 17

THE WHITE HOUSE
SOCIAL SECURITY ADMINISTRATION

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HOME



only evidence that appears to show that you were one of
the more than 100 million at the outcome of the convention

from 1952 to 1954
from 1952 to 1954 at the Kennedy Center (October 11-12) and
the Kennedy Center (October 12-13) and
the Kennedy Center (October 13-14) and

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(October 12-13) and the Kennedy Center (October 13-14) and
the Kennedy Center (October 14-15) and the Kennedy Center
(October 15-16) and the Kennedy Center (October 16-17) and



Dear Mrs. Ford:

Washington DC
The White House
Mrs. Gerald R. Ford

Sept. 3, 1976

[Large handwritten mark]
OFFICE
OF THE
DIRECTOR
OF THE
BUREAU
OF THE
CENSUS

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The Financial Times Tuesday July 20 1976

Covent Garden

Martha Graham Gala

by CLEMENT CRISP

In this Bicentennial Summer it is fitting that the greatest figure in American Modern Dance should be honoured. It is fortuitous that 1976 should see the 50th anniversary of the Martha Graham Company, and not a little ironical that a celebratory season should take place at the Royal Opera House, one of the temples of the established European ballet tradition. In her speech last night at the gala opening, Martha Graham spoke with characteristic perception—and not a little wit—about

the *Lamentation* dating from 1930, was more interesting as survival of an expressionistic manner, than as a theatre work for to-day.

Happily Diversion of Angels came next, a glorious creation from the 1940s, gloriously danced by the company. It was inspired by Thomas Traherne's vision of paradise wherein "Boys and girls, tumbling in the streets and playing, were moving jewels." And so they looked last night. The company style, free-soaring and radiant, was marvel-

THE ARTS



Diversion of Angels : Takako Asakawa and Susan McGuire

Martha Graham Dance Company Covent Garden

John Percival

In some introductory remarks before her company's opening performance last night, Martha

There is seldom gain without loss, and Graham's young dancers of today have surrendered something of the intense drama we remember from the company's earlier visits in their quest for stronger technical command. In compensation, they do have marvellous physical skill, manifested in *Diver-*

Oedipus, unfortunately, lacked authority and looked more like bluster.

It is perhaps surprising that even *Lamentation* looked at its best on the big stage. As television viewers will know, this is a solo entirely on one spot, with the dancer sitting on, or standing immediately in front

THE GUARDIAN Tuesday July 20 1976

COVENT GARDEN

Mary Clarke

Martha Graham

IT WAS ENTIRELY right that the Graham company should have been invited to the Royal Opera House in exchange for our Royal Ballet's triumphs in New York, Washington and Philadelphia earlier this year. Fifty years young, the company is a purely American product owing nothing, except the roots of heritage, to European dance forms. The contemporary dance technique evolved by Graham is as complex as the classical

EVENING NEWS TUESDAY, JULY 20, 1976

Great lady gets a rare accolade

MARTHA GRAHAM DANCE COMPANY:
Covent Garden

TWO amazing things occurred last night—a modern dance company opened a season for the first time ever at Covent Garden.

And the company to break into the hallowed shrine of

myth-inspired ballet based on her own unique contemporary technique.

MORNING STAR

75, FARRINGDON ROAD,
LONDON, E.C.1

21 JUL 1976

ISSUE
DATED

Martha's magic

DANCE

Martha Graham Dance Company
(Covent Garden)

MAGNIFICENT in black, gold and green, Martha Graham, the matriarch of modern dance, sat enthroned on the stage of the Royal Opera House and talked in her poetic and humorous way about the dance; "my life, and your joy—otherwise you would not be here."

There are two things, she told



The memorable widow—that's Dame Margot



THE MERRY WIDOW Palladium

I HAVE seen Margot Fonteyn dance the "Merry Widow" and it is something I shall remember for the rest of my life.

dashing Count Danilo should count himself proud to settle for her present.

