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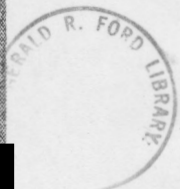
# Glamour and Success for Graham Gala

By MURRAY SCHUMACH

Balletomania and the social spotlight manipulated beautifully last night by Martha Graham to pay off her dance company's \$75,000 debt and guarantee enough money to finance next season's work.



The New York Times/Teresa Z...



NY Times 6-20-75

# Dance: Fonteyn and Nureyev and the First-Ladies

By CLIVE BARNES

Symbols clashed exultantly at the climax of last night's dance happening at the Uris Theater. Vigenette One was the spectacle at the end—of America's First Lady, Betty Ford, curtsying and presenting a bouquet to America's First Lady of the performing arts, Martha Graham. Here surley was recognition of the duty government (even government symbolized by a consort) owes to art.

## 24-Mile Christo 'Fence' Is Barred by California

Special to The New York Times

SAN DIEGO, Calif., June 18—Christo, the Bulgarian-born artist who has wrapped a mile of Australian coast in plastic and hung a quarter-mile long curtain over a Colorado canyon, was thwarted today by the California Coastal Commission in his bid to erect a \$1-million, 24-mile nylon "fence" across two northern California counties and into the Pacific Ocean.

The coastal commission, in a 9-to-3 vote, accepted a staff report that recommended against giving Christo, who uses only one name, a permit to build. The staff said that he had not "met the burden" of proof of showing that his work would not harm a "fragile, generally unspoiled and relatively isolated" area.

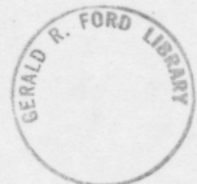
## Festival at Newport Sticking to Schedule

The Newport Music Festival, featuring an all-American program for the first time, reported it would proceed as planned despite the recent dismissal of Glen Sauls, its director.

Mr. Sauls was dismissed last Friday after a 15-to-5 vote of the festival's directors. Declining confidence in Mr. Saul's administrative abilities and a morals charge now before a grand jury, were cited as reasons for the action.

Countess Antony Szapary, president of the Rhode Island Arts Foundation at Newport, which runs the festival, and at least one vice president resigned in the wake of the dismissal.

John Wion, a solo flutist for several years at the festival, was named interim music director. Mark P. Malkovich of Newport, a pianist and businessman, was named to handle business matters. The festival will run from July 24 through Aug. 2.



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# Aspirations Of the Past

GRAHAM, *From GI*

all the things demanded of her both as a person and as a performer she should go ahead," Graham recalled.

Explaining that there were people in the company who were married and had children, Graham said that she had always asked that women make their own decisions and in Betty Bloomer's case "I said it's entirely up to you."

Graham remembered that the young dancer ultimately felt she would "rather fit into American life another way—not as a specialist in dance but as a lover of dance. She wanted children so she made her choice. It was a very frank and endearing statement that she made at that time." Graham said she lost track of Betty Bloomer and "I didn't know she was married to President Ford—or rather Mr. Ford until much later."

Programs for the Alvin Theater and

FORD LIBRARY

THE WASHINGTON POST

Thursday, June 12, 1975

G 13

The Depression was easing somewhat in those years but not enough to enable Graham to pay Betty Bloomer a formal salary. "We had an infinitesimal budget," Graham recalled, explaining that there had been some remuneration for performances but only enough, about \$5, to buy a couple of meals.

