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THE WHITE HOUSE

WASHINGTON

May 27, 1975

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

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

EVENT: Gala Benefit

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

DATE: Thursday, June 19, 1975

TIME: 8:00 p.m.

PLACE: Uris Theatre, New York City

CONTACT: Mr. Ron Protas, Executive Director, Martha Graham Center of
Contemporary Dance, Inc.
(212) 247-2590 (212) 838 5886 (212) TE2-9166

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

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



Martha Graham Dance Company

MARTHA GRAHAM, Artistic Director

May 20, 1975

Dear Committee Members and Friends,

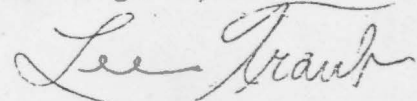
On Thursday, May 29 at 5:30 p.m. the 50th Anniversary Celebration Committee of the Martha Graham Dance Company will meet at the Martha Graham School in Studio Two, 316 E. 63 Street, New York. We hope you can join us.

Martha Graham herself will be on hand to greet you, and we will have a rare opportunity to see an excerpt of the June 19 program in rehearsal. I will give you a progress report on ticket sales and outline our promotion campaign for the next weeks.

Though this is primarily a business meeting, which I would like to start promptly at 5:30 and end at 6:15, we will serve sangria afterwards in the garden for those of you who can linger, and may I add that Miss Graham's garden is a lovely place to linger on a fine May afternoon.

One further note: we are currently soliciting advertising for the program-journal for June 19. Ads are \$1000 per page and \$500 per half-page. To arrange for an ad personally or for businesses, please call Tom Kerrigan at (212) 643-1249. The deadline is June 4.

Regards,



Mrs. Marvin S. Traub
Chairman
50th Anniversary Committee

P.S. You will all be interested to know that the First Lady has confirmed her intention to attend on June 19 and that Mrs. Aristotle Onassis has recently joined the committee.



NOTE
←

MARTHA GRAHAM
CENTER
OF
CONTEMPORARY
DANCE
INC



22 April 1975

Dear Betty,

This is another of my very special notes to you as Betty.

I am deeply touched by your gesture of lending your name as Honorary Chairperson of the 50th Anniversary Gala Committee.

I am intensely involved in preparations for the Gala. It is a challenge and I must admit that I am a little terrified because it is an area completely unknown to me. But I feel confident that through the faith and love that I feel to surround me that I have a chance to see it through.

This as you know is not a publicity venture, although it has developed into one. For me, it is the only way I can see to pay my debts; and I still have a Puritannical sense about those things.

I realize how demanding the schedule that you have must be. But I want you to know that should you be able to attend the Gala Performance it would be a great gift to me. Nothing would give me greater pleasure than to know that you were there that evening.

With love



MARTHA GRAHAM
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P.S. The Company was so excited by the White House Tour and the very special attention they were given.

I saw a picture of you not too long ago when you were in my Company and that picture does not indicate very much change in you today. For I still sense the same radiance.

Betty —
The reason I cannot
write is because of
my arthritic hand —
Love —



April 18, 1975

Dear Martha,

How very kind you were to send me the lovely white jade "good luck" charm. Your thinking of me in this way is very much appreciated. I shall treasure it always with warm thoughts of you and your inspiration which has been a guide for me throughout my life.

It is my hope that the dance group enjoyed their tour of the White House, for I was just so pleased that they had an opportunity to come.

With warmest best wishes to you,

Fondly,

Betty Ford

Hoping to make it on the
17th of June - Wish her in
touch!

Miss Martha Graham
316 East 63 Street
New York, New York, 10021



Martha Graham Dance Company

MARTHA GRAHAM, Artistic Director

81 yrs
old
(may)

April 17, 1975

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

FOR RELEASE: APRIL 18, 1975

832 9166

MARTHA GRAHAM ANNOUNCES NEW BALLET WITH MARGOT FONTEYN AND RUDOLF NUREYEV
HISTORIC COLLABORATION TO CELEBRATE 50TH YEAR OF GRAHAM COMPANY*
WORLD PREMIERE BENEFIT PERFORMANCE SET FOR JUNE 19
MRS. GERALD FORD TO HEAD BENEFIT COMMITTEE

Martha Graham, whose dance company--the oldest major dance company in America--begins its fiftith year today (18), is currently creating a new ballet entitled "Lucifer" for Margot Fonteyn and Rudolf Nureyev in which Mr. Nureyev will dance the title role. The work will be given its world premiere performance on June 19 at the Uris Theatre in New York as a benefit for the Martha Graham Dance Company and School. Mrs. Gerald Ford will serve as honorary chairman of the event and of the 50th Anniversary Celebration Committee. The benefit will have tickets priced from \$50 to \$10,000.

The collaboration of Miss Graham, Miss Fonteyn and Mr. Nureyev in "Lucifer" marks the first time that the three artists have worked together. Miss Graham, who no longer dances (she last danced on April 20, 1969, in New York), is generally regarded as the world's most important and influential modern-dance choreographer. Miss Fonteyn, who will be dancing for the first time with a modern-dance company, and Mr. Nureyev, due to their considerable exposure through personal tours, films and television, are the most widely-known dancers in history. In the annals of dance the collaboration can be

MORE

*First performance April 18, 1926, 48th Street Theatre, New York

seen as nothing less than historic.

During the performance on June 19 Miss Graham will appear onstage to comment on her dances and supervise a demonstration of the famous Graham technique given by the company. Miss Graham appeared in a similar capacity last April at the Hellinger Theatre and also during the company's recent Asian and national tours. In addition to performing in "Lucifer," Miss Fonteyn and Mr. Nureyev will dance the "White Swan" Pas de Deux from "Swan Lake." Miss Fonteyn and Mr. Nureyev last danced together in New York with the Royal Ballet in May, 1972. Miss Fonteyn has not been seen in New York since November, 1973, when she danced in a gala for the National Ballet. Mr. Nureyev danced at the Uris Theatre in January.

The benefit performance is the first in a series of events planned to celebrate the 50th Anniversary of the Martha Graham Dance Company. All of the events are under the auspices of the Martha Graham Center for Contemporary Dance, Inc., and the Martha Graham 50th Anniversary Celebration Committee. Among the events and projects planned during 1975-76 are the benefit and on Monday (21) a 50th Anniversary Celebration Party at the home of Mrs. Harold Reed, Chairman of the Reception Committee, with committee members present to kick off the sale of tickets for the benefit, an extensive filming project, a television special, an auction, the enlargement of the Martha Graham School in curriculum and faculty, a national tour, at least one major foreign tour which will include Europe and a four-week, New York season for the company with an evening-long, new work by Miss Graham on an American theme.

