

**The original documents are located in Box 11, folder “10/14/76 - Martha Graham Medal of Freedom Presentation (1)” of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.**

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THE WHITE HOUSE  
WASHINGTON

*Estevan  
Beach  
poncho*

DINNER IN HONOR OF  
MISS MARTHA GRAHAM  
ON THE OCCASION OF THE PRESENTATION OF  
THE PRESIDENTIAL MEDAL OF FREEDOM

October 14, 1976  
7:30 p. m.

Dress: Black tie ... long dresses for the ladies

Arrival:

- 8:05 p. m. ... at North Portico Entrance ... Mrs. Ford will greet Miss Martha Graham and proceed to elevator to the Family Quarters.

Grand Entrance:

- Approximately 8:20 p. m. ... the Military Aide will escort you, Mrs. Ford and Miss Graham to the State Floor via the elevator.

You, Mrs. Ford and Miss Graham will be escorted to the red carpet facing the East Room where the Color Guard will be awaiting you ... pause for Ruffles and Flourishes and announcement.

Follow Color Guard into East Room when "Hail to the Chief" is played.

Receiving Line:

- Take position just inside door of East Room ... Military Social Aide will present your guests.

- After receiving line, follow guests into the State Dining Room.

Dinner:

- Round tables
- Air Force Strolling Strings will play during dessert.
- After dessert, you will proceed to the platform that will be located in front of the fireplace. After your opening remarks you will ask Miss Graham to join you on the platform where you will read the citation and present Miss Graham with the Presidential Medal of Freedom . . . . . Miss Graham will respond . . . . . you will escort Miss Graham back to your table where you will then propose a toast to her.

Note: No press coverage of dinner; presentation remarks and Miss Graham's response will be piped to the press . . . transcripts will be released to the press . . . there will be mini-camera coverage of the presentation with a small photo pool.

After - Dinner:

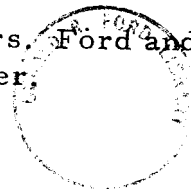
- 10:00 p. m. . . . guests will proceed to parlors for demitasse, liqueurs, and cigars. You and Mrs. Ford will escort Miss Graham to the Blue Room where you will visit informally with your guests.
- 10:10 p. m. . . . guests will proceed to the East Room and take their seats.

Entertainment:

- After the guests are seated, you will enter the East Room through the Green Room door and seat Mrs. Ford and Miss Graham.
- You will proceed to the stage which will be located along the north wall and introduce Miss Graham.

NOTE: Suggested remarks (Tab A).

- At the conclusion of the performance, you, Mrs. Ford and Miss Graham proceed to the stage to thank the dancer.





- After you have thanked the entertainer, you and Mrs. Ford will escort Miss Graham to the Blue Room.
- There will be dancing in the Grand Foyer.

Departure:

- You and Mrs. Ford will escort Miss Graham to the North Portico and bid farewell.
- You and Mrs. Ford may wish to return for dancing or return to the Family Quarters.
- There will be champagne, mixed drinks and dancing for the guests who remain.

NOTES:

- The dinner guest list is attached (Tab B).
- A suggested toast is attached (Tab C).
- Military Social Aides will be present.
- Marine Corps Harpist will be playing in the Diplomatic Reception Room as your dinner guests arrive.
- White House photographer will be present.

Maria Downs

Martha Graham Dinner

DINNER

Wente Brothers  
Sauvignon Blanc  
1973

Louis Martini  
Mountain Zinfandel  
Private Reserve 1966

Filet of Pompano Meuniere

Roast Saddle of Lamb  
Currant Sauce  
Rice Pilaff  
Eggplant Parmesan

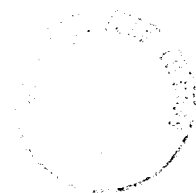
Spinach Salad  
Brie Cheese

Schramsberg  
Blanc de Blancs  
1973

Hazelnut Ice Cream Bombe  
Petits Fours

Demitasse

The White House  
Thursday, October 14, 1976



Rusty reply  
Send Judy Mulbers  
clippings and rel. on Graham  
D. Gergen's side.  
dinner award

Thank  
Sally

For immediate release  
Friday, October 8, 1976

THE WHITE HOUSE  
Office of the Press Secretary to Mrs. Ford

---

President Ford will present the Medal of Freedom to modern dance pioneer Martha Graham October 14. The Medal of Freedom is the highest civilian award the President can bestow. The presentation follow an 7:30 p.m. black tie dinner hosted by the President and Mrs. Ford in Miss Graham's honor.

After the presentation, Janet Eilber, principal dancer with the Martha Graham Dance Company, will perform two solos, "Lamentation" and "Frontier." Both were choreographed by Miss Graham.

Mrs. Ford has chosen the first performing arts theme to be used in the decorations. Sculptures of primarily American dancers, both classical and modern, will highlight the table decorations. The sculptures, most of them bronzes, will be placed on mirrors and surrounded by flowers. American flowers, including anemones, ranunculus, lilies and gardenias, will compliment the Scalamandre red silk tablecloths. Garlands of greens and flowers will be hung on the mantels in the State Dining Room. White mums will decorate the bases of the ficus trees on the State Floor.

The round tables will be set with Johnson china, the Morgantown crystal and the Monroe vermeil flatwear.

Joan Peck, New York City designer and contributing editor of House and Garden, will coordinate the decorations. The sculptures are on loan from the collection of Mr. and Mrs. A. J. Pischl and the New York Public Library.

The menu: Filet of Pompano Meuniere, Roast Saddle of Lamb, Currant Sauce, Rice Pilaff, Eggplant Parmesan, Spinach Salad, Brie Cheese, Hazelnut Ice Cream Bombe, Petits Fours, Demitasse.

Wines: Wente Brothers Sauvignon Blanc; Louis Martini Mountain Zinfandel; Schramsberg Blanc de Blancs.

# # #



MARTHA GRAHAM  
Biographical Information

Martha Graham was born May 11, 1894 in Pittsburgh, Pennsylvania. She was the oldest of three daughters of Dr. and Mrs. George Graham. In 1908, the family moved to Santa Barbara, California, where Martha first became interested in dance.

In 1911, Miss Graham saw a performance by Ruth St. Denis. In 1916, she enrolled at Denishawn, the Ruth St. Denis and Ted Shawn School of Dance in Los Angeles. She came to New York as a teacher with Denishawn in 1920. After two years as a dancer for Greenwich Village Follies, she moved to Rochester, New York to become codirector of a newly established dance department at the Eastman School of Music.

During the late 1920's and early 1930's, Miss Graham first choreographed and performed the contemporary dances she would make famous. She received the first Guggenheim fellowship ever awarded a dancer in 1932, and in 1935, she helped establish the School of Modern Dance at Bennington College.

Today, her company, the oldest major dance company in America, is in its 50th year. From a troupe of four, it has grown to a permanent complement of 24. Since 1950, the Martha Graham Dance Company has been on many world tours, often under the auspices of the State Department. During the past year, Miss Graham took the company on a major tour of European capitals, which climaxed this past July with a sold-out run at London's Royal Opera House in Convent Garden. It was the first appearance there by a contemporary dance company.

Miss Graham danced for the last time in public in 1969, but she continues to choreograph dances, including four new works in the past five years. Her works, now numbering over 150, have been described by New York Times critic, Clive Barnes, as "national treasures."

Miss Graham has been described as an "immortal" in the world of dance. Her 53 years as a dancer in addition to her teaching and choreography have earned her numerous professional and critical accolades. The vitality and creativity of her artistic contributions have made her a pioneer in the world of dance.

# # #





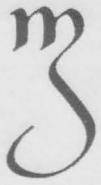
MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE INC

MISS CYNTHIA PARKER  
GENERAL MANAGER

Release info. and  
addresses as  
promissd.

Cindy





MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE INC

MISS CYNTHIA PARKER  
GENERAL MANAGER





Mon. AM

Kay Poland

Her Company -- the oldest major dance Company in America -- is now in its 50th year. From a troupe of 4 dancers, it has grown to a permanent complement of 24 which, under her personal direction, continues to enthrall audiences and critics throughout the world.

Graham is generally acknowledged as immortal during her lifetime. Critics have gone so far as to relate the importance of her artistic contribution to the field of dance to the levels occupied by Picasso and Stravinsky in their fields. Of her works (she has choreographed 150), of which 4 new works were created during the past 4 years) Clive Barnes, The New York Times' has said -- expressing an almost universal critical opinion -- "they are national treasures which Graham and her team are handing over to the nation."

During this past year she has added to her achievements by undertaking a major tour of European capitals, climaxed last July by a sold-out run at London's Royal Opera House in Covent Garden , where no other contemporary dance Company has ever appeared.





Mr. Robert Landry  
VARIETY  
154 W. 46 Street  
New York, N.Y. 10036

Mr. Clive Barnes  
THE NEW YORK TIMES  
229 W. 43 St.  
New York, N.Y. 10036

Miss Anna Kisselgoff  
THE NEW YORK TIMES  
229 W. 23 St.  
New York, N.Y. 10036

Miss Carol Lawson  
THE NEW YORK TIMES  
229 W. 43 St.  
New York, N.Y. 10036

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New York, NY 10002

Mr. Robert Spitzler  
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New York, N.Y. 10003

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New York, N.Y. 10023

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New York, N.Y. 10022

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New York, N.Y. 10019

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New York, N.Y. 10036

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CUE  
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New York, N.Y. 10011

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CHRISTIAN SCIENCE MONITOR  
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New York, N.Y. 10013

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1111 Lexington Avenue  
New York, N.Y. 10021

News Editor  
FRANCE SOIR  
1700 Broadway  
New York, N.Y. 10019



News Editor  
LONDON DAILY EXPRESS  
220 E. 42 Street  
New York, N.Y. 10017

News Editor  
THE LONDON TIMES  
201 E. 42 Street  
New York, N.Y. 10017

News Editor  
THE LONDON EVENING STANDARD  
32 Glenbrook Avenue  
New Rochelle, NY 10804

**memo**

from: LILLIAN LIBMAN

Just write  
N.Y.C. from  
Lillian

Harry  
Mrs. ~~Sara~~ Zelger  
Allied Arts Corporation  
20 North Wacker Drive  
Chicago 60606

Mrs. Nella Ludwig  
570 Woodbine Avenue  
Metairie, Louisiana 70005

Mr. Danny Leeds  
39 East State Street  
Columbus, Ohio 43215

~~Mr. William Walker  
Krieb Opera House  
St. Louis, Missouri~~





memo

from: LILLIAN LIBMAN

Mr. William Zalken  
c/o Municipal Theatre Ass'n  
Forest Park -  
St. Louis, Mo.

Cindy: write "Please forward"  
on envelope.

also  
Pat  
Hays  
Doug Wheeler



THE WHITE HOUSE  
WASHINGTON

*Perp.*  
*2 cup.*

TO : SALLY

FROM: Judy Muhlberg

Per your request.