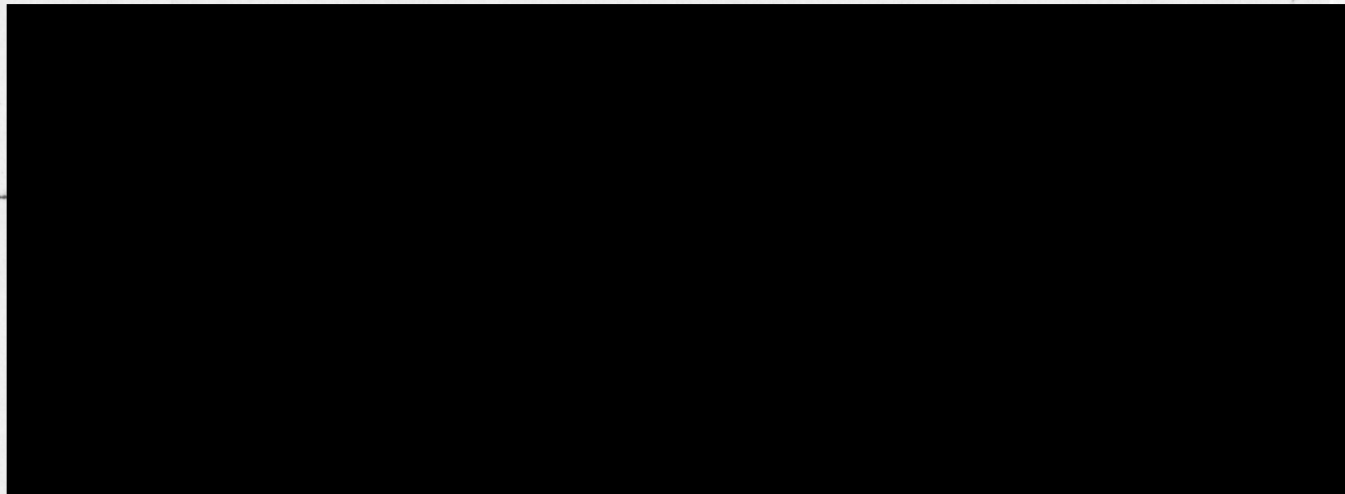
# *Of Past Aspirations and Present Achievements*

*By Donnie Radcliffe  
and Alan M. Kriegsman*

NEW YORK—"This is really a treat for me and a great honor to be here with my very, very favorite person—one of the outstanding women of the world. She was my teacher."

First Lady Betty Ford stood ramrod straight, towering over the 5 feet-3 inch, 82-year-old Martha Graham as photographers clicked away in the small studio known as the Martha Graham Center of Contemporary Dance.

"And she shaped my whole life," Mrs. Ford continued. "She gave me



United Press International

*First Lady Betty Ford visits her former dance teacher, Martha Graham.*

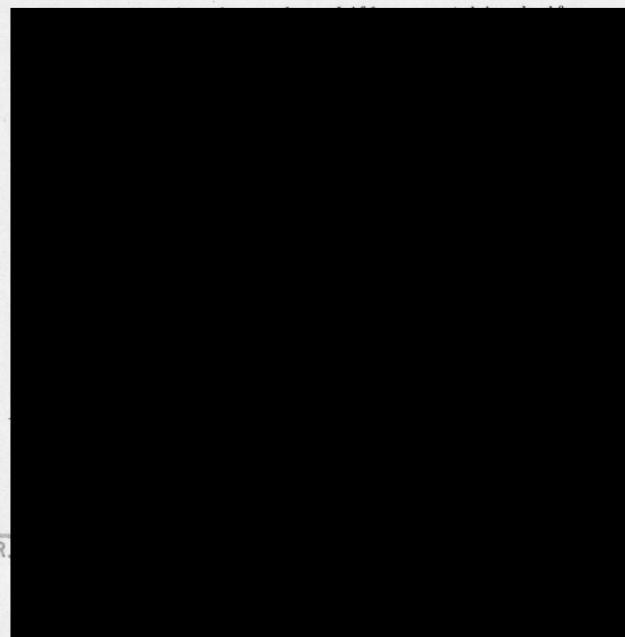


## *A Black Tie, Sneakers, and The First Lady on His Arm*

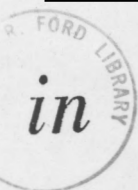
*By Judy Bachrach*

NEW YORK — Inside the Uris Theater, a White House aide pleaded with the shy movie star: "You're supposed to be out there (to escort Betty Ford). Please go out there."

And so Woody Allen lowered his head, grabbed Diane Keaton, his friend and co-star, and raced out once again—as fast as his brand-new sneakers would take him—almost reaching the First Lady's limousine.