His role is taken with extra zest by John Meehan, and she is matched step for step in feminine wiles by Lucette Aldous, the Australian

Visions that don't grow old:

MARTHA GRAHAM DANCE
COMPANY:
Royal Opera House

AMERICA'S first lady of dance has brought her company to Covent Garden for the first time in a special two-week season, and no bicentennial visitors could be more welcome, writes Noel Goodwin.

In the 50 years since she first formed her company in

DANCE IN LONDON

Graham and Fonteyn in Unexpected Roles

By Oleg Kerensky

LONDON, July 21 (IHT).—The two doyennes of the world of dance appeared here this week on successive nights, in unfamiliar roles and in unexpected surroundings.

It is led by two appealing and talented Japanese women, Yuri-ko Kimura and Takako Asakawa, both of whom will be seen in Graham's role of Clytemnestra next week. On Monday Miss Kimura was the charming, fleet-footed, light-weight bride in "Appalachian Spring" a classic which

Sparling was a suitably rigid and disapproving preacher, though naturally without the compelling intensity which Nureyev recently brought the role in New York. Tina Wengert, the company's leading man, had the weight and sincerity for the virile bridegroom and the lightness and gall-



Martha



THE TIMES THURSDAY JULY 22 1976

Martha Graham Dance Company Covent Garden

John Percival

Martha Graham's *Circe*, given in her company's programme at Covent Garden last night, had

as the helmsman straddling the boat's priapic prow look faintly ludicrous, and all the sineuous charm of Yuriko Kimura cannot prevent *Circe* from looking like an old-fashioned vamp.

The other work given its first Covent Garden showing on the programme retains its serene fervour. *Seraphic Dialogue*

Edward Thorpe

Oracle of dance

Unlike Britain, where modern dance has existed, indigenously, for a mere decade, in America it is nearly half as old as the nation. American audiences have been familiar with modern dance as



stories and American folk-lore as well as 'abstract' dance celebrating a personal *jolie de vie*.

The danced extracts in the film were fairly representative of Graham's enormous output, beginning with the British premiere of *Adorations* (1975). Based on a Graham class, with 14 dancers dispersed on and around rock-shaped rostrums, the choreography grew in complexity to demonstrate Graham's adoration of the human body; at that point, a short, preliminary explanation of the technique would have been helpful. There followed the famous static solo *Lamentations* (1930), a solo



A dancing legend

MARTHA GRAHAM, one of the great artists of our century, was for decades admired by a few, neglected by the masses and alien to most. Audiences accustomed to

the dance as a decorative form of entertainment were disturbed at finding themselves challenged to a gut reaction rather than an aesthetic response. 'In Florence once,' she recalled with a chuckle when we re-met recently in New York, 'the curtain rose on a performance of my "Dark Meadow". Noguchi's set is a field of phallic symbols. The audience booed so loudly that the dancers couldn't hear their music cues!'

Now her company is appearing at Covent Garden, the London

THE SUNDAY TIMES, JULY 25 1976

IN ONE WEEK on the London stage, we saw two great ladies of the dance—Martha Graham and Margot Fonteyn; and there is no one quite like either of them.

The Martha Graham Dance Company is fifty years old. Could anyone watching their first programme in New York, in 1926, surmise that this was the birth, not only of a great American institution, but also of a revolution in dance whose reverberations would be world-

ing music of Norman Dello Joio, the Graham company, all very strong and polished, looked at their best last week, notably Takako Asakawa with her fine

In celebration

DANCE □ DAVID DOUGILL

sheath—a technique with which Alwin Nikolais has since made great play. The Mexican religious rites of the familiar "El Penitente" are grand and

Take the case of Margot Fonteyn, who has assumed the role of "The Merry Widow" with the Australian Ballet at the Palladium. Of course she can no longer dazzle in the technical demands of a ballerina role; but that, clearly, is not what the Widow is about. While discreetly sending the whole thing up, she has supplied what the lack-lustre show was missing: character and style. She is all that Hanna Glawari should be;

WHO would have guessed even a decade ago that the Martha Graham Dance Company would be having a successful season at Covent Garden, or even having a season at all?