MEDALS OF FREEDOM PRESENTED BY  
PRESIDENT NIXON

ELLINGTON, Edward Kennedy (Duke)	4/29/69
ALDRIN, Edwin E., Colonel, USAF	8/13/69
ARMSTRONG, Neil A.	8/13/69
COLLINS, Michael, Colonel, USAF	8/13/69
ORMANDY, Eugene	1/24/70
APOLLO 13 Mission Operations Team	4/18/70
LOVELL, James A., Jr., Captain, USN	4/18/70
HAISE, Fred Wallace, Jr.	4/18/70
SWIGERT, John Leonard, Jr.	4/18/70
BEHRENS, Earl Charles	4/22/70
LAWRENCE, David	4/22/70
FOLLIARD, Edward T.	4/22/70
HENRY, William M. (posthumously)	4/22/70
KROCK, Arthur	4/22/70
MOLEY, Raymond	4/22/70
LINCOLN, George Gould	4/22/70
ST. JOHNS, Adela Rogers	4/22/70
GOLDWYN, Samuel	3/27/71
HOPKINS, William	6/2/71
BROSIO, Manlio	9/29/71
WALLACE, Dewitt and Lila	1/28/72
VANN, John Paul (posthumously)	6/16/72

Pres. Ford

*Arthur Rubenstein*  
*Arthur Rubenstein* / April 1, 76 (dinner)

*Jesse Owens* / Aug 5, 76 (Sound Lawn)  
(400 people)



FACT SHEET  
Mrs. Ford's Office

9:30 - 9:35  
enter baniment  
Entertainment -  
25 Mins.

Event Dinner and Presentation of the Medal of Freedom

Group -- Martha Graham

DATE/TIME October 14, 1976 7:30 p. m.

Contact Pat Howard 8:10 - Dinner 9:15 til presentation Phone 2927

Number of guests: Total approx. 100 / Women x Men x Children --

Place State Floor

Principals involved President and Mrs. Ford

Participation by Principal yes (Receiving line) yes

Remarks required --

Background --

REQUIREMENTS

Social: Guest list yes (Social Entertainments Office will distribute guest list)

Invitations yes Programs yes Menus yes

Refreshments Dinner Format

Entertainment yes

Decorations/flowers yes

Music yes

Social Aides yes

Dress Black Tie Coat check yes - DRR

Other --

Press: Reporters yes

Photographers yes

TV Crews yes

White House Photographers yes Color yes Mono. --

Other --

Technical Support: Microphones yes PA Other Rooms no

Recording yes

Lights yes

Transportation cars (enter thru SW Gate)

Parking South Grounds

Housing --

Other -- (Risers, stage, platforms) stage

Project Co-ordinator Pat Howard Phone 2927

Site diagrams should be attached if technical support is heavy.



MEDALS OF FREEDOM PRESENTED BY  
PRESIDENT NIXON

ELLINGTON, Edward Kennedy (Duke)	4/29/69
ALDRIN, Edwin E., Colonel, USAF	8/13/69
ARMSTRONG, Neil A.	8/13/69
COLLINS, Michael, Colonel, USAF	8/13/69
ORMANDY, Eugene	1/24/70
APOLLO 13 Mission Operations Team	4/18/70
LOVELL, James A., Jr., Captain, USN	4/18/70
HAISE, Fred Wallace, Jr.	4/18/70
SWIGERT, John Leonard, Jr.	4/18/70
BEHRENS, Earl Charles	4/22/70
LAWRENCE, David	4/22/70
FOLLIARD, Edward T.	4/22/70
HENRY, William M. (posthumously)	4/22/70
KROCK, Arthur	4/22/70
MOLEY, Raymond	4/22/70
LINCOLN, George Gould	4/22/70
ST. JOHNS, Adela Rogers	4/22/70
GOLDWYN, Samuel	3/27/71
HOPKINS, William	6/2/71
BROSIO, Manlio	9/29/71
WALLACE, Dewitt and Lila	1/28/72
VANN, John Paul (posthumously)	6/16/72

Pres. Ford

*Arthur Rubenstein*  
*Arthur Rubenstein* / April 1, 76 (dinner)

*Jesse Owens* / Aug 5, 76 (South Lawn)  
(400 people)



MUMFORD, Lewis	9/14/64
MUNOZ-MARIN, Luis	12/6/63
MURROW, Edward R.	9/14/64
NIEBUHR, Reinhold	9/14/64
PECK, Gregory	1/20/69
POPE JOHN XXIII, His Holiness	12/6/63
PRICE, Leontyne	9/14/64
RANDALL, Clarence B.	12/6/63
RANDOLPH, A. Philip	9/14/64
ROCKEFELLER, Laurance S.	1/20/69
ROSTOW, Walt Whitman	1/20/69
SANDBURG, Carl	9/14/64
SERKIN, Rudolf	12/6/63
SMITH, Merriman	1/20/69
STEICHEN, Edward	12/6/63
STEINBECK, John	9/14/64
TAUSSIG, Helen B.	9/14/64
TAYLOR, George W.	12/6/63
VANCE, Cyrus R.	1/20/69
VAN DER ROHE, Ludwig Mies	12/6/63
VINSON, Carl	9/14/64
WATERMAN, Alan T.	12/6/63
WATSON, Mr. Mark S.	12/6/63
WATSON, Thomas J., Jr.	9/14/64
WAUNEKA, Annie D.	12/6/63
WEBB, James E.	12/9/68
WHITE, Mr. E. B.	12/6/63
WHITE, Paul Dudley	9/14/64
WHITE, William S.	1/20/69
WILDER, Thornton N.	12/6/63
WILKINS, Roy	1/20/69
WILSON, Edmund	12/6/63
WYETH, Andrew	12/6/63
YOUNG, Whitney M., Jr.	1/20/69

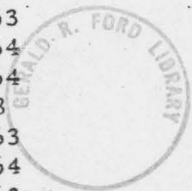


\*Those Medals presented in 1963 were designated by President Kennedy, with the exception of those for Pope John XXIII and John F. Kennedy, himself, both of which were granted posthumously. All others on this list were named by President Johnson.



PRESIDENTIAL MEDALS OF FREEDOM PRESENTED  
BY PRESIDENT JOHNSON\*

ACHESON, Dean G.	9/14/64
ANDERSON, Marian	12/6/63
BLACK, Eugene R.	1/20/69
BONK, Detlev W.	9/14/64
BUNCHE, Ralph J.	12/6/63
BUNDY, McGeorge	1/20/69
BUNKER, Ellsworth	2/6/68
BUNKER, Ellsworth	12/6/63
CASALS, Pablo	12/6/63
CAULFIELD, Genevieve	12/6/63
CLIFFORD, Clark	1/20/69
CONANT, James B.	12/6/63
COPELAND, Aaron	9/14/64
DeBAKEY, Dr. Michael E.	1/20/69
deKOONING, Willem	9/14/64
DISNEY, Walter	9/14/64
DOBIE, J. Frank	9/14/64
DUBINSKY, David	1/20/69
EDWARDS, Lena F.	9/14/64
ELIOT, Thomas Stearns	9/14/64
ELLISON, Ralph	1/20/69
ENDERS, John F.	12/6/63
FONTANNE, Lynn (and Alfred Lunt)	9/14/64
FORD, Henry, II	1/20/69
FRANKFURTHER, Felix	12/6/63
GARDNER, John W.	9/14/64
HARRIMAN, W. Averell	1/20/69
HESBURGH, Theodore M.	9/14/64
HOLTON, Karl	12/6/63
HOPE, Bob	1/20/69
JOHNSON, Clarence L.	9/14/64
KAISER, Edgar F.	1/20/69
KAPPEL, Frederick	9/14/64
KELLER, Helen	9/14/64
KENNEDY, John Fitzgerald	12/6/63
KIPHUTH, Robert J.	12/6/63
KOMER, Robert W.	2/6/68
LAND, Edwin H.	12/6/63
LASKER, Mary	1/20/69
LEHMAN, Herbert H. (Governor)	12/6/63
LEWIS, John L.	9/14/64
LIPPMANN, Walter	9/14/64
LOCKE, Eugene Murphy	2/7/68
LOVETT, Robert A.	12/6/63
LUNT, Alfred (and Lynn Fontanne)	9/14/64
McCLOY, John J.	12/6/63
McGILL, Ralph	9/14/64
McNAMARA, Robert S.	2/28/68
MacDONALD, J. Clifford	12/6/63
MACY, John W., Jr.	1/20/69
MEANY, George	12/6/63
MEIKLEJOHN, Alexander	12/6/63
MONNET, Jean	12/6/63
MORISON, Samuel Eliot	9/14/64



MEDALS OF FREEDOM PRESENTED  
BY PRESIDENT KENNEDY

SPAAK, Paul-Henri

2/21/61



MEDALS OF FREEDOM PRESENTED  
BY PRESIDENT EISENHOWER

ANDERSON, Robert B.	8/ 3 /55
DOUGLAS, James H.	1/18/61
DULLES, John Foster	5/19/59
GALARD-TERRAUBE, Mademoiselle Genevieve de	6/29/54
GATES, Thomas S.	1/18/61
GRAY, Gordon	1/18/61
HERTER, Christian A.	1/18/61
KISTIAKOWSKY, George Bogdan	1/18/61
McELROY, Neil	12/1/59
QUARLES, Donald A.	7/9/59
STRAUSS, Lewis L.	7/14/58
VON NEUMANN, Dr. John	2/15/56
WILSON, Charles E.	10/9/57



MEDALS OF FREEDOM PRESENTED BY  
PRESIDENT TRUMAN

CHARMAN, William H.	1/26/46
HOWE, George L.	2/18/46
JACKSON, Gordon Thorpe	1/26/46
MAZZARINI, Richard	2/18/46
POULLET, Pierre A., Father	1/26/46
PULESTON, Dennis	2/18/46
SUN, Chen	2/18/46
WEST, Norman H.	1/26/46
WHEELER, William M., Jr.	2/18/46



EXECUTIVE ORDER

ESTABLISHING THE PRESIDENTIAL CITIZENS MEDAL

By virtue of the authority vested in me as President of the United States, it is ordered as follows:

Section 1. Medal established. The Presidential Citizens Medal (hereinafter referred to as the Medal), together with accompanying ribbons and appurtenances, is hereby established for the purpose of recognizing citizens of the United States of America who have performed exemplary deeds of service for their country or their fellow citizens.

Sec. 2. Award of the Medal. (a) The Medal may be bestowed by the President upon any citizen of the United States at the sole discretion of the President.

(b) The announcement of the granting of the Medal and the presentation ceremonies may take place at any time during the year.

(c) Subject to the provisions of this order, the Medal may be conferred posthumously.

Sec. 3. Design of the Medal. The Army Institute of Heraldry shall prepare for the approval of the President a design of the Medal, citation, and ribbon.

Sec. 4. Prior orders. The establishment of the Medal shall not operate to terminate any other medal and this order shall not be deemed to supersede the whole or any part of any other Executive order.

RICHARD NIXON

THE WHITE HOUSE,

November 13, 1969

# # # #





THE WHITE HOUSE

EXECUTIVE ORDER

-----  
TERMINATING CERTAIN BODIES  
ESTABLISHED BY THE PRESIDENT

By virtue of the authority vested in me as President of the United States, it is hereby ordered as follows:

Section 1. Interdepartmental Highway Safety Board. (a) The Interdepartmental Highway Safety Board is terminated.