See GRAHAM, C3, Col. 1

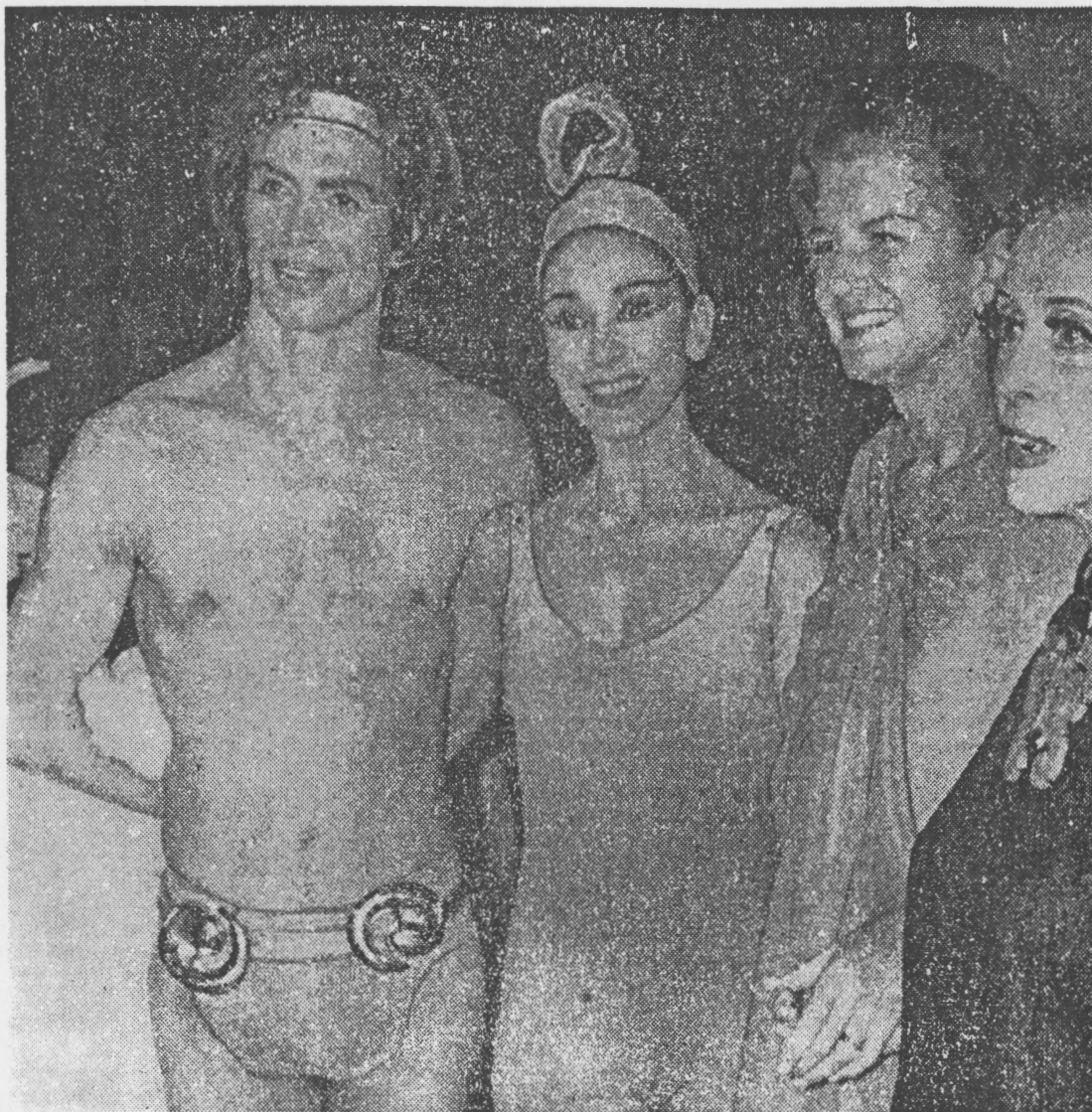


*Escort in  
Black Tie,  
Sneakers*

GRAHAM, From CI

Marcia Haydee of the Stuttgart Ballet; and Ellen Cohn, who had received a free ticket from her husband's friend, the make-up man; and the ubiquitous Steve Martindale.

And they heard Martha Graham tell them from the stage, "I'm hungry for every sensation I can get from life. I think some of us are not hungry enough. And because some of us do not eat enough, we don't get sustained enough."



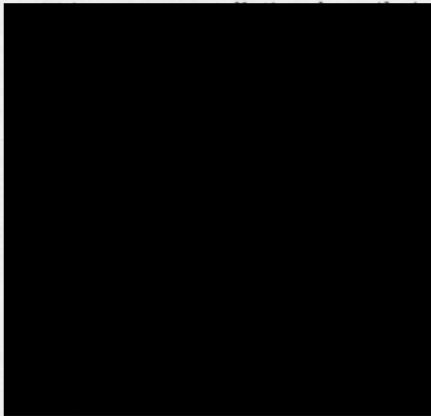




# *'Lucifer': Startling Detente of Dance*

*By Alan M. Kriegsman*

NEW YORK—If someone had suggested a decade ago that a day would soon come when the President's wife, two supreme artists of the classical ballet and the world's greatest living exponent of modern dance would all publicly embrace one another on a Broadway stage, the idea probably would have been laughed to scorn. That impossible dream came true Thursday night, however, as Martha Graham, Dame Margot Fonteyn, Rudolf Nureyev and Betty Ford together acknowledged the standing cheers of the celebrity studded crowd at the Uris Theater following the world premiere of Graham's "Lucifer."