Among the members of the 50th Anniversary Celebration Committee, which is still in formation, in addition to Mrs. Ford, who, incidentally, studied and danced with Miss Graham before her marriage to the President, are

Miss Alice Tully, Honorary Vice Chairman; Mrs. Marvin S. Traub, Chairman; Jeanette Rockefeller and L. Arnold Weisberger, Vice Chairmen; Francis S. Mason, Jr., Chairman of the Board of Trustees of the Martha Graham Center for Contemporary Dance; other board members and notables (a complete list is attached). Well known figures include Lauren Bacall, Samuel Barber, Leonard Bernstein, Mr. and Mrs. Schuyler G. Chapin, Mr. and Mrs. Richard M. Clurman, Douglas Fairbanks, Jr., Buckminster Fuller, John Gielgud, Joel Grey, Tammy Grimes, Halston, John Houseman, Anne Jackson, Mitzi Newhouse, Donald Oenslager, Paul Newman, Isamu Noguchi, Gregory Peck, Mrs. J.C. Penney, Tony Randall, Walter Terry, Jac Venza, Eli Wallach, Joanne Woodward and Vera Zorina. Please see the overleaf of page four for a complete list.

The contribution of the Graham Company itself at the June 19 performance will--in the context of American modern dance--also be historic. Two of Miss Graham's most famous solos will be revived under her personal supervision. "Lamentation," never before performed by another dancer other than Miss Graham until this season will be seen in New York for the first time since May, 1944, when Miss Graham herself danced it at the National Theatre (now the Billy Rose). "Lamentation" was created in 1930 and has music by Zoltan Kodaly. Its inclusion in the repertoire will add a decade to the time span covered by the works in the active repertoire of the current company. Previously the earliest works in the repertoire were "El Penitente" and "Letter to the World," both created in 1940. ("Every Soul Is a Circus," created in 1939, was revived in 1970 for one season and other works dating to 1931 have occasionally been revived in recent years but none earlier than "Lamentation.") Another well known solo, "Frontier," will be revived after an absence of eleven years. Created by Miss Graham in 1935, it was revived in 1964 at the American Dance Festival in New London, Connecticut,

but it has not been seen in New York since the 1944 season at the National. It was the first work ever in which Miss Graham used scenery. The setting was designed by Isamu Noguchi with music by Louis Horst.

The company will also give complete performances of "Herodiade," created in 1944 with music by Paul Hindemith and a set by Isamu Noguchi, the work was last seen in New York in 1972*, and "Diversion of Angels," Miss Graham's 1948 ballet to music by Norman Dello Joio; appear in a technique demonstration conducted by Miss Graham; dance in "Lucifer" with Miss Fonteyn and Mr. Nureyev; and offer excerpts from the Graham repertoire.

Tickets for the benefit, which include a tax-deductible contribution, are priced in the following categories: Founder's Row: \$10,000 each seat. Founders will be listed in perpetuity as sponsors of "Lucifer" and will receive a memento from Miss Graham's object d'art collection. Benefactor's Row: \$5,000 each seat. Benefactors will receive a signed group portrait of Martha Graham, Margot Fonteyn and Rudolf Nureyev printed in limited edition. Donor's Row: \$1,000 each seat. Donor's will receive a portfolio of signed pictures. Patron's Row: \$500 each seat. Patrons will receive a signed poster lithographed in limited edition for the occasion. Contributor: \$125 each seat. Contributors are invited to an after-performance reception. Associate: \$75 each seat and Friend: \$50 each seat. Those holding \$125 tickets or higher will be invited to remain in the theatre for a black tie, champagne reception for the artists.

Only mail orders will be accepted from the general public. There will be no telephone or box office sale. Tickets will be offered for public sale in an advertisement appearing in the New York Times on Sunday, April 27. The performance will take place on June 19 at 8:00 p.m. at the Uris Theatre, which seats 1903 persons, 1633 Broadway, New York.

#

*Performance in December, 1972, by Batsheva Company. Performance in March, 1966 with Ethel Winter and Linda Hodes at the Juilliard School of Music



April 9, 1975

Dear Mr. Protas,

How much I appreciated your gracious letter telling of plans for the 50th Anniversary Celebration in tribute to Martha Graham. It would indeed be a pleasure to accept your cordial invitation to serve as Honorary Chairman of the 50th Anniversary Committee. If, in this small way, I can convey my great admiration and affection for Martha Graham and her life-long accomplishments, which include the Martha Graham Center of Contemporary Dance, Inc., I shall be most grateful.

With all best wishes to all who are actively involved in preparations for this Golden Anniversary Celebration and my warmest regards,

Sincerely,

/s/ BETTY FORD

Mr. Ron Protas
Executive Director
Martha Graham Center of
Contemporary Dance, Inc.
316 East 63rd Street
New York, New York 10021

SP/sh

- c: BF Honorary Affiliations (accept)
- ✓ BF Accept Pending
- Nancy Hanks
- Nancy Howe



RE: ATTACHED

THE WHITE HOUSE

WASHINGTON

March 12, 1975

MEMORANDUM FOR: SHEILA WEIDENFELD
✓PATTI MATSON

FROM: SUSAN PORTER

I have also requested Nancy Hanks' views.
A second letter has been received and is
attached. May I have your comments as to
its various aspects?

Thank you.

I think it would be a good
thing to have her name
attached to, certainly in
keeping with her stated
interest in the Arts.

pm



February 11, 1975

MEMORANDUM FOR: NANCY HANKS

FROM: SUSAN PORTER

Mrs. Ford has received the attached letter from the Chairman of the Board of Trustees of the Martha Graham Center of Contemporary Dance. They are asking Mrs. Ford to serve as Honorary Chairman of the 50th Anniversary Committee of the Martha Graham Center. I think the sections flagged in the margins are of particular relevance. May I have your assessment of this request?

Thank you.

NOTE:

FLORENCE LOWE
(CALLED 3/27/75)

TO GIVE THIS
A RAVE
RECOMMENDATION.

S.P.



THE WHITE HOUSE

WASHINGTON

Dear Mrs. Ford,

You have been invited to serve as Honorary Chairman of the 50th Anniversary Committee for the Martha Graham Center of Contemporary Dance. As you know, the Center is the result of Martha Graham's lifelong work. Although they would, of course, like you to be active, they will understand if you can lend your name only.

On the positive side, I think the strongest reason for accepting (lending name only) would be that this Center is something that has been of great importance to Martha Graham all her life and it is this Center which will perpetuate the Martha Graham memory and ideal for generations to come.

On the other hand, my hesitations are that they really are going to want you to be active in the 50th Anniversary celebration: Photographs with Martha Graham, attendance at various benefits for the Center, etc.



THE WHITE HOUSE

WASHINGTON

I solicited Nancy Hanks' opinions but have not heard back and I think we should try to move this as soon as possible.

 Lend name only

Lend name;
 will participate in ~~Anniversary activities~~
 as schedule permits

 Regret

Thank you,

(
susan



MARTHA GRAHAM
CENTER
OF
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DANCE
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22 January 1975

Dear Mrs. Ford:

I have just read your wonderful and inspiring article in McCall's magazine and write to tell you how much I admire it.