(b) Executive Order No. 10898 of December 2, 1960, and Executive Order No. 10986 of January 12, 1962, are revoked.

(c) Executive Order No. 11382 of November 28, 1967, is amended by deleting section 8.

Sec. 2. Interagency Committee on International Athletics. The Interagency Committee on International Athletics is terminated and Executive Order No. 11117 of August 13, 1963, is revoked.

Sec. 3. President's Committee on Manpower. The President's Committee on Manpower is hereby terminated and Executive Order No. 11152 of April 15, 1964, is revoked.

Sec. 4. Ohio River Bridge Tragedy. There is hereby terminated the task force established by the President by announcement made on December 19, 1967, in connection with the collapse of the Ohio River Bridge on Highway U.S. 35 connecting Gallipolis, Ohio, and Pt. Pleasant, West Virginia.

Sec. 5. Medal of Freedom. Executive Order No. 9586 of July 6, 1945, as amended, is hereby further amended:

(1) By substituting for subsection (b) of section 2 the following:

"(b) The President may select for the award of the Medal any person recommended to the President for award of the Medal or any person selected by the President upon his own initiative."

(2) By striking out all numbered sections of the order except sections 1 and 2.

Sec. 6. Winding up of affairs. Such actions as may be necessary to wind up any outstanding affairs of the bodies terminated by this order shall be carried out by the Bureau of the Budget or by such other agencies as may be designated therefor by the Director of the Bureau of the Budget.

RICHARD NIXON

THE WHITE HOUSE,

March 13, 1970

###



President Eisenhower awarded the Medal of Freedom to persons such as John Foster Dulles, Lewis L. Strauss, John Von Neumann, and Christian A. Herter. President Kennedy has awarded it to Paul-Henri Spaak of Belgium. Altogether, twenty-four persons have received the Medal directly from the President.

The Distinguished Civilian Service Awards Board was established by Executive Order in 1957 for the purpose of recommending to the President persons to receive the President's Award for Distinguished Federal Civilian Service.

The newly appointed members of the Distinguished Civilian Service Awards Board are as follows:

Henry Cabot Lodge, former United States Senator and United States Ambassador to the United Nations, for a term of five years

Dr. Lee A. DuBridge, President of the California Institute of Technology, for a term of four years

Samuel I. Newhouse, publisher, for a term of three years

Mary McGrory, journalist, for a term of two years

Arthur J. Goldberg, Associate Justice of the Supreme Court, for a term of one year

The President has also reconstituted the Executive Branch section of the Board as follows:

Attorney General Robert F. Kennedy  
Secretary of Labor W. Willard Wirtz  
Secretary of Health, Education and Welfare Anthony J. Celebrezze  
Under Secretary of State George W. Ball  
Deputy Secretary of Defense Roswell L. Gilpatric.

Mr. Ball will serve as Chairman of the Board. The Chairman of the Civil Service Commission, John W. Macy, serves as Executive Secretary of the Board.

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Office of the White House Press Secretary

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THE WHITE HOUSE

The President announced today that arrangements have been made to award the Medal of Freedom once each year to persons who have made exceptionally meritorious contributions to the security or national interests of the United States, to world peace, or to cultural or other significant public or private endeavors. The President will receive recommendations of persons to receive the Medal from the Distinguished Civilian Service Awards Board, which is being expanded to include five additional members from outside the Executive Branch of the Government.

In commenting on the new program, the President said: "In a period when the national government must call upon an increasing portion of the talents and energies of its citizens, it is clearly appropriate to provide ways to recognize and reward the work of persons, within and without the Government, who contribute significantly to the quality of American life. In the years since World War II a number of important Presidential honors have been established for this purpose. Of these, the Medal of Freedom has emerged as the highest civil honor conferred by the President for service in peacetime. However, until now no procedure has been established whereby awards are made on a regular, systematic basis. If civil honors are to serve their proper function of rewarding and encouraging public service and high achievement in all forms of endeavor that are touched with the public interests such arrangements are necessary. Executive Order No. 11085 establishes such a procedure and provides safeguards to ensure that the President will receive considered and prudent advice as to those who should receive such honors."

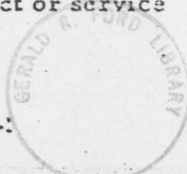
Executive Order No. 11085 amends the 1945 Executive Order that established the Medal of Freedom as follows:

- a. The Medal will henceforth be known as the Presidential Medal of Freedom, to be awarded only by the President. The Medal will be re-designed by the Army Institute of Heraldry and will be awarded in two degrees.
- b. The Medal may henceforth be awarded "to any person who has made an especially meritorious contribution to (1) the security or national interests of the United States, or (2) world peace, or (3) cultural or other significant public or private endeavors.
- c. The principal announcement of awards will be made on or about July 4 of each year. In addition, the President may award the Medal from time to time as he deems appropriate.
- d. The Distinguished Civilian Service Awards Board is expanded to include five additional members, from outside the Executive Branch, who will serve for overlapping terms of five years. Those from within the Executive Branch will henceforth serve at the pleasure of the President.

The Medal of Freedom was established originally by Executive Order No. 9585 of July 6, 1945, as an award for "a meritorious act or service which has aided the United States in the prosecution of a war against an enemy . . ." Later the original Executive Order was amended by Executive Order No. 10336 of April 3, 1952, to provide that it could be awarded more generally "for performance of a meritorious act or service in the interests of the security of the United States."

MORE

IV





"Sec. 4. Functions of the Board. (a) Any individual or group may make recommendations to the Board with respect to the award of the Medal, and the Board shall consider such recommendations,

"(b) with due regard for the provisions of Section 2 of this Order, the Board shall screen such recommendations and, on the basis of such recommendations or upon its own motion, shall from time to time submit to the President nominations of individuals for award of the Medal, in appropriate degrees.

"Sec. 5. Expenses. Necessary administrative expenses of the Board incurred in connection with the recommendation of persons to receive the Presidential Medal of Freedom, including expenses of travel of members of the Board appointed under Section 3(a) of this Order, during the fiscal year 1963, may be paid from the appropriation provided under the heading "Special Projects" in the Executive Office Appropriation Act, 1963, 76 Stat. 315, and during subsequent fiscal years, to the extent permitted by law, from any corresponding or like appropriation made available for such fiscal years. Such payments shall be without regard to the provisions of section 3681 of the Revised Statutes and section 9 of the Act of March 4, 1909, 35 Stat. 1027 (31 U.S.C. 672 and 673). Members of the Board appointed under Section 3(a) of this Order shall serve without compensation.

"Sec. 6. Design of the Medal. The Army Institute of Heraldry shall prepare for the approval of the President a design of the Medal in each of its degrees."

Sec. 2. Other existing orders. (a) Section 4 of Executive Order No. 10717, establishing the terms of service of the members of the Distinguished Civilian Service Awards Board, is hereby amended to read "The members of the Board shall serve at the pleasure of the President", and the other sections of that Order are amended conformably to this Order.

(b) Except as otherwise specifically provided in this Order, existing arrangements for conferring medals and honors shall continue in effect.

JOHN F. KENNEDY

THE WHITE HOUSE

February 21, 1963



THE WHITE HOUSE

EXECUTIVE ORDER 11085

THE PRESIDENTIAL MEDAL OF FREEDOM

By virtue of the authority vested in me as President of the United States, it is hereby ordered as follows:

Section 1. Prior orders. The numbered sections of Executive Order No. 9586 of July 6, 1945, as amended by Executive Order No. 10336 of April 3, 1952, are hereby amended to read as follows:

"Section 1. Medal established. The Medal of Freedom is hereby re-established as the Presidential Medal of Freedom, with accompanying ribbons and appurtenances. The Presidential Medal of Freedom, hereinafter referred to as the Medal, shall be in two degrees.

"Sec. 2. Award of the Medal. (a) The Medal may be awarded by the President as provided in this order to any person who has made an especially meritorious contribution to (1) the security or national interests of the United States, or (2) world peace, or (3) cultural or other significant public or private endeavors.

"(b) The President may select for award of the Medal any person nominated by the Board referred to in Section 3(a) of this Order, any person otherwise recommended to the President for award of the Medal, or any person selected by the President upon his own initiative.

"(c) The principal announcement of awards of the Medal shall normally be made annually, on or about July 4 of each year; but such awards may be made at other times, as the President may deem appropriate.

"(d) Subject to the provisions of this Order, the Medal may be awarded posthumously.

"Section 3. Distinguished Civilian Service Awards Board. (a) The Distinguished Civilian Service Awards Board, established by Executive Order No. 10717 of June 27, 1957, hereinafter referred to as the Board, is hereby expanded, for the purpose of carrying out the objectives of this Order, to include five additional members appointed by the President from outside the Executive Branch of the Government. The terms of service of the members of the Board appointed under this paragraph shall be five years, except that the first five members so appointed shall have terms of service expiring on the 31st day of July 1964, 1965, 1966, 1967, and 1968, respectively. Any person appointed to fill a vacancy occurring prior to the expiration of the term for which his predecessor was appointed shall serve for the remainder of such term.

"(b) A Chairman of the Board shall be designated by the President from time to time from among the membership of the Board appointed from the Executive Branch.

"(c) For purposes of recommending to the President persons to receive the President's Award for Distinguished Federal Civilian Service, and to carry out the other purposes of Executive Order No. 10717, only the members of the Board from the Executive Branch will sit. The names of persons so recommended will be submitted to the President without reference to the other members of the Board.

## PRESIDENTIAL MEDAL OF FREEDOM

The Medal of Freedom as it now exists was established by President Kennedy in an Executive Order (11085) of February 22, 1963. The award was first set up under President Truman in 1945 to reward meritorious, war-connected acts or services. The Kennedy Executive Order expanded the award to include those that should be honored for meritorious contribution to (a) security or national interest of the United States; (b) world peace or (c) cultural or other significant public or private endeavors.

Persons are selected for receipt of this medal by the President.

Total number of Presidential Medals of Freedom: 134

President Truman:	9
President Eisenhower:	13
* President Kennedy:	31
President Johnson:	58
President Nixon:	23

\* 30 of these awards were presented by President Johnson but the recipients had been selected by President Kennedy.



THE WHITE HOUSE

EXECUTIVE ORDER

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TERMINATING CERTAIN BODIES  
ESTABLISHED BY THE PRESIDENT

By virtue of the authority vested in me as President of the United States, it is hereby ordered as follows:

Section 1. Interdepartmental Highway Safety Board. (a) The Interdepartmental Highway Safety Board is terminated.

(b) Executive Order No. 10898 of December 2, 1960, and Executive Order No. 10986 of January 12, 1962, are revoked.

(c) Executive Order No. 11382 of November 28, 1967, is amended by deleting section 8.

Sec. 2. Interagency Committee on International Athletics. The Interagency Committee on International Athletics is terminated and Executive Order No. 11117 of August 13, 1963, is revoked.

Sec. 3. President's Committee on Manpower. The President's Committee on Manpower is hereby terminated and Executive Order No. 11152 of April 15, 1964, is revoked.