Of course she is not only an innovator, she is also a survivor. She was part of a general move-

Surviving modern

BALLET

NICHOLAS DROMGOOLE

Martha Graham certainly reaps the advantages of longevity. She was almost thirty

but in her time she was greatly admired. That she was a brilliant choreographer there can be no

within her chosen language she is incomparable.

Graham is still at that attractive moment in outstanding artists' careers when the innovations have earned approval but are not yet thought of in the popular minds as being out of date. Hence the enthusiasm and applause at Covent Garden. Here are a whole string of out-

THE GUARDIAN Monday July 26, 1976

COVENT GARDEN

Mary Clarke

Martha Graham

WATCHING the magnificent Takako Asakawa (idol of the Covent Garden audience) dancing Martha Graham's original role of Medea in *Cave of the Heart* on Saturday I was struck by the different dimension her youth gives to the work. The dance was made in 1946 when Graham was over fifty years of age and by the time it reached London she was considerably older, although still a performer of genius. Inevitably, she stressed the power and weight of the contemporary style.

The Daily Telegraph, Monday, July 26, 1976

Ballet

Covent Garden Graham/'Cave of the Heart'

By FERNAU HALL

ANY dancer who takes over the central rôle in a Graham ballet, created by Martha Graham for herself, facets an overwhelming challenge. But Takako Asakawa met this

The Financial Times Monday July 26 1976

Covent Garden

Embattled Garden

by CLEMENT CRISP

Some of Martha Graham's finest works look like fragments from ancient, half-remembered rituals. They can have the hieratic force we associate with Noh drama, or, in the case of

performances of Bonnie Oda Homsey and Peter Sparling as Adam and Eve, and Elisa Monte and Eric Newton as their darker selves, Lilith and The Stranger. It is probably more a matter of

THE TIMES MONDAY JULY 26 1976

Martha Graham
Covent Garden

John Percival

It is a curious thing about Martha Graham's ballets that the drama rarely results from the direct interplay of characters. The technique is more often that of a series of danced

keyed cast Eric Newton moves lithely as the stranger and Elisa Monte brings neat timing to the sometimes tiny gestures, such as the adjustment of a fan which provides the ballet with its ironic final comment.

Noguchi's spare, elegant structures provide the setting for nearly every work being given this season. The use of sculpture rather than painted decors for dance is one of the

Reviews

DANCE: Edward Thorpe

A death in the family

Briefly... a hit of a myth

MARTHA GRAHAM DANCE
COMPANY: Covent Garden

THE three-act Clytemnestra, seen for the first time at the Royal Opera House last night, almost everything to commend it—except the cumbersome 500-word synopsis.

The story, briefly, concerns Clytemnestra, half-sister of Helen of Troy, whom Agamemnon forcibly marries after killing her first husband.

dramatic distillation of several of her balletic heroines.

Like Medea, Clytemnestra is violent, revengeful, both murderess and sorceress.

Like Jocasta she is an innocent victim of circumstances.

Like Phaedra she is governed by lust.

"Together in blood we blossomed" chants soprano Johanna Albrecht at the side of the stage. And: "I am dis-

The Financial Times Tuesday July 27 1976

Covent Garden

Clytemnestra

The four scenes of Martha Graham's *Clytemnestra* propose the massive task of recounting the history of lust, murder and retributive suffering that spreads over the house of Atreus. At the centre of the web we find Clytemnestra in the Underworld, remembering, reliving and final lyreconciling

as I have suggested, we must view the action through our knowledge of Clytemnestra's search for understanding. With the strong performances of the Graham dancers this is no hard task, and the spare dance language—as stripped of any decorative excess as Noguchi's properties—makes the allusions

The Daily Telegraph, Tuesday, July 27, 1976

Ballet

Covent Garden

Martha Graham

'Clytemnestra'

By K. SORLEY-WALKER

DRAMATIC imagery is a dominant feature of Martha Graham productions. In "Clytemnestra," the full-length work dating from 1958 which her Dance Company presented at Covent Garden last night, much of the significance is