Knowing of your affection and respect for Martha Graham, I write also to ask what she herself would never request.

You are aware, I know, of the company extraordinary acclaim and popular response here in New York last spring and on our national tours and our tour of Asia last fall. Yet the continuation of the company and the school, indeed of all Martha's splendid ambitions for the future, place such a steady strain on our limited resources that the future must rely on Martha's friends and admirers. At this time, that future will be precarious unless Martha's friends respond. Won't you give her the unique and crucial help that she needs at this time by becoming Honorary Chairman of her Fiftieth Anniversary Committee?

I know the demands on your time are legion and that you have close to heart the interests of many cultural institutions. But you particularly know, and you have so movingly expressed, what Martha Graham has given the world; you have, in fact, told the world as no one has. If Martha's achievement is to survive as she so fervently wishes, she needs all the help she can get, now.

This, as I say, she would not share with you herself; she is first of all an artist determined to create

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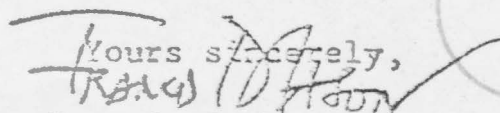
rather than insure the future. That future is dramatically envisioned when we recognize that in April she and the company are to begin their fiftieth year (it was April 18, 1926 that Martha had her first independent recital in New York). Celebrating our fiftieth in the nation's bi-centennial year seems a fitting tribute to Martha Graham and her commitment to the future of her company, her work and her school. Your honorary chairmanship of the Committee to celebrate this occasion properly in the course of the next few years will give it the help Martha needs.

While we would of course hope for your active participation; we would naturally understand the limitations on your time. I would inform you regularly of plans for the Committee's membership and welcome any suggestions you may have. Similarly, plans for celebrating the occasion properly would be submitted to you regularly. In the materials I have enclosed here you will see something of our plans and a list of the Board of Trustees.

Martha is in fine form, teaching regularly and working, too, with Rudolf Nureyev, who has long been interested in her work. She plans a version of "The Scarlet Letter" for him for our next season and, as usual, is way ahead of all the rest of us!

I earnestly hope that you will join us in advancing Martha's magnificent cause.

With high regard,

Yours sincerely,


Francis S. Mason, Jr.

Chairman, Board of Trustees

316 EAST 63 STREET
NEW YORK CITY 10021



MARTHA GRAHAM
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3. Secretary, Mr. Alexander Racolin, LO 5-2955 or 231-6220
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4. Treasurer, Mr. Edmund Pease, 552-3061 or (home) 691-7628
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c/o Mrs. William Nichols, Marigot, St. Martin,
Antilles, Francaises
8. Miss Diane Gray (Mrs. James Viera) 737-3843 (a member of the
dance company) 1160 3rd Ave., NY NY 10021
9. Mr. John Houseman, 799-5000
c/o Julliard School of Drama, 65th and B'way
NY NY 10023



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90 Riverside Dr.; NY NY 10024
11. Mr. William Kennedy, Office #42, Home #73
c/o Mrs. William Nichols, Marigot, St. Martin,
Antilles, Francaises
12. Mrs. Robert Korn, RH 4-1548
210 E. 68, NY NY 10021
13. Mr. James Marshall, 421-7200
Marshall, Bratter, Greene, Allison & Tucker
430 Park Ave.; NY NY 10022
14. Mr. Peter Morrison, 593-0100
Morrison, Paul, Stillman, and Beiley
110 E. 59; NY NY 10022
15. Mr. Gregory Peck
266 Cliffwood Ave., Los Angeles, Calif. 90049
16. Mr. Robert Powell, (a member of the dance company) AL 5-811
103 Charles St., NY NY 10014
17. MR. Ron Protas, (Executive Director), 534-7637
57 E. 95, NY NY 10028
18. Mrs. Harold Reed, UN 1-6362
118 E. 78, NY NY 10021
19. Dr. Peter Rizzo, 755-6869 or (home) 628-8982
121 E. 60, NY NY 10022
20. Mrs. Jeanette Rockefeller, 288-4262
1 East End Ave., NY NY 10021



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-3-

21. Mrs. Bethsabée de Rothschild
24 Shamir St. Afeka, Tel Aviv, Israel
22. Mrs. Carroll Russell, (312) MO 4-6271
70 E. Cedar St., Chicago, Illinois
23. Mrs. Marvin Traub, (914) 725-1254
69 Morris Lane, Scarsdale, NY
24. Mr. Eli Wallach 874-2267
90 Riverside Dr., NY NY 10024

NON-MEMBERS invited to sit in:

1. Miss Cynthia Parker (General Manager) 832-9166
316 E. 63, NYC 10021
2. Mr. George Smith (Consultant) 753-6430
360 E. 55, NY NY 10022



THE WHITE HOUSE

WASHINGTON

June 2, 1975

MEMORANDUM TO: SHEILA WEIDENFELD

FROM: SUSAN PORTER SP

Per our conversation, this is to remind you that we (meaning you) are to notify Mr. Ron Protas, (212) 247-2590, as to when they can announce Mrs. Ford's attendance at the Martha Graham Gala Benefit. I think it should be done immediately both for mileage for Mrs. Ford and for the event. I think you or Patti could call Ron but I think it should be done right away.

For your information, Ron had also inquired about a photo of Mrs. Ford and Martha Graham for publicity purposes and inquired as to whether this could be done on June 11th while Mrs. Ford is in New York. My strong feelings are that there is not really that much need for a photo preceding the event. Their names are both well known and also Mrs. Onassis has now joined the Committee so I think with this event, the printed word instead of a photograph will sell the event.

Thank you.

c: Patti Matson

For Immediate Release
Wednesday, June 18, 1975

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

Mrs. Ford will attend the world premiere of the new Martha Graham ballet, "Lucifer" Thursday, June 19 at 8:00 p.m. at the Uris Theatre in New York City.

The ballet, to be performed by Dame Margot Fonteyn and Rudolf Nureyev, is a one-time benefit for the Martha Graham Dance Company.

The occasion is the Fiftieth Anniversary Celebration of the Martha Graham Dance Company, which gave its first performance at the 48th Street Theatre in New York on April 18, 1926. Mrs. Ford studied and danced with Martha Graham in the late 30's and early 40's in New York City.

Mrs. Ford is Honorary Chairman for the Gala Celebration.

Mrs. Ford will be met at Uris Theatre by Martha Graham student Woody Allen. They will be joined by actress Diane Keaton and Francis Mason, Jr., Chairman of the Board of Trustees for the Martha Graham Center of Contemporary Dance, Inc.

Among those also attending the premiere are New York Governor Hugh Carey, Paul Newman, Joanne Woodward, Lauren Bacall, Danny Kaye, Ali MacGraw, and Steve McQueen.

The Martha Graham Dance Company estimates it will raise about \$200,000.

American fashion designer Halston has created the costumes for Dame Margot and Nureyev and has designed Miss Graham and Mrs. Ford's gowns for the evening. The costumes and gowns will be donated to the Martha Graham Dance Company for later auction for the Company's benefit.