Sec. 4. Ohio River Bridge Tragedy. There is hereby terminated the task force established by the President by announcement made on December 19, 1967, in connection with the collapse of the Ohio River Bridge on Highway U.S. 35 connecting Gallipolis, Ohio, and Pt. Pleasant, West Virginia.

Sec. 5. Medal of Freedom. Executive Order No. 9586 of July 6, 1945, as amended, is hereby further amended:

(1) By substituting for subsection (b) of section 2 the following:

"(b) The President may select for the award of the Medal any person recommended to the President for award of the Medal or any person selected by the President upon his own initiative."

(2) By striking out all numbered sections of the order except sections 1 and 2.

Sec. 6. Winding up of affairs. Such actions as may be necessary to wind up any outstanding affairs of the bodies terminated by this order shall be carried out by the Bureau of the Budget or by such other agencies as may be designated therefor by the Director of the Bureau of the Budget.

RICHARD NIXON

THE WHITE HOUSE,

March 13, 1970

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CATEGORY I      CREATED AT PRESIDENTIAL REQUEST

	<u>Sponsor</u>	<u>Final Approval</u>	<u>Personally Presented by</u>
Presidential Medal of Freedom the highest honor for exceptional achievement in any field - E.O. 11085	President	President	President
National Medal of Science for scientific achievement; granted annually to not more than 20 per E.O. 10910	"	"	"
Pres. Award for Dist. Fed. Serv. for exceptional achievement by Federal civilian career employees; granted annually, usually to not more than 5 per E.O. 10717 and 10979	"	"	"
Presidential Citizens Medal to recognize citizens for exemplary deeds of service to the Nation or fellow citizens as per E.O. 11494	"	"	"
Presidential Scholars for exceptional scholastic achievement by high school students; granted annually to approximately 100	"	"	"
White House Fellowships for exceptional young people (age 23 to 36); granted annually per E.O. 11183	"	"	"
Presidential Certificate for special use as decided by the President - created April 1963 and granted to Mrs. J. Borden Harriman; also granted to Stephen Gallati July 1964	"	"	"
Special Ad Hoc Citations for example, when Harry Anslinger retired as Chief, Bureau of Narcotics, a special citation was developed and signed by the President	"	"	"



CATEGORY II UNDER FEDERAL AGENCY SPONSORSHIP

	<u>Sponsoring Agency</u>	<u>Final Approval</u>	<u>Personally Presented By</u>
National Security Medal for contribution by any citizen relating to national security per E.O. 10431	N.S.C.	President	President
Fermi Award for contribution to development or use of atomic energy; includes \$25,000 cash; under Atomic Energy Act of 1954	A.E.C.	"	"
E.O. Lawrence Award for contribution by younger person to development or use of atomic energy; includes \$5,000 cash; under Atomic Energy Act of 1954	"	"	Chairman AEC
Young Amer. Medal For Bravery for American age 18 or less; per 42 U.S.C. 1921 et seq.	Justice	Attorney General	President
Young Amer. Medal For Service for Americans age 18 or less; per 42 U.S.C. 1921 et. seq.	"	"	"
The President's Safety Award presented annually to Federal agencies with outstanding record in accident prevention	Labor	Awards Committee	Varies
Employment of the Handicapped Awards trophy granted annually to handicapped citizen, to Two Employers of the Year, to an organization, and to a physician	"	"	"

Note: For these awards the extent of the President's participation can presumably be regulated by his personal interest--except that an Act of Congress requires the President to personally grant the Young American Medals for Bravery and for Service; these are granted in the name of the President and the Congress.



CATEGORY III MAJOR NON-GOVERNMENT AWARD PROGRAMS

	<u>Sponsor</u>	<u>Final Approval</u>	<u>Presented By</u>
Federal Woman's Award	Special Committee	Indep. Judges	Comm. Chrmn.
Rockefeller Public Serv.	John D. Rockefeller through Princeton University	" "	President of Princeton
Career Service Award	National Civil Service League	" "	NCSL
Arthus S. Flemming Award	Junior Chamber of Commerce of Wash., D.C.	" "	Junior Chamber of Commerce

Note: For all four of these non-government awards it has been customary for the President to send a message to be read at the ceremony. Also, in some years award recipients have been invited to the White House to receive personal congratulations from the Chief Executive.



PRESIDENTIAL CERTIFICATES

Certificate of Appreciation

For people, outside government, who perform exceptional service to the nation.

Certificate of Appreciation for Clergymen

For clergymen who perform White House Worship services.

Certificate of Meritorious Service

For members of the White House Staff who are leaving Government but have not received a Presidential commission.

Certificate of Meritorious Service

For career employees of the White House Office who retire during the Administration.

Certificate of Commendation

For individuals who perform exceptional service to others.





EXECUTIVE ORDER

ESTABLISHING THE PRESIDENTIAL CITIZENS MEDAL

By virtue of the authority vested in me as President of the United States, it is ordered as follows:

Section 1. Medal established. The Presidential Citizens Medal (hereinafter referred to as the Medal), together with accompanying ribbons and appurtenances, is hereby established for the purpose of recognizing citizens of the United States of America who have performed exemplary deeds of service for their country or their fellow citizens.

Sec. 2. Award of the Medal. (a) The Medal may be bestowed by the President upon any citizen of the United States at the sole discretion of the President.

(b) The announcement of the granting of the Medal and the presentation ceremonies may take place at any time during the year.

(c) Subject to the provisions of this order, the Medal may be conferred posthumously.

Sec. 3. Design of the Medal. The Army Institute of Heraldry shall prepare for the approval of the President a design of the Medal, citation, and ribbon.

Sec. 4. Prior orders. The establishment of the Medal shall not operate to terminate any other medal and this order shall not be deemed to supersede the whole or any part of any other Executive order.

RICHARD NIXON

THE WHITE HOUSE,

November 13, 1969

# # # #



PRESIDENTIAL CERTIFICATES

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For members of the White House Staff who are leaving Government but have not received a Presidential commission.

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For career employees of the White House Office who retire during the Administration.

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For individuals who perform exceptional service to others.



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	<u>Sponsor</u>	<u>Final Approval</u>	<u>Presented By</u>
Federal Woman's Award	Special Committee	Indep. Judges	Comm. Chmn.
Rockefeller Public Serv.	John D. Rockefeller through Princeton University	" "	President of Princeton
Career Service Award	National Civil Service League	" "	NCSL
Arthus S. Flemming Award	Junior Chamber of Commerce of Wash., D.C.	" "	Junior Chamber of Commerce

Note: For all four of these non-government awards it has been customary for the President to send a message to be read at the ceremony. Also, in some years award recipients have been invited to the White House to receive personal congratulations from the Chief Executive.



CATEGORY II UNDER FEDERAL AGENCY SPONSORSHIP

	<u>Sponsoring Agency</u>	<u>Final Approval</u>	<u>Personally Presented By</u>
National Security Medal for contribution by any citizen relating to national security per E.O. 10431	N.S.C.	President	President
Fermi Award for contribution to development or use of atomic energy; includes \$25,000 cash; under Atomic Energy Act of 1954	A.E.C.	"	"
E.O. Lawrence Award for contribution by younger person to development or use of atomic energy; includes \$5,000 cash; under Atomic Energy Act of 1954	"	"	Chairman AEC
Young Amer. Medal For Bravery for American age 18 or less; per 42 U.S.C. 1921 et seq.	Justice	Attorney General	President
Young Amer. Medal For Service for Americans age 18 or less; per 42 U.S.C. 1921 et. seq.	"	"	"
The President's Safety Award presented annually to Federal agencies with outstanding record in accident prevention	Labor	Awards Committee	Varies
Employment of the Handicapped Awards trophy granted annually to handicapped citizen, to Two Employers of the Year, to an organization, and to a physician	"	"	"

Note: For these awards the extent of the President's participation can presumably be regulated by his personal interest--except that an Act of Congress requires the President to personally grant the Young American Medals for Bravery and for Service; these are granted in the name of the President and the Congress.



CATEGORY I      CREATED AT PRESIDENTIAL REQUEST

	<u>Sponsor</u>	<u>Final Approval</u>	<u>Personally Presented by</u>
Presidential Medal of Freedom the highest honor for exceptional achievement in any field - E.O. 11085	President	President	President
National Medal of Science for scientific achievement; granted annually to not more than 20 per E.O. 10910	"	"	"
Pres. Award for Dist. Fed. Serv. for exceptional achievement by Federal civilian career employees; granted annually, usually to not more than 5 per E.O. 10717 and 10979	"	"	"
Presidential Citizens Medal to recognize citizens for exemplary deeds of service to the Nation or fellow citizens as per E.O. 11494	"	"	"
Presidential Scholars for exceptional scholastic achievement by high school- students; granted annually to approximately 100	"	"	"
White House Fellowships for exceptional young people (age 23 to 36); granted annually per E.O. 11183	"	"	"
Presidential Certificate for special use as decided by the President - created April 1963 and granted to Mrs. J. Borden Harriman; also granted to Stephen Gallati July 1964	"	"	"
Special Ad Hoc Citations for example, when Harry Anslinger retired as Chief, Bureau of Narcotics, a special citation was developed and signed by the President	"	"	"







Chip Chick  
y. ver  
Amsh + Tom.

THE WHITE HOUSE  
WASHINGTON

Wm. OC  
OC 7 45-

~~200 pieces~~  
~~19th source~~

~~Susan~~  
~~Ed. in Chip~~

yes  
Dance Sally - call  
MAG. Como. Ed. in Chip  
212-399-2400 - He will  
Florence Pennalle assign  
of Wash. of.  
Victoria Huckerpacher  
383.0664

DANCE  
MAG  
LIBRARY



Oct. 14 - Graham  
Winner

---

Lillian Levy Vera Glasen

Betty Beale

Jesse Stearns

Sonya Adler

Sue Watters

UPI

AP

Bo.

Gwen Davis -

213/276-8871.

Donnie Radaloff



9-30 Spoke to Miss. Libman - she w/ send bio matl on M. Graham - w/ like to go over rel. on Mon before she leaves for Europe on Tues. morn. SAG.

9-30 to Kaye P. for release

10-7 Cynthia Parker, Gen. Manager  
212-832-9166

15 ~~Nov~~ Nov. Ken. Ctr (oper. Hs.)

Oct 5-Europe

appearance

THE WHITE HOUSE  
WASHINGTON

Call Mon

Miss Lillian Libman rel.  
Press Contact

212-832-9166

Menthe Graham

press person -

Oct. 14 - Dinner - Pres to <sup>give</sup> Med. of Freedom to M. Graham



90-100 people

\* The Pres. w/ give M.G. the highest ~~citizen~~ <sup>citizen</sup> medal from a pres "M of Freedom" Pres. & BF w/ host dinner for her. Guests w/ be from arts (business, theatre, etc.)  
\* ~~form~~ official W.H. function

FACT SHEET  
Mrs. Ford's Office

Event Dinner and Presentation of the Medal of Freedom  
 Group -- Martha Graham  
 DATE/TIME October 14, 1976 7:30 p. m.  
 Contact Pat Howard Phone 2927  
 Number of guests: Total approx. 100 / Women x Men x Children --  
 Place State Floor  
 Principals involved President and Mrs. Ford  
 Participation by Principal yes (Receiving line) yes  
 Remarks required --  
 Background --

REQUIREMENTS

Social: Guest list yes (Social Entertainments Office will distribute guest list)  
 Invitations yes Programs yes Menus yes  
 Refreshments Dinner Format  
 Entertainment yes  
 Decorations/flowers yes  
 Music yes  
 Social Aides yes  
 Dress Black Tie Coat check yes-DRR  
 Other --

Press: Reporters yes  
 Photographers yes  
 TV Crews yes  
 White House Photographers yes Color yes Mono. \_\_\_\_\_  
 Other --

Technical Support: Microphones yes PA Other Rooms no  
 Recording yes  
 Lights yes  
 Transportation cars (enter thru SW Gate)  
 Parking South Grounds  
 Housing --  
 Other -- (Risers, stage, platforms) stage

Project Co-ordinator Pat Howard Phone 2927

Site diagrams should be attached if technical support is heavy.