THE GUARDIAN Tuesday July 27 1976

COVENT GARDEN

Mary Clarke

Martha Graham



The Financial Times Thursday July 29 1976 3

Covent Garden

Errand into the Maze

by CLEMENT CRISP

The two final pieces in the one's pleasure because of this, repertory for the Graham season were on show last night at the development of *Cave of the Opera House: Errand into the Maze* and *Cave of the Heart*. Both are spare, declamatory works, which demand the greatest intensity of performance if they are to succeed. *Errand into the Maze* looked the

Nothing incomplete about the development of *Cave of the Heart*, which tells of Medea's vengeance on the faithless Jason, the poisoned crown with which she kills his new love, and the eating of her children. Graham in this role had a terrible inevitability, a vicious directness

Ballet

Oleg Kerensky

Unparalleled

Martha Graham Dance Company Covent
Garden

Ballet Rambert Sadler's Wells

Covent Garden is full, which must be a pleasant surprise for the management, and full of people who are being pleasantly surprised in their turn. Of course there is a

New Statesman 30 July 1976

prefers hostility to apathy, and enthusiasm to either. Neither hostility nor apathy have been in evidence.

Graham's dances are technically skilled, meticulously rehearsed, and highly professional. It is a joy to watch them in *Diversion of Angels*, falling to the ground, jumping and rising high in lifts, running in characteristic loping steps or standing in held balances at angles of 45° or more to the ground. It is also a joy to watch them in stillness, posed in art-gallery tableaux. To be frank, the joy is enhanced by the fact that many of them are very good-looking and that the dancing is often blatantly sexy. The works are decorated with evocative phallic sculptures and shapes by Isamu Noguchi and are lit by the late, great Jean

THE TIMES FRIDAY JULY 30 1976

Martha Graham Covent Garden

John Percival

It is a disconcerting experience to see Martha Graham take a call each night at Covent Garden after her company's performance: never with the dancers, but alone on stage. The effect is as if she were a puppeteer and they her creations, which to some extent is true. Luckily, it has not prevented two of her leading women from giving lively per-

WHAT'S ON IN LONDON, July 30, 1976



The Daily Telegraph, Friday, July 30, 1976

Ballet

Covent Garden

Martha Graham

Dance Company

By FERNAU HALL

MARTHA GRAHAM, opening the programme at Covent Garden yesterday, looked resplendent in a red dress as she talked

THE GUARDIAN Friday July 30 1976

COVENT GARDEN

James Kennedy

Martha Graham

IT WAS THE Graham Clytemnestra again last night but with Yuriko Kimura instead of Takako Asakawa as Queen of Mycenae. I wonder why Japanese dancers are so good in Martha Graham's kind of choreography; is it perhaps because they and she have in

Red Helms Yesterday, its blithely farcical
email,
as an

Spectator 31 July 1976

Dance

Graham

Jan Murray

Who but Martha Graham would have the temerity to close a Royal Gala with a suicide, *Jocasta's*—a portent of dark deeds to follow during this first contemporary dance season in what Graham calls 'the sanctity of Covent Garden'.

Wisely, programmes have been varied to provide a celebratory survey of Graham's

THE OBSERVER REVIEW, SUNDAY 1 AUGUST 1978

Monologues and magic

MARTHA GRAHAM is inclined to call her works 'plays' and in the last pieces included in her season at Covent Garden you could see what she meant.



by ALEXANDER BLAND

non tragedy in one piece is like trying to squeeze the Forsyte Saga into a sonnet; huge abbreviations and simplifications are necessary to contain the series of sacrifices, deceits and revenges. But Graham is

THE LAST three items introduced in the memorable Martha Graham season at Covent Garden, though very different, are all based on Greek myths. Who else but Graham could have conceived a work like "Clytemnestra" — which, lasting a full evening, must be almost unique in modern dance—on such a scale?

In the Underworld, the restless and dishonoured spirit of Clytemnestra begins (as the programme-notes tell us) "the supreme human effort to understand the past and her fate." For a while I had to make a similar effort, since Graham demands much more of her audience than a working knowledge of the woes of the House of Atreus. The plot itself, Clytemnestra's re-living of her story, and her search both for the cause of her doom and for her soul's peace, are strands which unravel simultaneously.