- 30 -

Press Contact: Tom Kerrigan 212/643-1249



Florence Lowe

Dear Stella,

Will try to draft a letter today. Clara will bring it with her Monday.

Love much and love you. You bring out all my "quelling" Jewish mother instincts!

Florence



Common

10- 1:30-2:00

Shirley Weidenfeld

RE: ATTACHED

THE WHITE HOUSE
WASHINGTON
March 12, 1975

*Mar the
Graham
F 2*

MEMORANDUM FOR: ✓SHEILA WEIDENFELD
PATTI MATSON

FROM: SUSAN PORTER

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A second letter has been received and is
attached. May I have your comments as to
its various aspects?

Thank you.



67
February 11, 1975

MEMORANDUM FOR: NANCY HANKS

FROM: SUSAN PORTER

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22 January 1975

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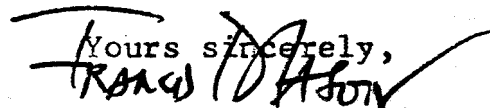
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With high regard,

Yours sincerely,



Francis S. Mason, Jr.

Chairman, Board of Trustees

316 EAST 63 STREET
NEW YORK CITY 10021

DANCE COMPANY OFFICE
TE 2-9166

SCHOOL OFFICE
TE 8-5886

MARTHA GRAHAM
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c/o Mrs. William Nichols, Marigot, St. Martin,
Antilles, Francaises
12. Mrs. Robert Korn, RH 4-1548
210 E. 68, NY NY 10021
13. Mr. James Marshall, 421-7200
Marshall, Bratter, Greene, Allison & Tucker
430 Park Ave.; NY NY 10022
14. Mr. Peter Morrison, 593-0100
Morrison, Paul, Stillman, and Beiley
110 E. 59; NY NY 10022
15. Mr. Gregory Peck
266 Cliffwood Ave., Los Angeles, Calif. 90049
16. Mr. Robert Powell, (a member of the dance company) AL 5-8117
103 Charles St., NY NY 10014
17. MR. Ron Protas, (Executive Director), 534-7637
57 E. 95, NY NY 10028
18. Mrs. Harold Reed, UN 1-6362
118 E. 78, NY NY 10021
19. Dr. Peter Rizzo, 755-6869 or (home) 628-8982
121 E. 60, NY NY 10022
20. Mrs. Jeanette Rockefeller, 288-4262
1 East End Ave., NY NY 10021

MARTHA GRAHAM
CENTER
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INC



-3-

21. Mrs. Bethsabée de Rothschild
24 Shamir St. Afeka, Tel Aviv, Israel
22. Mrs. Carroll Russell, (312) MO 4-6271
70 E. Cedar St., Chicago, Illinois
23. Mrs. Marvin Traub, (914) 725-1254
69 Morris Lane, Scarsdale, NY
24. Mr. Eli Wallach 874-2267
90 Riverside Dr., NY NY 10024

NON-MEMBERS invited to sit in:

1. Miss Cynthia Parker (General Manager) 832-9166
316 E. 63, NYC 10021
2. Mr. George Smith (Consultant) 753-6430
360 E. 55, NY NY 10022

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TENTATIVE SCHEDULE AS OF 1/20/75

1975:

- January-February: Miss Graham to work with Nureyev and planning for the Benefit
- March 3-31: Rehearsal for the spring CAMI tour revivals of "Lamentation"; "Frontier" and "Dark Meadow".
- March 31-May 10: Spring tour of east coast and mid-wes
- May 12-May 31: Filming in NYC with the Lincoln Center Library Dance Collection
- June 2-June 14: Rehearsals for the Benefit
- June 15-16: Benefit for the Graham Company in NYC
- June 17-29: Rehearsals for European Tour
- June 30-July: Southern European Tour through Maurice Huïssman and Mel Howard (Lucerne, Venice, and possibly Homburg, Spain, Greece, Yugoslavia and/or Iran)
- August: possible lay-off
- mid-Sept.-Oct.: filming for WNET or WCBS
- Oct.: Auction
- Nov. 10-Dec.9: Rehearsals for NYC season revivals of "Phaedra"; "Acrobats of God"; "Punch and the Judy"; "Salem

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-2-

Shore"; "Canticles for Innocent
Comedians"; "Episodes"; and "Dream"
New work "The Scarlet Letter".

Dec. 10-Jan. 3rd: NYC Season

1976:

January: lay-off or minimal touring
February: possible residency in Tallahassee
and/or touring
March: possible residency and revival
in Pittsburgh and/or touring
April-May: touring
June: possible residency at UCLA
July: possible Bennington residency
August: Northern European Tour featuring
England and performances in Covent
Garden
mid-Sept.-
Nov.: potential tour of USA and Canada
under new management
Dec.-Jan.-Feb.: NYC season preparation and performance

MARTHA GRAHAM
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- 3 -

March-May: potential touring under new management

June-August: potential residencies

mid-Sept. -
mid Nov.: potential touring.

1977 is expected to have domestic and foreign touring as well as a NYC season and possibly some filming

3-5 68

MARTHA GRAHAM SCHOOL CONTEMPORARY DANCE

316 East 63 Street, New York 21, New York. Templeton 8-5886

28 February 1975

Dear Mrs. Ford,

My knowledge of your deep concern and interest in Martha has made me write you once again about some very crucial projects she is about to undertake. I had written to you earlier but am sure that had the letter reached you I would have heard from you.

The projects that I will briefly outline, as well as other points, are vital to the continuing progress of the Company; your participation in all or any of them would almost ensure their success.

The greatest problem we now face is

MARTHA GRAHAM SCHOOL CONTEMPORARY DANCE

316 East 63 Street, New York 21, New York. Templeton 8-5886

adequate funding so that Martha may continue to work as she wishes, as well as to secure the future of the Company and the School.

To this end, Martha has agreed to host a Gala Performance to benefit the Center. The Gala would include the new work Martha is creating for Nureyev, as well as the participation of Margot Fonteyn dancing with Rudôlf as a gift to Martha. There will also be the revival of Lamentation and Dark Meadow.

We are hopeful that not only would the Gala raise a great deal of money for the Center but that it would serve as the basis for a television special about Martha incorporating all aspects of her theatre; again, to sound very practical another source of funding.

Your participation as Honorary Chairman of the Gala would mean a great deal to Martha. Ideally, if you and the President could attend the evening it would be a great joy to Martha. But just a photograph of

MARTHA GRAHAM SCHOOL CONTEMPORARY DANCE

316 East 63 Street, New York 21, New York. Templeton 8-5886

you and Martha announcing the event would be of immeasurable help. I am talking to the Uris Theatre people about their renaming their Green Room after Martha to be announced at the Gala.