MARTHA GRAHAM  
Biographical Information

Martha Graham was born May 11, 1894 in Pittsburgh, Pennsylvania. She was the oldest of three daughters of Dr. and Mrs. George Graham. In 1908, the family moved to Santa Barbara, California, where Martha first became interested in dance.

In 1911, Miss Graham saw a performance by Ruth St. Denis. In 1916, she enrolled at Denishawn, the Ruth St. Denis and Ted Shawn School of Dance in Los Angeles. She came to New York as a teacher with Denishawn in 1920. After two years as a dancer for Greenwich Village Follies, she moved to Rochester, New York to become codirector of a newly established dance department at the Eastman School of Music.

During the late 1920's and early 1930's, Miss Graham first choreographed and performed the contemporary dances she would make famous. She received the first Guggenheim fellowship ever awarded a dancer in 1932, and in 1935, she helped establish the School of Modern Dance at Bennington College.

Today, her company, the oldest major dance company in America, is in its 50th year. From a troupe of four, it has grown to a permanent complement of 24. Since 1950, the Martha Graham Dance Company has been on many world tours, often under the auspices of the State Department. During the past year, Miss Graham took the company on a major tour of European capitals, which climaxed this past July with a sold-out run at London's Royal Opera House in Convent Garden. It was the first appearance there by a contemporary dance company.

Miss Graham danced for the last time in public in 1969, but she continues to choreograph dances, including four new works in the past five years. Her works, now numbering over 150, have been described by New York Times critic, Clive Barnes, as "national treasures."

Miss Graham has been described as an "immortal" in the world of dance. Her 53 years as a dancer in addition to her teaching and choreography have earned her numerous professional and critical accolades. The vitality and creativity of her artistic contributions have made her a pioneer in the world of dance.

# # #

For immediate release  
Friday, October 8, 1976

*Ed White, P.R. w/ Library*  
*Nick Buck*

THE WHITE HOUSE  
Office of the Press Secretary to Mrs. Ford

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President Ford will present the Medal of Freedom to modern dance pioneer Martha Graham October 14. The Medal of Freedom is the highest civilian award the President can bestow. The presentation follow an 7:30 p.m. black tie dinner hosted by the President and Mrs. Ford in Miss Graham's honor.

After the presentation, Janet Eilber, principal dancer with the Martha Graham Dance Company, will perform two solos, "Lamentation" and "Frontier." Both were choreographed by Miss Graham.

Mrs. Ford has chosen the first performing arts theme to be used in the decorations. Sculptures of primarily American dancers, both classical and modern, will highlight the table decorations. The sculptures, most of them bronzes, will be placed on mirrors and surrounded by flowers. American flowers, including anemones, ranunculus, lilies and gardenias, will compliment the Scalamandre red silk tablecloths. Garlands of greens and flowers will be hung on the mantels in the State Dining Room. White mums will decorate the bases of the ficus trees on the State Floor.

The round tables will be set with Johnson china, the Morgantown crystal and the Monroe vermeil flatwear.

Joan Peck, New York City designer and contributing editor of House and Garden, will coordinate the decorations. The sculptures are on loan from the collection of Mr. and Mrs. A. J. Pischl and the New York Public Library.

The menu: Filet of Pompano Meuniere, Roast Saddle of Lamb, Currant Sauce, Rice Pilaff, Eggplant Parmesan, Spinach Salad, Brie Cheese, Hazelnut Ice Cream Bombe, Petits Fours, Demitasse.

Wines: Wente Brothers Sauvignon Blanc; Louis Martini Mountain Zinfandel; Schramsberg Blanc de Blancs.

# # #

*John Fairchild - guest*

*Van Cliburn Regretted*  
*Kirk Douglas*  
*Barb. Morgan, photos.*

3 PM

→ Sue Waters

7:30 Arrival guests

~~8:00 W. Lecture~~

[ 8:15 Dinner

[ 9:15 Presentation

9:30 Program



Guest list for the dinner to be given by the President and Mrs. Ford in honor of Miss Martha Graham on Thursday, October 14, 1976 at 7:30 o'clock, The White House

Miss Martha Graham  
The Chief Justice and Mrs. Burger  
The Secretary of Health, Education and Welfare and Mrs. Mathews  
The Honorable James T. Lynn and Mrs. Lynn  
Dir., Office of Management and Budget  
The Honorable Claiborne Pell and Mrs. Pell  
U. S. Senate (Rhode Island)  
The Honorable John Brademas  
House of Representatives (Indiana)  
Mrs. Albert H. Quie  
Wife of the Representative from Minnesota  
The Honorable James M. Cannon and Mrs. Cannon  
Assistant to the President for Domestic Affairs  
The Honorable Nancy Hanks  
Chairman, National Endowment for the Arts  
The Honorable Roger L. Stevens and Mrs. Stevens  
Chairman, John F. Kennedy Center for the Performing Arts  
Mr. and Mrs. Michael W. Straight  
Deputy Chairman, National Endowment for the Arts  
Mrs. Clive Barnes  
Writer; wife of drama/dance critic, New York Times  
Mr. Byron Belt  
Guest of Miss Agnes de Mille  
Miss Polly Bergen  
Actress; Member of the Board, Martha Graham Center  
of Contemporary Dance  
Ms. Mary Ellen Briggs  
Guest of Rep. John Brademas  
Miss Ethel Butler  
Instructor, Ethel Butler Dance Studio, Bethesda, Maryland  
Miss Claudette Colbert  
Guest of Mr. Peter Rogers  
Mrs. Joan Kaplan Davidson  
Former Chairman, Arts Council of New York  
Mrs. Martha Hill Davies  
Juilliard School of Music, New York City  
Mr. and Mrs. Walter Delafield, New York City  
Mr.-- V. P., Paine, Webber, Jackson & Curtis, Inc.  
Mrs.--Mbr. of the Bd., Martha Graham Center of Contemporary Dance  
Miss Agnes de Mille, New York City  
Choreographer  
Mr. and Mrs. Kirk Douglas, Beverly Hills, California  
Actor  
Miss Doris Duke  
Somerville, New Jersey  
Mrs. Charles Eames  
Designer with husband of furniture, toys, architecture  
Mr. and Mrs. Douglas Fairbanks, Jr., New York City  
Actor  
Mr. and Mrs. John B. Fairchild, New York City  
Publisher  
Mr. and Mrs. O'Neil Ford, San Antonio, Texas  
Architect  
Mr. Gray Foy, New York City  
Painter  
Mr. Halston Frowick  
Designer; Member of the Board, Martha Graham Center of  
Contemporary Dance  
Dr. and Mrs. R. Buckminster Fuller, Philadelphia, Pennsylvania  
Inventor, architectural engineer, author

*North  
State  
Pittsburgh  
Raleigh  
Spartanburg*



Mr. Benjamin Garber  
St. Maartin, French Antilles

Mr. John B. Gillespie, Englewood, New York  
Musician (Dizzy Gillespie)

Mr. Milton Goldman, New York City  
Head of the Theater Dept. at International Creative Management;  
Member of the Bd., Martha Graham Center of Contemporary Dance

Mr. and Mrs. Joel Grey, New York City  
Actor

Mrs. Moss Hart, New York City  
Actress Kitty Carlisle; Chairman, Arts Council of New York

Miss Susan Hendl  
Guest of Mr. Edward Villella

Mr. Warren Hoge  
Guest of Miss Polly Bergen

Mr. James Earl Jones, New York City  
Actor

Mrs. Henry Kaiser  
New York, New York

Mr. Robert Kaufman  
President, Mollie Parnis Co.; guest of Mrs. Mollie Parnis Livingston

Mr. William Kennedy  
St. Maartin, French Antilles

Mr. Calvin Klein, New York City  
Fashion designer

Mr. and Mrs. Alan M. Kreigsman, Chevy Chase, Maryland  
Dance critic, The Washington Post

Mr. and Mrs. Leonard Lauder, New York City  
President, Estee Lauder, Inc.

Mr. Leo Lerman, New York City  
Vogue Magazine

Mr. and Mrs. Goddard Lieberson, New York City  
Mr--composer, critic; Mrs--ballerina Vera Zorina

Mrs. Mollie Parnis Livingston, New York City  
Fashion designer

Mr. Cyril Magnin  
Chairman, Joseph Magnin Co., Inc., San Francisco, California

Mr. and Mrs. James Marshall, New York City  
Attorney--Marshall, Bratter, Greene, Allison & Tucker

Mr. and Mrs. Francis S. Mason, Jr., New York City  
Assistant Dir., Pierpont Morgan Library; Chairman, Martha  
Graham Center of Contemporary Dance

Mr. Charles K. McWhorter, New York City  
Attorney

Mr. and Mrs. Edward H. Michaelsen, New York City  
President, Phelps Dodge Industries, Inc.

Mrs. Barbara Morgan, Scarsdale, New York  
Photographer

Mr. Peter Morrison, New York City  
Attorney--Morrison, Paul, Stillman & Beiley; Member of the  
Board, Martha Graham Center of Contemporary Dance

Mr. and Mrs. John Murchison, Addison, Texas  
Mrs--Member, Committee for the Preservation of the White House

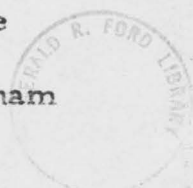
Count Hubert O'Brien  
Guest of Mrs. Evelyn Sharp

Dr. Joseph C. Palamountain, Saratoga Springs, New York  
President, Skidmore College; guest of Mrs. Jouett Shoube

Miss Cynthia Parker, New York City  
General Manager, Martha Graham Center of Contemporary Dance

Mr. Edmund W. Pease, New York City  
Vice President, Chase Manhattan Bank; Treasurer, Martha Graham  
Center of Contemporary Dance

Mr. Ron Protas, New York City  
Executive Dir., Martha Graham Center of Contemporary Dance



- Mr. and Mrs. Alexander Racolin, New York City  
Attorney; Secretary, Martha Graham Center of Contemporary Dance
- Mr. and Mrs. Martin Revson  
New York, New York
- Dr. and Mrs. Peter Rizzo, New York City  
Orthopedic surgeon; Mr.--Member of the Board, Martha Graham  
Center of Contemporary Dance
- Mr. Peter Rogers, New York City  
Pres., Treahay Rogers Company
- Mrs. Carroll Russell, Chicago, Illinois  
Vice President, Martha Graham Center of Contemporary Dance
- Mrs. Evelyn Sharp  
New York, New York
- Mrs. Jonett Shouse, Washington, D. C.  
Donor, Wolf Trap Farm Park for the Performing Arts
- Mrs. Frances Patiky Stein  
Guest of Mr. Calvin Klein
- Ms. Frances Steloff, New York City  
Bookseller
- Mr. and Mrs. Billy Taylor  
Jazz musician, Scarsdale, New York
- Mr. and Mrs. Irving Thau, New York City  
Partner, S. D. Leidesdorf & Co.; Member of the Board, Martha  
Graham Center of Contemporary Dance
- Mr. and Mrs. Marvin S. Traub, Scarsdale, New York  
Mr.--President, Bloomingdale's; Mrs.--Member of the Board  
Martha Graham Center of Contemporary Dance
- Mr. Edward Villella, New York City  
Principal dancer, New York City Ballet Company
- Mr. L. Arnold Weissberger, New York City  
Attorney; President, Martha Graham Center of Contemporary Dance
- Mr. and Mrs. Joseph Wiseman, New York City  
Mrs.--Pearl Lang, dancer with the Graham Center
- Mr. and Mrs. James B. Wyeth, Wilmington Delaware  
Painter







MARTHA GRAHAM CENTER OF CONTEMPORARY DANCE INC

MISS LILLIAN LIBMAN  
MANAGING DIRECTOR

September 30, 1976

Miss Sally Quenneville  
The White House  
Washington, D.C.