See LUCIFER, C3, Col. 5





Photos by Linda Wheeler—The Washington Post



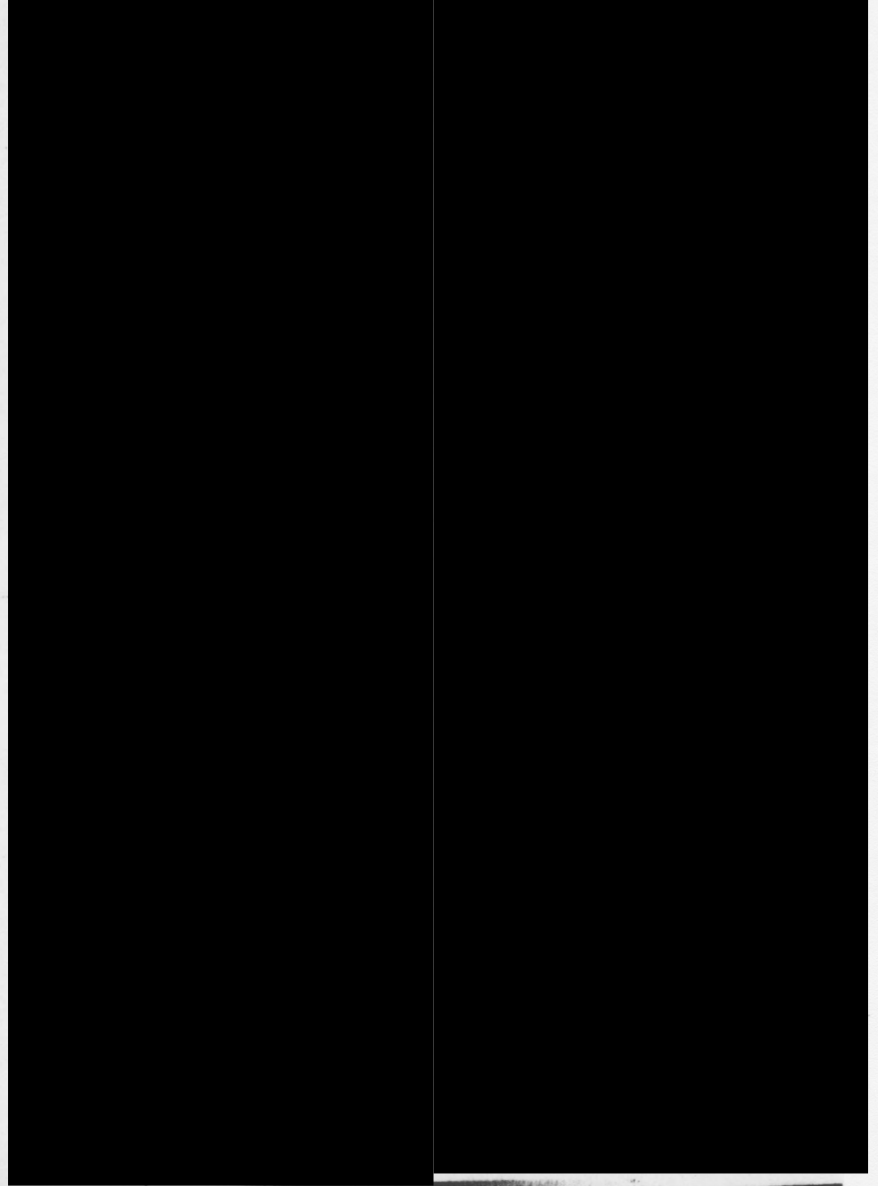
# 'Lucifer': Startling Detente of Dance

*LUCIFER, From CI*

tentes of the century—an unforeseen (though probably inevitable) reconciliation of the modern dance movement with the very phenomenon—classical ballet—it had set forth 50 years earlier to repudiate.