Of course in her heart of hearts I know that Martha would be so proud to have you as Honorary Chairman of the Board of Trustees of the Martha Graham Center. Such an honorary position would give great help to all of her projects. Just to outline them, they include:

1. The Scarlett Letter for Nureyeva for the New York Season.
2. The Fiftieth Anniversary Committee of the Company. This would be in 1976.
3. The theatre museum Martha-Noguchi and Buckminster Fuller are devising for UCLA....to house the Noguchi sets and

MARTHA GRAHAM SCHOOL CONTEMPORARY DANCE

316 East 63 Street, New York 21, New York. Templeton 8-5886

allow performances of our and other companies.

But key to all of this is the Honorary Title of the Chairman of the Board of Trustees. I hope you will be able to accept. From that title your Honorary Participation on the GALA and 50th Anniversary Committee can, if you wish follow.

While I am parading out those things that would really help Martha I might as well include the television special. If I am able to show a letter from you saying that you would contribute a few words to the special, perhaps speaking alone, or with Gregory Peck, or Martha, it would almost ensure the project.

I of course realize that with your busy schedule all of these projects may not be possible, although they are so spread out throughout the years that they are not as overwhelming as they may at first appear. I would be glad to come to speak with you

MARTHA GRAHAM SCHOOL CONTEMPORARY DANCE

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about any of them should you wish. Although your immediate answer, particularly about the Gala is vital.

Again I am sorry to burden you with these requests but as I mentioned your interest and love for Martha, as you have so often expressed it, as well as those lovely things I have heard from Martha and my dear friend Leo Lerman has given me courage to be bold.

I leave for London today to finalize things with Margot and Rudy(I forgot to mention but it looks likely Margot will teach Ballet(as it relates to Graham Technique at our School a year from this February... all part of Martha endeavouring to make modern dance once again a catalyst....I think she will point the way to the definitive synthesis of modern dance and ballet, and of course outrage everyone on the way.).... Such a long sentence I lost my way. But I will return in a week from London...I hope I will hear from you then. I am keeping my fingers crossed.

MARTHA GRAHAM SCHOOL CONTEMPORARY DANCE

316 East 63 Street, New York 21, New York. Templeton 8-5886

Yours sincerely,

Ron Protas

Ron Protas,
Executive Director.

*for press who
are invited
are guests*

PRESS

BETTY FORD/MARTHA GRAHAM

JUNE 19, 1975/URIS THEATRE

NAME

AFFILIATION



*all
other
press*

PRESS

BETTY FORD/MARTHA GRAHAM

JUNE 19, 1975/URIS THEATRE

NAME

AFFILIATION

Names on back - 60 Press

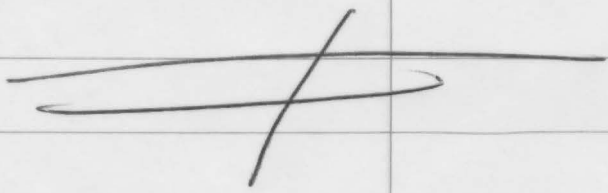
2:00 - 2:20

The Martha Graham Comp.

quit in 69

18 & 19
when she went to Reno

2 Summers at
3 yrs. Did dance
professionally - Mrs.
Ford danced at
Carnegie Hall - both
in 39 - Alvin
Theatre -



Mr. Ford - b
Crystal Bowl - engraved
Elyabeth Ford
ADC
R. V. Tishman Award 75



1936 - certified to
teach teach

* What sparked interest
in Modern dance -
Avant Guide -

Danni
Redcliffe

THE WHITE HOUSE

WASHINGTON

June 13, 1975

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

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

APPROVE _____

DISAPPROVE _____

BACKGROUND

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

June 13, 1975

3:00 pm

PROPOSED SCHEDULE

MRS. FORD'S VISIT TO
NEW YORK CITY

Thursday and Friday
June 19-20, 1975

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

MOTORCADE DEPARTS South Grounds en route
Andrews AFB.

[Driving time: 25 minutes]

12:55 pm MOTORCADE ARRIVES Andrews AFB.

1:00 pm Mrs. Ford boards Jet Star.

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

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

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

1:55 pm Mrs. Ford boards motorcade.

MOTORCADE DEPARTS LaGuardia Airport en route
Waldorf Astoria Hotel.

[Driving time: 30 minutes]

2:25 pm MOTORCADE ARRIVES Waldorf Astoria Hotel.

Mrs. Ford will be met by:
Hotel Representative

Mrs. Ford proceeds to Presidential Suite.

2:30 pm Mrs. Ford arrives Presidential Suite.

PERSONAL/STAFF TIME: 5 hours, 10 minutes

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

3:30 pm Halston arrives Presidential suite for fitting.

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

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

[Driving time: 15 minutes]

8:00 pm MOTORCADE ARRIVES Uris Theatre.

OPEN PRESS COVERAGE

Mrs. Ford proceeds into theatre to take her seat.

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

PRESS POOL COVERAGE

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

8:35 pm "Messenger of Fate" solo.

8:40 pm "Seraphic Dialogue."

9:10 pm Intermission I.

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

9:12 pm Mrs. Ford arrives holding room.

PERSONAL TIME: 15 minutes

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

9:29 pm Mrs. Ford arrives at her seat and is seated.

9:30 pm "Lamentation."

9:35 pm "Diversion of Angels."

9:55 pm "Pas de Deux, Swanlake."

10:05 pm Intermission II.

10:05 pm Mrs. Ford departs her seat en route holding room.

10:07 pm Mrs. Ford arrives holding room.

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

10:22 pm Mrs. Ford departs holding room en route her seat.

10:24 pm Mrs. Ford arrives at her seat and is seated.

10:25 pm "Lucifer."

10:55 pm Performance concludes.

10:55 pm Mrs. Ford departs her seat en route backstage area.

10:58 pm Mrs. Ford arrives backstage area to greet Martha Graham, Rudolf Nureyev and Margot Fonteyn.

PRESS POOL COVERAGE

11:05 pm Martha Graham's guests arrive backstage area.

11:05 pm Mrs. Ford, escorted by Martha Graham, informally greets guests of Miss Graham.

11:35 pm Mrs. Ford bids farewell to Martha Graham and proceeds to motorcade for boarding.

11:40 pm MOTORCADE DEPARTS Uris Theatre en route Waldorf Astoria Hotel.

[Driving time: 15 minutes]

11:55 pm MOTORCADE ARRIVES Waldorf Astoria Hotel.

Mrs. Ford proceeds to Presidential Suite.

12:00 midnight Mrs. Ford arrives Presidential Suite.

OVERNIGHT

FRIDAY, JUNE 20

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

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

[Driving time: 25 minutes]

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

11:00 am Mrs. Ford boards Jet Star.

JET STAR DEPARTS LaGuardia Airport en route Andrews AFB.

[Flying time: 50 minutes]

11:50 am JET STAR ARRIVES Andrews AFB.

11:55 am Mrs. Ford boards motorcade.

MOTORCADE DEPARTS Andrews AFB en route South Grounds.