Dear Miss Quenneville:

I am enclosing for your information the Martha Graham Company souvenir book and a transcript of the reviews from our recent engagement in London. Also enclosed is a xerox of Agnes de Mille's article on Miss Graham.

For your further information the Kennedy Center engagement, scheduled for November 15, 16, 17 and 18, is the first United States engagement following her very triumphant European tour which began in June 1976, concluded its first half on July 31 with a two-week engagement in Covent Garden, and which is currently undertaking the second half--a week's engagement at the Zarzuela Theatre in Spain and a two-week engagement at the Champs Elysees Theatre in Paris.

If there is anything additional you require, please do not hesitate to call me.

Yours cordially,

Lillian Libman  
Managing Director



For Immediate ~~D~~ Release

President Ford will present the Medal of Freedom to modern dance pioneer Martha ~~Stanhope~~ Graham October 14th. The Medal of Freedom is the highest civilian award the President can bestow. The ceremony will follow ~~at 8 p.m.~~ an 8 p.m. black tie dinner ~~at 8 p.m.~~ hosted by the President and Mrs. Ford in Miss Graham's honor.

After the presentation, Janet Eilber, principal dancer with the Martha Graham Dance Company, will perform two solos, "Lamentation" and "Frontier." Both were ~~by~~ choreographed by Miss Graham.

Mrs. Ford has chosen the first performing arts theme to be used in the ~~table~~ decorations. Sculptures of ~~by~~ primarily American ~~dancers~~ dancers, both classical and modern, will highlight the table decorations. The ~~sculptures~~ sculptures, most of them bronzes, will be ~~placed~~ placed on mirrors and surrounded by flowers. American flowers, ~~including~~ including anemones, ranunculus, lilies and gardenias, will compliment the ~~table~~ Scalamandre red silk ~~tableclothes~~ tableclothes. Garlands of ~~greens~~ greens and flowers will be hung on the mantels in the State Dining Room. White mums will decorate the bases of the ficus trees on the State Floor.

The round tables will be set with the Johnson china,

the Morgantown crystal and the Monroe ~~V~~ vermeil flatwear.

Joan Peck, New York City designer and ~~a~~ contributing editor of House and Garden, will coordinate the decorations. The sculptures are on loan from the collection of Mr. and Mrs. A.J. Pischl and the New York Public Library.

The menu: Filet of Pompano Meuiere, Roast Saddle of Lamb, Currant Sauce, Rice Pilaff, Eggplant Parmesan, Spinach Salad, Brie Cheese, Hazelnut Ice Cream Bombe, Petits Fours, Demitasse.

Wines: Wente Brothers ~~Sauv~~ Sauvignon Blanc; Louis Martini Mountain Zinfandel; Schramsberg Blanc de Blancs.



FACT SHEET  
Mrs. Ford's Office

Event Dinner and Presentation of the Medal of Freedom  
 Group -- Martha Graham  
 DATE/TIME October 14, 1976 7:30 p. m.  
 Contact Pat Howard Phone 2927  
 Number of guests: Total approx. 100 / Women x Men x Children --  
 Place State Floor  
 Principals involved President and Mrs. Ford  
 Participation by Principal yes (Receiving line) yes  
 Remarks required --  
 Background --

REQUIREMENTS

Social: Guest list yes (Social Entertainments Office will distribute guest list)  
 Invitations yes Programs yes Menus yes  
 Refreshments Dinner Format  
 Entertainment yes  
 Decorations/flowers yes  
 Music yes  
 Social Aides yes  
 Dress Black Tie Coat check yes - DRR  
 Other --

Press: Reporters yes  
 Photographers yes  
 TV Crews yes  
 White House Photographers yes Color yes Mono. \_\_\_\_\_  
 Other --

Technical Support: Microphones yes PA Other Rooms no  
 Recording yes  
 Lights yes  
 Transportation cars (enter thru SW Gate)  
 Parking South Grounds  
 Housing --  
 Other -- (Risers, stage, platforms) stage

Project Co-ordinator Pat Howard Phone 2927

Site diagrams should be attached if technical support is heavy.

For immediate release  
Friday, October 8, 1976

THE WHITE HOUSE  
Office of the Press Secretary to Mrs. Ford

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# # #

The Financial Times Tuesday July 20 1976

Covent Garden

# Martha Graham Gala

by CLEMENT CRISP

In this Bicentennial Summer the *Lamentation* dating from 1930, was more interesting as a figure in American Modern survival of an expressionistic manner, than as a theatre work. It is fortuitous that 1976 should see for to-day.

the 50th anniversary of the Martha Graham Company, and Happily *Diversion of Angels* came next, a glorious creation not a little ironical that a from the 1940s, gloriously celebratory season should take danced by the company. It was place at the Royal Opera House, inspired by Thomas Traherne's one of the temples of the estab- vision of paradise wherein "Boys

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 Graham marvelled at her own

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 *Diversion of Angels*, where the whole

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 of, a bench. Isolated and spotlighted

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 the Royal Opera House

myth-inspired ballet based on her own unique contemporary technique, have changed the

EVENING STANDARD, TUESDAY, JULY 20, 1976

## DANCE: Edward Thorpe

THE APOTHEOSIS of modern dance in Britain occurred last night when the Martha Graham Dance Company began a three-week bicentennial season with a Royal Gala at Covent Garden.

Pioneer Woman, the Husbandman and his Bride, the Revivalist and his followers, is an economical realisation of the American homesteaders, a tribute to the early settlers in the New World that made an apposite opening to the season. The central part of the

Reviews

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 us, that a dancer has to learn; first "to listen to the body and its wonderful messages and the





DAILY EXPRESS Thursday July 22 1976

## 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 Court 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 Lucretia Aldous, the "Lucretia"

DAILY EXPRESS Wednesday July 21 1976

## 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

The Daily Telegraph, Thursday, July 22, 1976

## Ballet

Covent Garden

'Seraphic Dialogue'  
and 'Circe'

"SERAPHIC DIALOGUE" performed last night at Covent Garden by the Martha Graham Company.

"Appalachian Spring" of 1944 looked oddly small-scale and cramped in its movements, the "Cancers" came to full flower in the gloriously radiant "Diversion of Angels."

And among Miss Graham's many excursions into Greek myth her "Night Journey," telling the Oedipus tragedy as a flashback in the mind of his mother, Jocasta, is still compelling theatre with Yuriko Kimura now taking the central role.

Music by mainly American composers found the Covent Garden Orchestra often uncertain under Stanley Sussman's conducting.

DANCE IN LONDON

Graham and Fonteyn in Unexpected Roles

By Oleg Kerensky

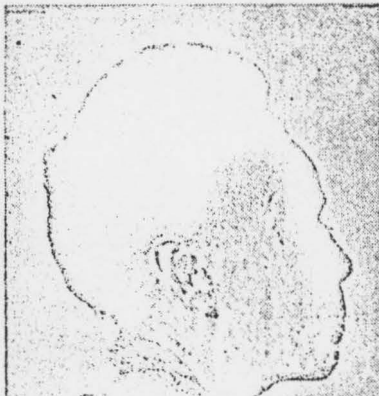
LONDON, July 21 (IHT).—The two doyennes of the world of dance appeared here this week on successive nights, in unfamiliar roles and in unexpected surroundings.

Martha Graham who at Covent Garden exerted her personality as

Martha Graham, the high priestess of American "contemporary" dance, brought her company to Covent Garden on Monday and exerted her personality just as powerfully as a speaker as she has done as a dancer.

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 contrasts the joy of young love with the repressive atmosphere generated by a revivalist preacher and his naive followers. Peter

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 agility for the jumps and rapid steps of the dance. He danced gloriously too in the abstract and exhilarating "Diversion of Angels," in which Miss Asakawa was partnered by a new and talented



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 its premiere during one of her earlier visits to London, at the Prince of Wales Theatre in 1963. It was with some surprise that I realized on my way to

as the helm-man straddling the boat's priapic prow look faintly ludicrous, and all the sinuous 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* shows Saint Joan at the gates of Heaven, remembering her past and welcomed by Saint Michael and her Voices, the blessed Catherine and Mar-

The Financial Times Thursday July 22 1976  
Covent Garden

# Seraphic Dialogue

by CLEMENT CRISP

It is nine years since we last saw the Graham Company in London, and during that time—thanks to the London Contemporary Dance Company—Graham technique and the Graham manner have put down strong roots here. Modern

life at the moment of her exaltation. Her other selves—the maid, the warrior, the martyr—each play out an aspect of the saint's journey from the first call of destiny to the pyre. The purity of the dance manner, which creates "portraits" of the

confused, and the dances for six men are to fragmentary to hold the interest. Details such

yet found the authority of movement for the role.

Lucinda Mitchell and Janet Eilber her three selves; Mario Delamo was St. Michael; their interpretations could not be faulted. The second work in the programme (which ended with *Appalachian Spring*) was *Circe*.

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*Edward Thorpe*

## Oracle of dance

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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 long as, if not more than, classical ballet, and, during the last half century, Martha Graham has been the great progenitor, the unrivalled creator of a method of movement that is the foundation of modern dance companies throughout the world. That, indeed, is the real



stories and American folk-lore as well as 'abstract' dance celebrating a personal *joie 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 from *Cave of the Heart*, based on the legend of Medea, and, finally, *Diversion of Angels*, a superb lyric work which is in the repertoire of our own London Contemporary Dance Theatre. All the dance sequences, directed by Merrill Brockway for the American eduo-



## 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

temple of classical ballet, the very tradition against which, ever since she entered Ruth St Denis's dancing school in Los Angeles in 1916, she violently rebelled.