Once the central two sections get going, Graham tells the story clearly and in striking images, greatly helped by Isamu Noguchi's adaptable crossed spears

The magic of a myth

DANCE
DAVID DOUGILL

and his sparse furnishings which split up the stage into separate arenas, and by the use of drapes—in particular the marvellous scarlet wings which curtain-off the murder of Agamemnon. Much depends on the power of the actor-dancers: Daniel Maloney's sinister Hades, Tim Wengert's burly Agamemnon, Peter Sparling's hesitant Orestes, Mario Delamo's seductive Aegisthus, Elisa Monte's vengeful Electra, and, of course, Takako Asakawa's capricious, brooding and tortured Clytemnestra, her most formidable among several splendid roles in the repertory.

THE TIMES EDUCATIONAL SUPPLEMENT 6.8.76

Dance

Acrobats of God

Rosemary Hartill on Martha Graham

Whether you love or hate Martha should become a dancer. I always, terribly

RON PROTAS

August 21, 1974

Dear Mrs. Ford,

Your call to Martha the other day made all the difference in a rather gloomy afternoon, facing financial and other matters.

As my thank you I thought you might like this recording of Martha's opening remarks and other statements during our Gala Performance of last May, "Introduction To A Theatre With Martha Graham". The sound reproduction is not the best(I did it with my portable Sony) but I think most of it is audible. The only part missing is Martha's opening remarks after the standing ovation, "Such an unexpected reception makes one very nervous and quite delighted." I hope you will enjoy it.

Here at the Graham Center we have been going forward with some remarkable plans. Martha will have ballet taught at the School(Tanaquil leClerq and latter Margot Fonteyn), as well as movement for actors, mime, and pure Graham Technique. I say "will" hopefully for unless our financial state improves we may not be able to open the school.

Martha has been hard at work putting together a version of the "Scarlett Letter"; this would be the work Nureyev would do with her; although he has expressed an interest in doing the husbandman in "Appalachian Spring" and Oedipus in "Night Journey" Margot as well wants to do a Graham piece but I know she is very terrified at the prospect.

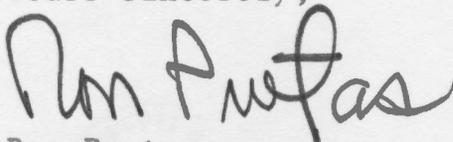
Martha just spoke to Aaron Copland today about doing the score for Scarlett Letter(it would be their first collaboration since "Appalachian Spring" and he was very interested.

Since Isamu Noguchi will be in Japan when we are there, October 9 - October 25th, we are hopeful of persuading him to do the stage set for the work.

Well, the decision is in the lap of the Gods and Martha's Irish tongue.

I shall try to keep you informed of future developments as they occur.

Yours sincerely,

A handwritten signature in cursive script that reads "Ron Protas".

Ron Protas,
Executive Director
The Martha Graham
Center of Contemporary Dance
316 East 63rd St. NYC.

P.S. In my absence on the tour, Mr. Francis Mason, the president of our board will be in constant contact with Martha should you need to reach her.

File

Mrs. Gerald Ford

Very Personal

316 EAST 63RD STREET
NEW YORK 10021

THE WHITE HOUSE

Downs -

Mrs. Ford

THE NEW YORK TIMES, SUNDAY, JANUARY 4, 1976

The Ballet: 'Lucifer'

By CLIVE BARNES

When Martha Graham created the ballet "Lucifer" last summer, she was working for the first time with Rudolf Nureyev and, of course, working for the first time

Delamo is more careful. Yet it was a cool and clever interpretation, that fitted well into the ballet and into that particular Graham sensibility of physicality. It would be

Dance: Martha Graham's 'Appalachian Spring'

Pearl Lang as Bride Sparks Performance

By CLIVE BARNES
Martha Graham's "Appala-

phy — a time of building and a time of prayer. Miss Graham has encapsulated that time — bouncing off the trampoline of Aaron Copland's wonderfully evocative score and complementing Isamu Noguchi's spare, dec-

certainly steeped in the old way and traditions—he formidable and wonderful Pearl Lang as the Bride, who was dancing the role for the first time in New York since 1954, and it was that same year I saw her in it in London.