[Driving time: 25 minutes]

12:20 pm MOTORCADE ARRIVES South Grounds.

May 29, 75

Dear Mr. Graham on Mr. Ford at Benefit Gala in NYC.

Mr. F was ~~be~~ with me Intro. on stage before "Lifers" started for a relatively short time. But I was a her first recently & she told me that she's still doing her exercises. I must say she looks it.



For Immediate Release
Wednesday, June 18, 1975

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

Mrs. Ford will attend the world premiere of the new Martha Graham ballet, "Lucifer" Thursday, June 19 at 8:00 p.m. at the Uris Theatre in New York City.

The ballet, to be performed by Dame Margot Fonteyn and Rudolf Nureyev, is a one-time benefit for the Martha Graham Dance Company.

The occasion is the Fiftieth Anniversary Celebration of the Martha Graham Dance Company, which gave its first performance at the 48th Street Theatre in New York on April 18, 1926. Mrs. Ford studied and danced with Martha Graham in the late 30's and early 40's in New York City.

Mrs. Ford is Honorary Chairman for the Gala Celebration.

Mrs. Ford will be met at Uris Theatre by Martha Graham student Woody Allen. They will be joined by actress Diane Keaton and Francis Mason, Jr., Chairman of the Board of Trustees for the Martha Graham Center of Contemporary Dance, Inc.

Among those also attending the premiere are New York Governor Hugh Carey, Paul Newman, Joanne Woodward, Lauren Bacall, Danny Kaye, Ali MacGraw, and Steve McQueen.

The Martha Graham Dance Company estimates it will raise about \$200,000.

American fashion designer Halston has created the costumes for Dame Margot and Nureyev and has designed Miss Graham and Mrs. Ford's gowns for the evening. The costumes and gowns will be donated to the Martha Graham Dance Company for later auction for the Company's benefit.

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Press Contact: Tom Kerrigan 212/643-1249

**JUNE 19
1975**

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

**MARTHA
GRAHAM
MARGOT
FONTEYN
RUDOLF
NUREYEV**

June 19, 1975

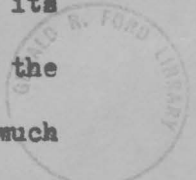
FROM: TOM KERRIGAN
One Montague Terrace
Brooklyn, N.Y. 11201
(212) 643-1249

FACT SHEET

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

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

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



MORE

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

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

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

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

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

BETTY FORD AND MARTHA GRAHAM: BACKGROUND

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

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

MORE



FACT SHEET

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

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

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

#



**JUNE 19
1975**

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

**MARTHA
GRAHAM
MARGOT
FONTEYN
RUDOLF
NUREYEV**

June 19, 1975

FROM: TOM KERRIGAN (MARTHA GRAHAM)

PATTI MATSON (MRS. FORD/WHITE HOUSE)

TO: PRESS COVERING ON JUNE 19

There are two press areas in the Uris Theatre. The Press Lounge, escalator left as you enter at the top on the right, and the Press Room, backstage, access by escort only. Only ticketed press admitted to press lounge before performance and during intermissions.

7:55 p.m. Mrs. Ford arrives at the Uris Theatre and is met at curbside by Woody Allen. Mr. Allen escorts Mrs. Ford into the theatre.

COVERAGE OPEN OUTSIDE THEATRE ONLY.

8:10 p.m. Performance begins. Act I (Martha Graham)
Session A

COVERAGE LIMITED BY MISS GRAHAM'S REQUEST.

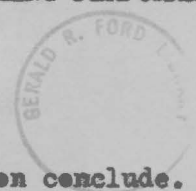
N.Y. TIMES, POST & NEWS, A.P., U.P.I. PHOTOGRAPHERS AND ALL TICKETED PRESS.

8:30 p.m. All press covering intermission photo call must be pre-positioned in press room backstage. No admittance hereafter.

9:10 p.m. First intermission. Photo call begins shortly
Session B
in press room with Mrs. Ford, Martha Graham, Woody Allen and Diane Keaton.

COVERAGE BY CREDENTIALLED PRESS PRE-POSITIONED BY 8:30 P.M. ONLY. REPORTERS WATCHING PERFORMANCE CANNOT COVER.

9:30 p.m. Photo call and first intermission conclude. Press may leave building but not return. Those wishing



MARTHA GRAHAM SCHEDULE/page two

to remain for later coverage will find refreshments provided by the Graham Company in the press room as well as rest room facilities (provided, presumably by the Uris Theatre). Access to telephones, not installed in the press room, incidentally, will be available.

10:05 p.m. Second intermission begins. Private for both Mrs. Ford and Miss Graham.

NO COVERAGE

10:25 p.m. Third act begins ("Lucifer")
COVERAGE BY TICKETED PRESS ONLY

10:50 p.m. Third act ends. Curtain calls begin. At the Session C final curtain call with Miss Graham solo, Mrs. Ford will come on stage and present flowers to Miss Graham. Mrs. Ford will enter from the left side of the stage viewed from the audience.

COVERAGE BY CREDENTIALLED PRESS ONLY, WHO WERE ADMITTED TO PRESS ROOM AT 8:30 P.M. PRESS WILL BE ESCORTED INTO AUDITORIUM BY MISS MATSON AND MR. KERRIGAN. FOLLOWING CURTAIN CALLS PRESS CANNOT RETURN TO PRESS ROOM.



COVERAGE BY CREDENTIALLED PRESS 11:15 p.m.
ONLY ESCORTED BY MISS MATSON AND Session D
MR. KERRIGAN, AUDIENCE RIGHT ENTRANCE
TO STAGE.

Following curtain calls Mrs. Ford and Miss Graham will receive honored guests backstage including Jeanne Woodward, Paul Newman, Dick Cavett, Steve McQueen, Ali MacGraw, Woody Allen, Diane Keaton, etc.

Sheila

Martha Graham Dance Company

MARTHA GRAHAM, Artistic Director

May 27, 1975

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

FOR IMMEDIATE RELEASE

MRS. ARISTOTLE ONASSIS JOINS MARTHA GRAHAM BENEFIT COMMITTEE

Mrs. Aristotle Onassis has accepted an invitation to join the Martha Graham 50th Anniversary Celebration Committee as Honorary Co-Vice-Chairman. The Committee, whose Honorary Chairman is Mrs. Gerald Ford and Co-Vice Chairman is Miss Alice Tully, will sponsor an historic benefit performance by the Martha Graham Dance Company on June 19 at the Uris Theatre in New York for which Miss Graham has created a new ballet, "Lucifer," for Dame Margot Fonteyn and Rudolf Nureyev.

Mrs. Onassis, whose committee work is limited to very few projects, has shown a continued interest in the dance over the years and currently serves on the Board of Trustees of the American Ballet Theatre. During her years as First Lady Mrs. Onassis was instrumental in bringing various dance companies and artists to the White House for performances.