Graham, born in Pittsburgh in 1893, broke away not only from classical ballet but from the eurythmic style fashionable in the St Denis school - bunches of girls 'visualising a Schubert symphony'. Her early dances were stark. Fokine, the outstanding choreographer of the Diaghilev ballet, referred to her as 'a fanatical prophetess . . . all that I saw was ugly in form and hateful in

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

## In celebration

DANCE □ DAVID DOUGILL

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 dis-

Daily Mail, Tuesday, July 20, 1976

## BALLET: DAVID GILLARD

Martha Graham Dance Company.  
Royal Opera House.

GREEN-GOWNED, piercing eyed and seemingly ageless (she is 83), she stood before us last night,

as it began a fiftieth birthday, bicentennial season at Covent Garden—the first modern dance troupe to appear here.

And those 'wonderful messages' were eloquently displayed during this Royal Gala evening in the presence of the

I admire its freedom but also find it repetitious, mundane, and decidedly unlovely.

So it was last night, with a varied programme of light-hued and dark-hued dance-dramas — all choreographed by Miss Graham. Some, like the strange

The Daily Telegraph, Tuesday, July 20, 1976

## CONTROVERSIAL STYLE BY AMERICAN GODDESS OF THE DANCE

By K. SORLEY-WALKER

THE dance has never been short of mother goddesses, creators of companies and choreography, and Martha Graham, who introduced the opening programme of her

but they are couched in the personal and non-European dance idiom that she has developed

Her dancers are equally committed. The trio who performed "El Penitente" for example

WALD R. FORD LIB



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

## Surviving modern

BALLET NICHOLAS DROMGOOLE

Martha Graham certainly, but in her time she was greatly

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

## Martha's wedding ceremony

THE OPENING of the Martha Graham season at Covent Garden last week took on a touching but slightly absurd solemnity.

Graham has long been recognised as a key figure in the dance scene today. She has visited London three times to increasing acclaim and her influence is steadily growing.



by ALEXANDER BLAND

through which dance could communicate and she has created a long series of

had not existed, Graham would surely have invented him.

Part of her traditional streak is that she is deeply theatrical in a good, old-fashioned way. Melodrama is meat and drink to her; the operatic gesture is part of her vocabulary; the stunning set and striking costume are weapons in her formidably expressive armoury. In her own

sustains its lofty Joan of Arc theme triumphantly; and 'Diversion of Angels'—an exultant celebration of the vigorous sap of youth—is a piece of pure exhilarating intoxication.

Further programmes will show her new company's full paces. Already Yuroko Kimura, Takako Asakawa and

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. Asakawa, when Graham had been

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 challenge triumphantly on

The Financial Times Monday July 26 1976

Covent Garden

## Embattled Garden

by CLEMENT CRISP

Some of Martha Graham's performances of Bonnie Oda finest works look like fragments Homsey and Peter Sparling as from ancient, half-remembered Adam and Eve, and Elisa Monte rituals. They can have the and Eric Newton as their darker hieratic force we associate with selves, Lilith and The Stranger. Noh drama, or, in the case of It is probably more a matter of *El Penitente*, can appear like the development in Graham peasant memories of mystery training, in to-day's breed 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 soliloquies, in which the main personages in turn convey their

keyed cast Eric Newton moves lithely as the stranger and Elica 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 many innovations, Graham has made which have since been

Daily Mail, Monday, July 26, 1976

## BALLET: BY DAVID GILLARD

Martha Graham Dance  
Company,  
Royal Opera House

MODERN dance has become so besotted with the abstract and the mystical, the inner torments and the veiled anguish that one almost forgets that, once upon a time modern works actually had things called

porary style with a narrative flow than Martha Graham.

### Time for a story

In this, Graham seeks to portray the thoughts of Joan of Arc at the moment of her exaltation, flashbacking the events which led to her death.

It is a dramatic, extraordinary compelling piece with a striking 'set' of tubular, geometric shapes and a powerful score by Norman DelloJoio.

The role of Joan is actually split four ways with the truly magnetic Takako Asakawa rising the heroine at the

## Reviews

DANCE: *Edward Thorpe*

# A death in the family

AFTER SEVERAL mixed programmes at Covent Garden the Martha Graham Dance Company last night gave a performance of Graham's most ambitious work.

and an epilogue in which Orestes is redeemed from madness and Clytemnestra's ghost finds rest through acknowledgement of her mortal sins.

Quite a bit of narrative to

## 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.

Clytemnestra later murders Agamemnon because he sacrificed her daughter, Iphigenia.

### Violent

There... told in 30 words!

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 blossom" chants soprano Johanna Albrecht at the side of the stage. And: "I am dishonoured among the dead."

It is that sort of "serious" ballet. A Graham ballet.

But in the title role the company's Japanese genius Takako Asakawa, paints a brilliant, tortured portrait of inevitable doom.

The Financial Times Tuesday July 27 1976

Covent Garden

## Clytemnestra

The four scenes of Martha as I have suggested, we must  
Graham's *Clytemnestra* propose view the action through our  
theatrical task of representing knowledge of Clytemnestra's

theatrical beauty. her understanding of her  
in the first and last scenes, heroine. CLEMENT CRISP

THE TIMES TUESDAY JULY 27 1976

### Clytemnestra Covent Garden

#### John Percival

Martha Graham's *Clytemnestra*  
is built upon the heroine's  
attempt to understand and  
accept her fate: the action

when she carries out the deed.  
But this is a lascivious child in  
her behaviour to her husband  
as well as her lover, and a spite-  
ful one, too, scratching like a  
cat at her children when they  
plot against her. There is not  
the sense of doom which  
Graham conveyed, but it is a  
literally shocking performance.  
Hades has the next biggest

Agamemnon, a blustering bully,  
and Peter Sparing his fearful,  
reluctant avenger. Elisa Monte's  
Electra smiles more slyly than  
her mother when planning  
revenge, and Janet Eilber  
suggests vividly the fury of  
Cassandra at foreknowing what  
she cannot prevent.

Halim El-Dabh's score,

## Ballet

### Covent Garden Martha Graham 'Clytemnestra'

By K. SORLEY-WALKER

**D**RAMATIC 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 concentrated in vividly composed stage pictures.

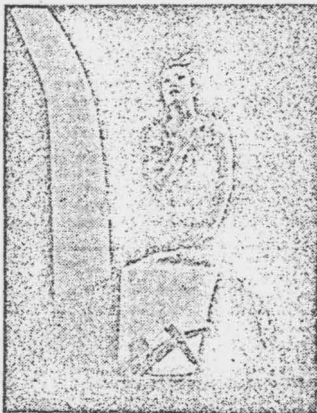
Groups from Greek friezes posed with angular limbs and stylised emotional gestures against spears or curtains create a sequence of settings for the development of the danced tragedy.

The ghost of Clytemnestra, reviewing her life, is central to her memories as a spider to its web and this all-important role is projected by Takako Asakawa with marvellously sustained expressiveness and control.

## COVENT GARDEN

Mary Clarke

### Martha Graham



Takako Asakawa

A FULL LENGTH work by Martha Graham, like Clytemnestra which



The Financial Times Thursday July 29 1976

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 Nothing incomplete about the were on show last night at the development of *Cave of the* Queen's House. *Errand into the Maze* which tells of Medea's

EVENING NEWS WEDNESDAY, JULY 28, 1976

## SO STUNNING.. THE MAID OF ORLEANS

Martha Graham: Dance  
Co.

Covent Garden

ROYAL BALLET direc-  
tor Kenneth Mac-  
Millan should be

mediately with Isamu  
Noguchi's clever set, an ab-  
straction in brass tubing  
which evokes a brilliant,  
light-filled Cathedral.

The 1955 masterwork is to be  
repeated on Friday and  
Saturday. I urge you not

---

## Ballet

---

Oleg Kerensky

# Unparalleled

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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

or are so fat or so ugly that we don't care whether they have any or not. These are some of the reasons why, as John Percival bluntly put it in *The Times*, bad modern dance is so much more boring than bad classical ballet. For further illumination about this, I recommend James Monahan's new book, *The Nature of Ballet* (Pitman £3.25), which avoids boring historical descriptions and bravely gives acute personal reflections on what dance is all about.

A dancer cannot be great without technique, but can still be great when technique is fading. Graham in her final years on the stage made more impact than most of her talented young successors can do. Fonteyn is doing it now, transforming what seemed a thin, colourless role into the charming,

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 performances in the longest role Graham made for herself, Clytemnestra, who is on stage almost throughout the ballet's three acts.

Last night it was Yuriko Kimura's turn to dance the part. She plays it much more fiercely than Takako Asakawa did earlier in the week. Kimura smiles rarely in this ballet, and when she does it is with a grimace.

WHAT'S ON IN LONDON, July 30, 1976



*THERE* was a time when Martha Graham's dancing was considered iconoclastic. She invented a completely new vocabulary of dance, where in-

## 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 to her audience of dance educators and their stu-

## 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 common a strong instinct for ritual, for the gesture that can symbolise a world? At any rate, Kimura makes a

TIME OUT JULY 30-AUG 5 1976

## Dance: Dates & Events



The overriding impression carried away from the first performance of the Martha Graham Dance Company is the stark visual beauty of shapes in space. Isamu Noguchi's wonderful sets look absolute-

particularly, because most elaborately, at the Royal Opera House itself. The performing area has never looked so vast, yet so vital, when dressed in these designs created some three or four decades ago. In comparison to Noguchi's glorious simplicity, the majority of the Royal Ballet scenic artists look mere decorators.

What has dated is Graham's choice of music—with the popular exception of Aaron Copland's folksy *Appalachian Spring*—and recurring choreographic phrases for the men. Male dancers entered Graham's professional life relatively late, with the arrival of Erick Hawkins in 1938, and her works continued to centre on a massive role for herself. It was only through the natural ascendancy of performers like Merce Cunningham and Paul Taylor, more latterly (and familiarly to London) Bertram Ross, Robert Cohan and William Louthier that the male presence could compete with Graham's hypnotic interpretations. Now the stiff-legged strut symbolic of *macho* arrogance, the 'muscle-man' poses look risible, though in the current line-up both Daniel Maloney and Tim Wengerd hold their own against some truly stunning women.

Of these, the most senior and most dazzling is Takako Asakawa, a tiny, compelling figure capable of expressing the heights of youthful joy in her darting runs, amazing balances in *Diversion of Angels*, the depths of mature malignancy as Medea in *Cave of the Heart*, gnawing lasciviously on the viper she draws from her bosom as if it were Jason's entrails. Another fine Japanese principal, Yuriko Kimura, is too kittenish

which, like the full-length *Clytemnestra*, are masterpieces, for any age. From this fountainhead have flowed the major creators and creations of America's liveliest art form. Martha Graham has enriched us all and, at the age of eighty-two, continues to do so.

pretensions in purporting to assault the rat-race values of show business while celebrating, with bells on, the ethos of Broadway.