Possibly the only parallel in contemporary annals was the musical capitulation in the mid '50s of arch neoclassicist Igor Stravinsky to the radical 12-tone methodology of Arnold Schoenberg.

In another sentence, one couldn't



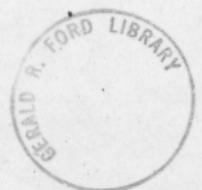
! Cragun—and so she

bit different with Martha emerged from her with her own coterie, also with her husband, (to) Arias, former Panamanian. Dr. Arias is paralysed of gunshot wounds in 1964 in Panama. And so in a wheelchair, and when he has a pained smile, a half-servant extended a wine glass to his mouth, and he sipped

When Martha moved to the reception, she was surrounded by a confusion of guests and reporters. Slowly she moved away to Fontevn and

Martha addressed her husband, Tito. Martha is saying





# First Lady In Town for Gala Evening



Story on page 3;  
other pictures centerfold

NY  
Daily News  
6-20-75



# 1st Lady & Woody In Step for Legend

By RICHARD EDMONDS

Woody Allen took Betty Ford to the Martha Graham dance benefit last night. They arrived at the Uris Theater in separate limousines, their grand entrances punctuated by claps of thunder and by teeming rain.

Mrs. Ford wore a flowing Halston gown of purple chiffon. Woody wore sneakers, gritted his teeth and held hands—as if for moral support—with his friend and co-star Diane Keaton. The three walked into the slick, flashy lobby of the theater together. Woody also wore a tuxedo.



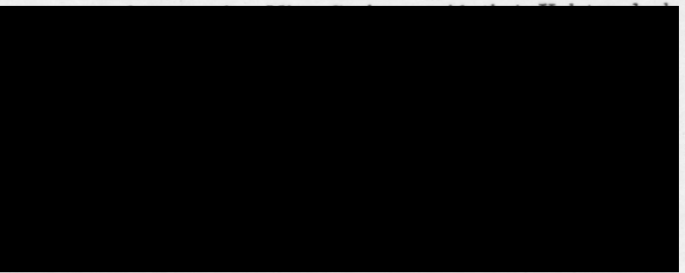
## No Satanism

"Woody, why the sneakers?" asked a reporter.

"I'm wearing sneakers because I think those bad black shoes they have with tuxedos are terrible."

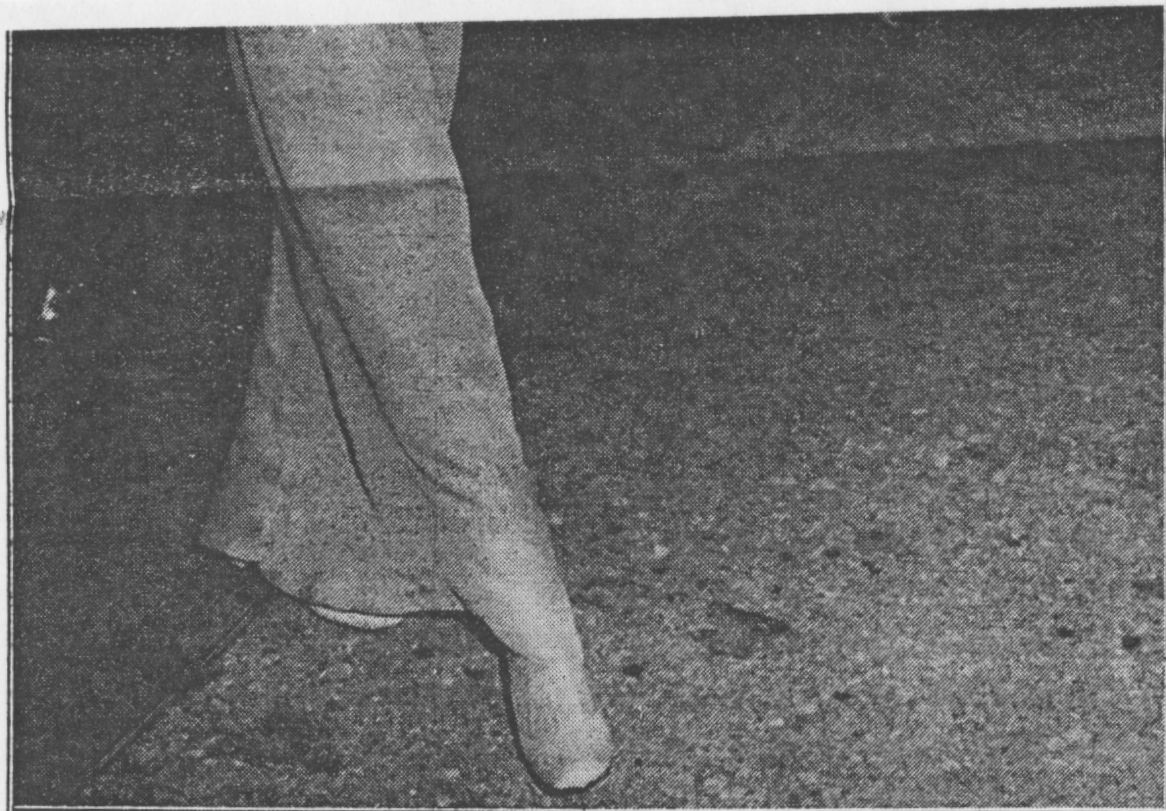
"Why are you escorting Mrs. Ford?"