Troupe Also Offers 'Cave of the Heart'

Asakawa dances like a furry and acts like a demon; what

TURDAY, DECEMBER 13, 1975

Dance: Martha Graham

'Clytemnestra' Given
First Time This Year

By CLIVE BARNES

Martha Graham's idea of tragedy is almost Ibsenlike in its view of time—its sense of the retribution of time past over time future. It is an uncluttered concept that manages to embrace destiny and justice, historic necessity and free will. Her choreography is equally uncluttered, and yet also equally eclectic in its philosophic roots. It is no accident that Peter Brook admires Miss Graham so much—they are both synergistic artists in the



Martha Swope

Yuriko Kimura

perfectly with her physique and capabilities. It makes the



THE MACDOWELL COLONY FESTIVAL

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MARTHA GRAHAM



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THE WHITE HOUSE

October 29, 1974

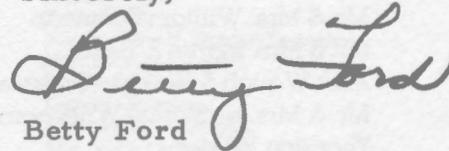
Dear Friends:

It is a special pleasure to send warm greetings to all who have gathered for the MacDowell Colony Dinner and to join you as you honor Martha Graham.

Your selection of Miss Graham as the recipient of the 1975 MacDowell Medal is especially meaningful recognition of dance in the world of arts and letters, and of an individual whose achievement has set the standard for greatness. As one who personally had the privilege of the benefit of Miss Graham's knowledge, perception, and expression, I enthusiastically applaud your giving her such a respected tribute and placing her among such distinguished artists. May your organization through further stimulation of contributions to our cultural heritage continue to inspire and to enrich our nation immeasurably.

With very best wishes,

Sincerely,

A handwritten signature in cursive script that reads "Betty Ford". The signature is written in dark ink and is positioned above the printed name.

Betty Ford

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1. All items in the auction may be bid upon between 7:00 and 9:00 p.m.
2. You may bid on an item by signing your name, address and the amount you wish to bid on the prepared form with each item. Bids must be in the \$ multiples specified for each item.
3. Please cross out the previous bid with the pen provided and enter your bid directly below the bid crossed out.
4. A signature constitutes a legal contract to buy. All sales are final.
5. The highest bidder for each item will be notified at the dinner table. Payment in full by cash or check, this evening, is mandatory. Additionally, the bidder's name will be posted at the exit to the Ballroom.
6. All items may be removed only by exhibiting a "PAID" receipt given the buyer at the time payment is made.
7. The Auction Committee requests that all easily carried items be taken by the successful bidders the night of the auction.