What bothers me is partly the intimidating phoneyess of the set-up in which the director conducting the audition has the wretched dancers step one by one out of the

and John McCallum; having restored respectability to the wilting standards of Chichester, it will certainly come into the West End in the autumn. The Ben Travers farce, which features Robert Morley and George Cole as a pair of well-matured and firmly married businessmen, is a briskly constructed item from what might be called its author's middle period (the late 'thirties): its comic devices struck me as being essentially funnier and more durable than those of the earlier *Plunder*, and if it is not quite so uncompromisingly frank as the later *The Red Before Yesterday*, its blithely farcical (mail, as an

Spectator 31 July 1976

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## Dance

# Graham

Jan Murray

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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 monumental achievement. Though the dramas based on Greek myths are the heart-



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.

They show vividly her approach to movement and the theatre, and it is this approach — more than her much discussed technical innovations — which lie at the heart of her contributions. Her



by ALEXANDER BLAND

represented by a dancer whose torso is stiffened by a thick staff across his shoulders, the labyrinth by a twining rope. The sexual symbolism is cunningly evoked by Noguchi's Dali-Miro

non tragedy in one piece is like trying to squeeze the For-sythe Saga into a sonnet; huge abbreviations and simplifications are necessary to contain the series of sacrifices, deceits and revenges. But Graham is a mistress of condensation and revels in any close-woven web, either emotional or material (which links her easily with Japanese culture), and treats it with characteristic freedom.

The first act is a parade in

THE SUNDAY TIMES, AUGUST 1 1976

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 disenchanted

## The magic of a myth

DANCE

But there is not enough choreographic interest to match the grandeur of the stage picture, and the limitations of the Graham style (as well as irritating mannerisms, like thigh-slapping) become obtrusive in a work of this length. The chief virtue of Halim El-Dabh's grating score is its persistence: though the isolated passages given to the

THE TIMES EDUCATIONAL SUPPLEMENT 6.8.76

Dance

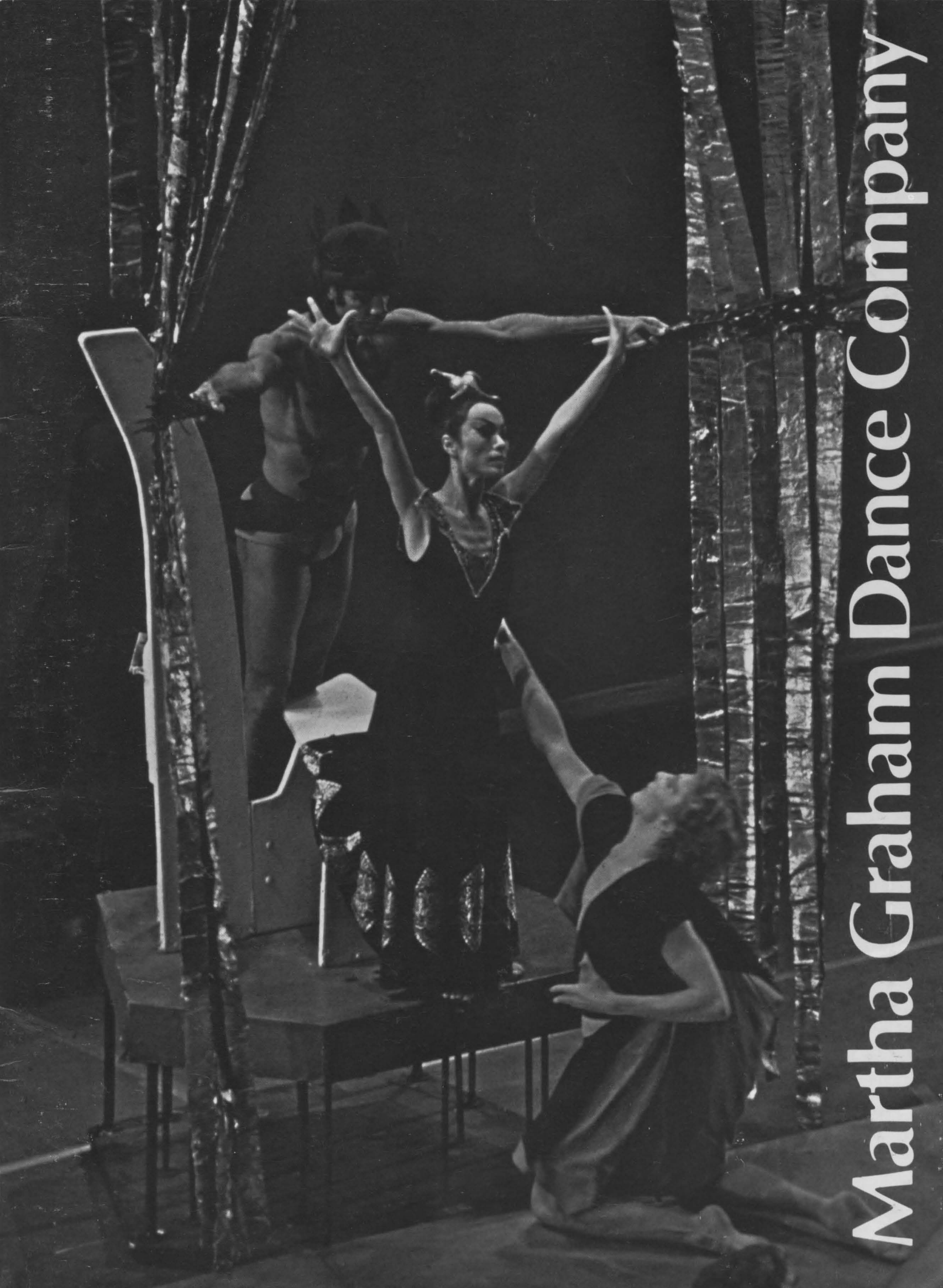
## Acrobats of God

Rosemary Hartill on Martha Graham

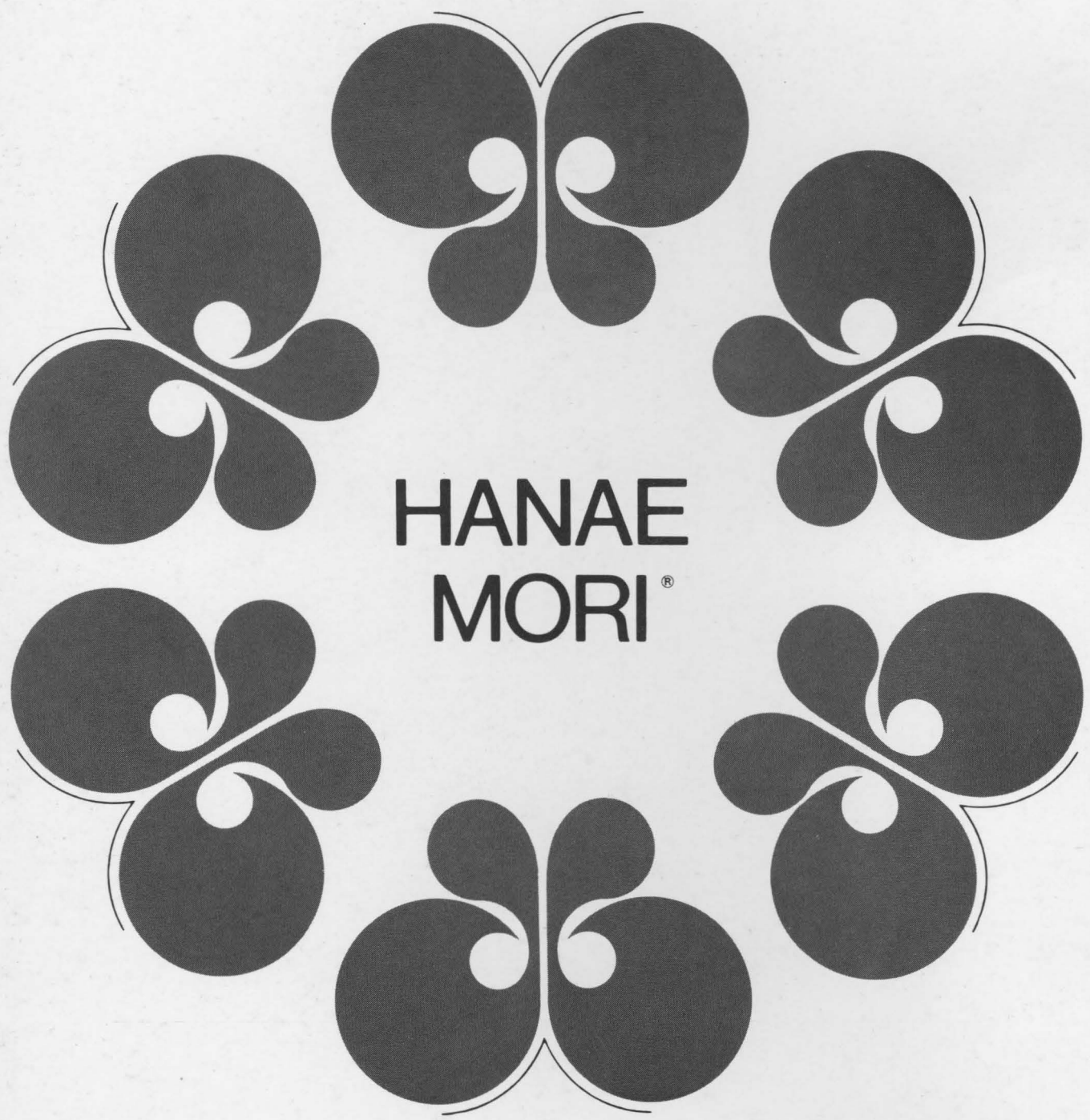
Whether you love or hate Martha Graham, there is no disputing that her company's recent season at Covent Garden has been a great popular success. For years, she struggled against apathy, abuse and ridicule. Now people have been

should become a dancer, I always say no. We are the carriers of life and legend," she quotes. "Who knows what frescoes are within the skull." At the end of each evening for the rest of the season, the curtain rose on her tiny theatrical

terrible grief by a sitting, single figure enfolded in a long blue tube of material which gives but never frees. In other works, the clarity and strong expressive theatrical lines of the choreography are enhanced by the brilliant combination



# Martha Graham Dance Company



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Martha Graham Center for Contemporary Dance, Inc.,  
Ron Protas, Executive Director

# Martha Graham Dance Company

Fiftieth Anniversary Celebration Year (1926-76)

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, Henry Yu,  
Judith Hogan\*, David Chase\*, Carl Paris\*

Settings: Isamu Noguchi, Arch Lauterer, Fangor, Leandro Locsin

Lighting: Jean Rosenthal, William H. Batchelder

Costumes: Halston (*Lucifer*)

Costumer: Ursula Reed

Rehearsal Directors: Ross Parkes, Patricia Birch, Carol Fried,  
Robert Powell\*, Diane Gray

Production Manager: William H. Batchelder

\*On leave of absence

Performances by the Martha Graham Dance Company are made possible in part with the assistance of the National Endowment for the Arts, the New York State Council on the Arts and the Lila Achenson Wallace Fund.

Above: Martha Graham photographed by Chris Alexander

Cover: Takako Asakawa, Daniel Maloney (rear) and  
David Hatch Walker in the Epilogue of *Clytemnestra*.  
Photograph: Arne Folkedal

Back Cover: Elisa Monte (front), Tim Wengerd  
and Takako Asakawa in Act I of *Clytemnestra*.  
Photograph: Arne Folkedal