"We're just good friends, really," Woody replied. At 5 feet 6 inches, Woody barely reached the first lady's height. Woody said that both he and Mrs. Ford were great devotees of Miss Grahara's art, modern dance.



News photo by Charles Ruppmann





News photo by Charles Ruppmann



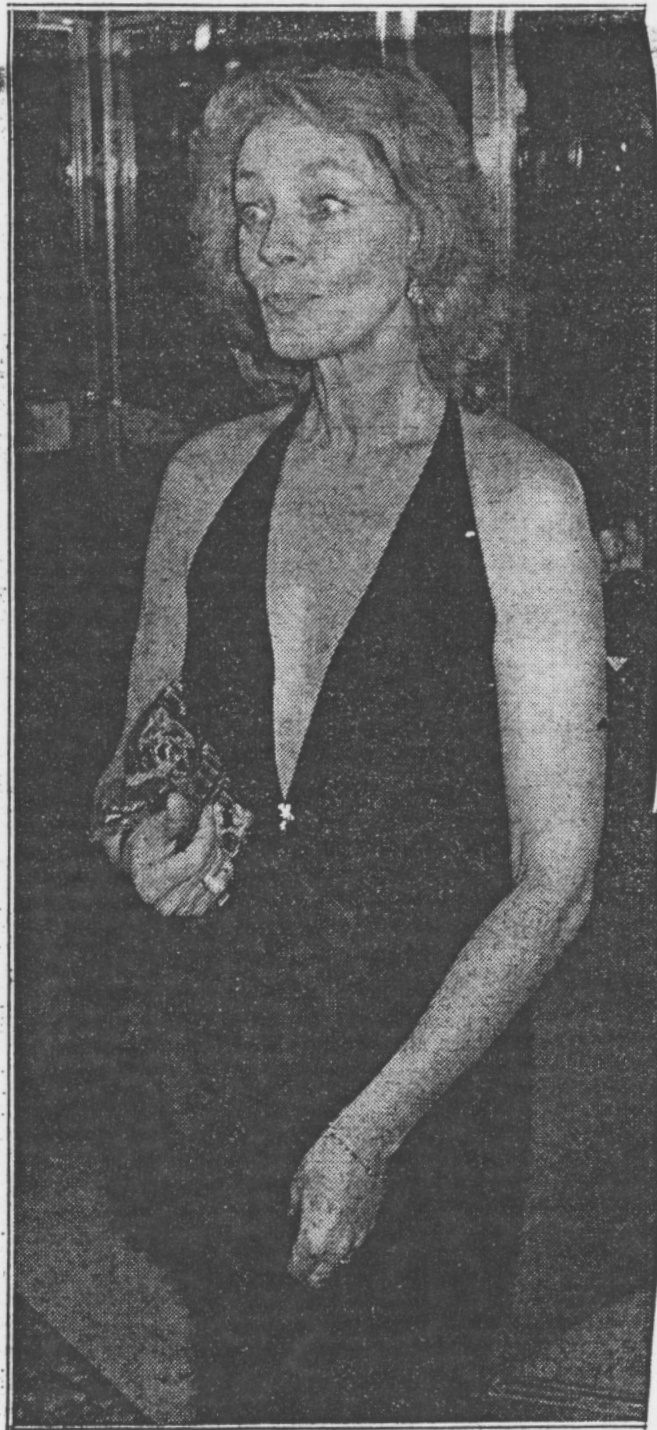
UPI photo

## *The Beautiful People*



Story on page 5;  
other picture page one

News photo by Charles Rupp  
- Woody sneaks a dance with Diane Keaton.