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4. Four private backgammon lessons with **John Crawford** and autographed copy of his book.
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24. Ski house in Londonderry, **Vermont** for four couples—Monday through Thursday from **Ward Burian**.
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37. "MacDowell Woods" color etching, 20" x 23", 1974 by **Clare Romano**.
38. "Trees—Spring" framed oil, 16" x 20", 1922 by Harold Weston from **Faith B. Weston**.
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53. **Pauline Trigere** red twill all-weather coat, size 12.
54. Case of **Wine** and **Prime Meat** sufficient to serve **Dinner for Twelve** from **Mr. & Mrs. Joseph Vogel.**
55. French directoire style Dressing Table—19th century from **William Banks.**
56. A sprinkle of plants or flowers for your apartment (to be used within three months) from **Fellan Company.**
57. Silk flower arrangement by **Diane Love.**
58. Twelve Bavarian china service plates from **Vera Caspary.**
59. A "Dior Rose" **Wamsutta Wardrobe** for your Guest Room from **Mr. & Mrs. Robert Bendheim.**
60. Giant Publishers' Bookbag—many Christmas pre-publications from: **Atheneum Publishers, Bantam Books, Inc., Avon Books, Doubleday and Co., E. P. Dutton & Co., Inc., Farrar, Straus & Giroux, Inc., Harper and Row, Publishers, Alfred A. Knopf, Inc., McGraw-Hill, Inc., Dell Publishing Co., Inc., William Morrow & Co., Inc., Random House, Inc., Charles Scribner's Sons, Thomas Y. Crowell Co., The Viking Press.**
61. "Trio" oil, 30" x 48" by Arbit Blatas from **Joseph Machlis.**
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74. **Musical Talent Evaluation** for adult or child by **Mark Schubar**, former Dean of Juilliard School of Music.
75. Three one-hour Appraisals of Jewelry, Old Masters, and Modern Art, by **Christie's U.S.A.**
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80. A New York City Tie from **John V. Lindsay** and Kentucky Rifle by **Merrill Lindsay.**
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82. Autographed **Shakespeare's Naked Hamlet** and **Enter Joseph Papp** from **Joseph Papp.**
83. One day of "Organizing your Files, your Moving and your Closets" from **Stephanie Winston, The Organizing Principle.**
84. "Bull" framed oil, 28" x 20" by Vaquero Turcios from **Lesley Frost Ballantine.**
85. **Dinner for Two** at Four Seasons with **Rex Reed, Film Critic and Author.**

86. Autographed scores, books and Bohemian paperweight from **Louise Talma**, Composer.
87. "Marilyn Monroe" silkscreen print, 23" x 29" by **Bert Stern** from **Allegra Kent**.
88. Zorina (South American Fox) Fur Mittens from **Ben Kahn**.
89. Two hand-thrown **Ceramic Lamp Bases** by sculptor **Elsbeth Woody**.
90. Dictaphone on which Moss Hart dictated "Acts I" from **Mrs. Moss Hart**.
91. **Loungewear Wardrobe**, size "S", by **Stan Herman** for Youthcraft.
92. **V.I.P. Tour of The White House** for a party of 12 conducted by Clement Conger, Curator of The White House, donated by **Mrs. Gerald Ford**.
93. A Juilliard School of Music student to play at your party or "In Concert" in your home from **Lester Trimble**.

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and of course The Great One Herself...

MARTHA GRAHAM

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file
THE MACDOWELL COLONY INC.

145 West 58th Street, #12C
New York, New York 10019

Area Code 212
757-1432

November 14, 1974

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Honorary Directors

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GEORGE M. KENDALL

Mrs. Gerald Ford
The White House
Washington, D. C.

Dear Mrs. Ford,

Thanks to your assistance, The MacDowell Colony Benefit Dinner honoring Martha Graham was a smashing success. I am enclosing for your interest, a copy of our program.

Miss Graham was deeply moved by your message and flowers - as were we all. When the pictures of the evening are delivered to us, it will be my great pleasure on behalf of the Colony, to send you a copy of a picture of Martha, Agnes de Mille and William Schuman.

The Board of Directors of The MacDowell Colony and my Co-Chairman join with me in wishing you a happy Thanksgiving. You have given us much to be thankful for!

Warmest regards,

Mary-Lucy Smith

Mary-Lucy Smith
(Mrs. David W. Smith)
Benefit Chairman

MLS/ng
Enclosure

1974 NOV 16 AM 11 06

WHITE HOUSE
COMMUNICATIONS SECTION

ENCLOSURE

RECEIVED
(MRS. DULIA M. SMITH)
MAIL ROOM

Handwritten signature

TO:
The Board of Directors of the Macdonell Colony and

of Macdonell, the Colony, to send you a copy of a brochure
on behalf of the Colony, to be sent to you and a copy of a brochure
on behalf of the Colony, to be sent to you and a copy of a brochure
on behalf of the Colony, to be sent to you and a copy of a brochure



ONE Brochure
success. I am enclosing for you a copy of a brochure
on behalf of the Colony, to be sent to you and a copy of a brochure
on behalf of the Colony, to be sent to you and a copy of a brochure

Best regards,

William D. C.
The White House
Washington, D.C.

November 14, 1974

THE MACDONELL COLONY INC