#



THE WHITE HOUSE

WASHINGTON

URIS THEATRE SEATING

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

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

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

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



June 9, 1913

FROM: TOM KERRIGAN

TO: PETE SORUM

RE: SCHEDULE FOR JUNE 19 PERFORMANCE AT URIS THEATRE

The approximate timings for the evening's presentations are as follows:

Part I

Martha Graham	20 minutes	
Technique Demonstration	5 "	
Messenger of Fate Solo	3 "	
Seraphic Dialogue	27 "	
Applause	6 "	
	<hr/>	61 minutes

INTERMISSION

20 "

Part II

Lamentation	5 minutes	
Diversion of Angels	15 "	
Pas de Deux, Swan Lake	6 "	
Applause	8 "	
	<hr/>	34 minutes

INTERMISSION

20 "

Part III

Presentation (Mrs. Ford)	10 minutes	
Lucifer	25 "	
Appaluse	10 "	
	<hr/>	45 minutes

TOTAL RUNNING TIME WITH APPLAUSE

180 minutes (3 hours)



DRAFT OF RELEASE: MRS. FORD/MISS GRAHAM

FIRST LADY TO ATTEND BENEFIT FOR MARTHA GRAHAM IN NEW YORK JUNE 19

DAME MARGOT FONTEYN AND RUDOLF NUREYEV TO DANCE "LUCIFER"

First Lady Betty Ford will attend an historic benefit performance for the Martha Graham Dance Company with Martha Graham, Dame Margot Fonteyn, and Rudolf Nureyev at the Uris Theatre in New York on Thursday evening, June 19. For the occasion, Miss Graham has choreographed a new ballet, "Lucifer," for Dame Margot and Mr. Nureyev--the first time that the three internationally known artists have worked together. The event launches the 50th Anniversary Celebration of the Graham Company--the oldest major dance company in America. Mrs. Ford is Honorary Chairman of the Anniversary Committee.

Mrs. Aristotle Onassis and Miss Alice Tully, who both will attend, are the Honorary Vice Chairmen of the Committee. Other notables, who will be in the audience, are Joanne Woodward, Paul Newman, Robert Redford, Woody Allen, Ali McGraw, Steve McQueen, Lauren Bacall and Danny Kaye.

The performance by the Martha Graham Dance Company will include Miss Graham's "Seraphic Dialogue," "Lamentation" and "Diversion of Angels" as well as "Lucifer." Dame Margot and Mr. Nureyev will also dance the pas de deux from the second act of "Swan Lake." All proceeds will benefit the Martha Graham Dance Company and School, 316 E. 63 Street, New York, N.Y.

10021 (212) 832-9166.

Mrs. Ford, nee Betty Bloomer, studied and danced with Martha Graham in New York in the 30's and 40's. She appeared in a performance of "American Document" at Carnegie Hall on October 9, 1938, and again on December 25 at the Alvin Theatre. She was billed as one of the "Assistant Dance Group."

#

June 4, 1975

FROM: TOM KERRIGAN

TO: PETE SORUM

RE: MEETING AT THE URIS THEATRE, NEW YORK, JUNE 3

First of all, Cynthia and I are very grateful to you and Chip for listening to our ideas and spending as much time as you did with us yesterday. Whatever comes of all the talk, we came away from the meeting very much encouraged.

We asked for so many things that I think this reiteration might help us both:

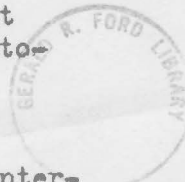
1) A press release from the White House announcing Mrs. Ford's intention to attend the performance on June 19. Sent to the regular White House list plus a list of dance and cultural press supplied by me. To be mailed as soon as possible. Suggested text attached.

2) A drop by at the Graham School, 316 E. 63 Street, between First and Second Avenues, on the morning of June 11 on Mrs. Ford's way to the Anti-Defamation League Luncheon at the Pierre Hotel. Mrs. Ford will be greeted by Martha Graham. We will invite Woody Allen and Mrs. Onassis, who has attended several rehearsals this week, to be present if you so desire. Allen could be in dance tights and strike some typical "Graham" poses. Both Miss Graham and Mrs. Ford could "coach" him. (He is actually a serious student at the school, but I am sure he would clown for us if we asked him to do so.) At your suggestion, Mrs. Ford could pay for her tickets--a great idea from our point of view. Heavy press coverage.

3) On June 19 Mrs. Ford's arrival at the theatre would be covered by the press very heavily in front of the theatre only, not inside. The performance would begin by 8:10 p.m., and we would request the audience to arrive by 7:45 p.m. If possible we would get started earlier, exactly on time (8:00 p.m.).

4) At intermission number one, Mrs. Ford may wish to retire to the private lounge on the orchestra level right or remain in her seat next to Mrs. Onassis. If she remains in her seat, photographers would photograph them during the first intermission.

5) During intermission number two, Mrs. Ford would come backstage where a dressing room would be reserved for her use. Following the intermission, a presentation would take place on stage with Mrs. Ford, Miss Graham and Francis Mason, chairman of the board of the Martha Graham Center. This presentation must be on a very high level such as the Medal of Freedom or a Resolution of Congress. The Medal of Freedom in particular needs to be investigated.



MARTHA GRAHAM - page two

- 6) The press coverage of the presentation would be comprehensive including the New York Times, Post and News, AP, UPI, network TV and radio, local TV, plus other media to be determined. Following the presentation Mrs. Ford would return to her seat and the press would retire from the auditorium.
- 7) Following the performance Mrs. Ford would come backstage and be photographed with Miss Graham, Miss Fonteyn, Mr. Nureyev and the following celebrities: Mrs. Onassis, Joanne Woodward, Paul Newman, Woody Allen, Ali McGraw, Steve McQueen, Lauren Bacall, Robert Redford, Danny Kaye and others.
- 8) Following the backstage photo session Mrs. Ford would move through the reception area provided the crowd is not too heavy. This would bring her into contact with those who bought \$125 tickets and up. A complete guest list to date is attached. The names speak for themselves. Press coverage at the reception would possibly be set up in the center of the room with press on the central steps.
- 9) After a short visit to the reception Mrs. Ford would depart.

There are details that I have left out of this precis, but presumably each item enumerated will be enlarged upon if the specific idea is carried through.

Two points deserve special attention:

- 1) Halston is extremely interested in the idea of making a gown for Mrs. Ford for the occasion. He seemed flattered even to be considered.
- 2) Anna Kisselgoff, dance critic of the New York Times, suggested a non-exclusive interview with Mrs. Ford on her association with Miss Graham only--not anything else. Perhaps with the dance critics of the AP and UPI. I emphasize that this would be a dance story--not personal, not political--and I can vouch for Mary Campbell and Freddie Winship of the AP and UPI as much as I can for Miss Kisselgoff. (Barbara Walters would not be interested in 30 minutes of talk about Martha Graham, I dare say.) The idea would be to have the three reporters accompany Mrs. Ford from the airport to the Graham School or to journey to Washington in advance to talk with her there for release on June 12. A story Miss Kisselgoff wrote following Mr. Ford's inauguration is being sent under separate cover. There is an obvious sensitivity there to the subject matter, and Miss Kisselgoff enjoys the complete confidence of Miss Graham, and, I might add, myself.