News photo by Charles Rupp

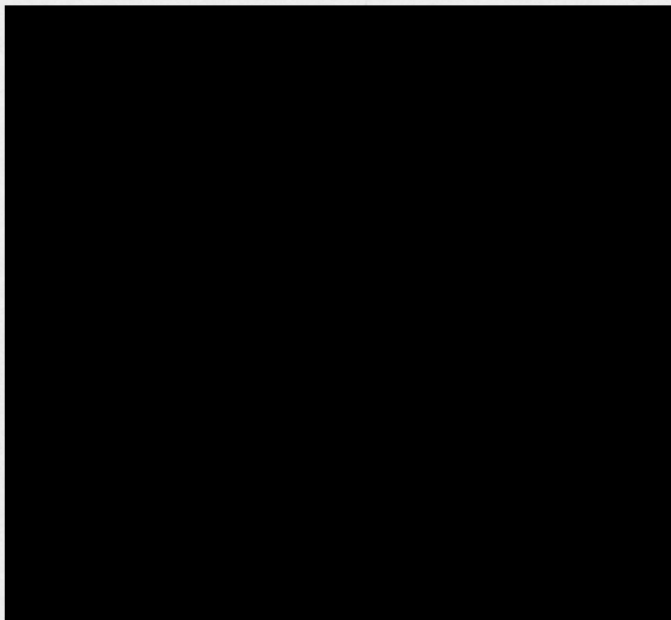


News photo by Charles Rupp

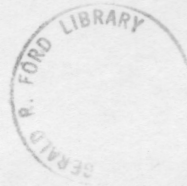


# Love, Death, God, Sex, Suicide and Woody Allen

**H**ope," wrote Emily Dickinson, "is the thing with feathers," though to Woody Allen the thing with feathers is his nephew whom he's going to take to see a specialist in Zurich. But just in case hope really is the thing with feathers, or if enough people believe that hope is the thing with feathers (which could be the same thing), Woody has called his latest collection of notebook entries, parodies, plays and essays (from the early period) "Without Feathers," a title that, in typical Woody Allen fashion, comes up from behind something sacrosanct and puts a brown paper bag over its head.







Continued from Page 1

funnier and can ask the very same questions.

"Love and Death" is the quintessential Woody Allen film-comedy to date, the uproariously unhappy life of Boris Grushenkô, the cowardly scion of Russian landowners, a man who fought against Napoleon's invasion of the Motherland and then was sentenced to death for a crime he did not commit. It's not accidental that one of the funniest episodes in the film is the brave way Boris faces the firing squad, having just had the assurance of the Angel of Death, who materialized in his cell, that Napoleon would issue a reprieve. Boris is double-crossed, of course, but how many people do you know who get double-crossed by the Angel of Death? You and I, by friends all the time. Boris is special.

• • •  
Like Bob Hope, Woody has a huge vocabulary of commonplace words that are meant to be automatic laugh-getters. Hope's gag vocabulary includes words like smog, girdle, freeway and the name of whatever President happens to be in the White House at the moment. Woody's includes shorts (men's undershorts), spats, herring, insurance salesman, gravy, plus a lot of other words that have the effect of reducing mankind's thorniest philosophical questions to the terminology of the fellow whose greatest interest in the world is how many miles he gets to the gallon. "There is no question that there is an unseen world," Woody reports in a piece called "Examining Psychic Phenomena." "The problem is, how far is it from midtown and how late is it open?"

## FILM VIEW

# Love, Death, God, Sex, Suicide and Woody Allen





is by Diane Keaton, who earlier co-starred with Woody in "Play It Again, Sam" and "Sleeper."

In "Love and Death" she is named Sonja and she is the beautiful cousin whom Boris loves for her mind as well as her body. She, as might be expected, has no idea that Boris loves her, being attracted instead to his brother Ivan, though she does like to engage Boris in discussions of things like free will and the existence of God.



I shudder to think of all the graduate papers that will one day be written about the various forms that Sonja has taken throughout Woody's stories and films, as well as about his use of death as a manifest character (in "Love and Death" and the short plays, "Death" and "Death Knocks"), and about his preoccupation with Judeo-Christian mythology.