That's about all (gasp!). Regards from Cynthia. Hello to Chip.

cc: Cynthia Parker



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Addendum / Press List - June 11, 1975

Crew

Jerry Kahn, camera
Fred Sturm, electrician
Milton Zane, sound

WNEW-TV

NYCPolice

"
"

**JUNE 19
1975**

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

**MARTHA
GRAHAM
MARGOT
FONTEYN
RUDOLF
NUREYEV**

June 13, 1975

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

AP.
UPI
NYT
W Post
Time mag
NSWK
Nsdy
Newhouse
NY Post

Sat Review
Dance Mag
Dance News
Village Voice
New Haven Register
The Record (Hackensack)
Wash Star
Daily News

PHOTO AND NEWS TIP

RSVP REQUIRED

NOTE: DUE TO SECURITY ARRANGEMENTS, IT IS NECESSARY TO RESPOND TO THIS TIP BY NOON ON WEDNESDAY, JUNE 18.

WHO: A WHO'S WHO OF DIGNITARIES, STARS AND OTHER NOTABLES INCLUDING: MARTHA GRAHAM, MARGOT FONTEYN, RUDOLF NUREYEV, BETTY FORD, GOV. HUGH CAREY, WOODY ALLEN, DIANE KEATON, JOANNE WOODWARD, PAUL NEWMAN, ALI MacGRAW, STEVE McQUEEN, LAUREN BACALL, DANNY KAYE, JOEL GREY, GEORGE ABBOTT, RICHARD AVEDON, SCHUYLER CHAPIN, ANNE JACKSON, ELI WALLACH, PATRICIA KENNEDY LAWFORD, MR. AND MRS. STEPHEN SMITH, MRS. DOUGLAS AUCHINCLOSS, JOAN KAPLAN DAVIDSON, DONALD OENSLAGER, HALSTON, ELSA PERETTI, MR. AND MRS. HAROLD REED, MRS. MARTIN REVSON, MOLLIE PARNIS, BETHSABEE DE ROTHSCHILD, MRS. MARTIN REVSON, ETHEL SCULL, L. ARNOLD WEISSBERGER, PAULETTE GODDARD, MRS. JOHN HAY WHITNEY AND OTHERS.

WILL THEY ALL SHOW? WOULD YOU SHOW IF YOU PAID \$125 TO \$10,000 PER TICKET?

WHAT: BENEFIT PERFORMANCE BY THE MARTHA GRAHAM DANCE COMPANY WITH MARTHA GRAHAM AS ONSTAGE COMMENTATOR AND DAME MARGOT AND RUDOLF NUREYEV IN MISS GRAHAM'S NEW BALLET "LUCIFER." PROCEEDS--ALREADY PAST \$160,000 AS OF JUNE 13--BENEFIT



MORE

MARTHA GRAHAM BENEFIT - page two

NOTE TO SOCIETY EDITORS

FOLLOWING THE PERFORMANCE
AT APPROXIMATELY 11:15
A CHAMPAGNE RECEPTION
WILL BE HELD IN THE LOBBY
AND GALLERIES OF THE URIS
THEATRE.

THE GRAHAM COMPANY AND SCHOOL ON E. 63 ST. IN NEW YORK. SPECIFICALLY WIPING OUT A \$75,000 DEFICIT ACCUMULATED FROM PAST BROADWAY SEASONS AND ANNUAL OPERATING DEFICITS AND PAYING FOR ALL PRODUCTION COSTS OF THE NEW "LUCIFER" (INCLUDING COMMISSIONED SCORE, SETS, COSTUMES, REHEARSALS, ETC.) AND ALL COSTS OF PRODUCING BENEFIT ITSELF.

WHEN: THURSDAY, JUNE 19, 1975, 8:00 P.M.

MRS. FORD'S ARRIVAL APPROXIMATELY 7:55 P.M.

WHERE: URIS THEATRE, 1633 BROADWAY, BETWEEN 50 and 51 STS., N.Y.

ON-THE-SCENE-CONTACTS: TOM KERRIGAN (MARTHA GRAHAM)

PATTI MATSON (WHITE HOUSE/MRS. FORD)

MICHAEL FRANK AND JANET LUOMA (GRAHAM)

PHONE NUMBER JUNE 13 EVENING: (212) 586-6510

IMPORTANT

TV CREWS COVERING FIRST
INTERMISSION PHOTO SESSION
MUST BE SET UP COMPLETELY
NO LATER THAN 8:35 P.M.
TO FACILITATE SECURITY.
CREWS COVERING FINAL PHOTO
SESSION FOLLOWING PERFORMANCE
MUST BE CHECKED BY 10:30 P.M.

SCHEDULE AND RESTRICTIONS: ACT I BEGINS 8:10 P.M., ENDS 9:11 P.M.

ACT II BEGINS 9:31 P.M., ENDS 10:05 P.M.

ACT III BEGINS 10:25 P.M., ENDS 11:00 PM.

TIMES APPROXIMATE AND RELATIVE TO STARTING TIME. NO ADMITTANCE TO AUDITORIUM DURING PERFORMANCE EXCEPT FOR FINAL CURTAIN CALL BEGINNING AT ABOUT 10:55 P.M. BACKSTAGE SET UP (PHOTO CALL ONLY) DURING FIRST INTERMISSION AT ABOUT 9:11-9:31 P.M. WITH MRS. FORD, MISS GRAHAM, WOODY ALLEN AND DIANE KEATON. FOLLOWING PERFORMANCE BACKSTAGE SET UP (PHOTOS ONLY) WITH MRS. FORD, MISS GRAHAM, DAME MARGOT, MR. NUREYEV AND MANY LUMINARIES.

#

THE WHITE HOUSE

WASHINGTON

WELCOME TO NEW YORK CITY AND THE WALDORF

Enclosed you will find your room key, a copy of the room assignments, and your ticket for this evenings performance. As your schedule indicates, you have a considerable amount of free time. If you decide to leave the floor, please let me know or leave word with the CP if I am not available.

Please be ready to leave for the Uris Theatre by 7:40 pm. Be sure that you have your ticket with you. If you should get separated from the group, go directly to your seat. During the intermissions you may go backstage with Mrs. Ford although space is somewhat limited or you may remain out front with the other guests. If you do wish to go back, please be ready to move when she does.

Following the performance, Mrs. Ford will go backstage for a breif time and will depart using the same route as arrival. You have a ticket for the reception in the front of the house which you may use at your discretion. Should you choose to remain at the reception after Mrs. Ford has departed, you will need to find your own transportation to the Waldorf (50th and Park Avenue).

On Friday morning, all baggage must be packed and placed outside your room (unlocked) by 10:00 am. Your morning is free and you will be advised of the departure time as soon as it is set. We plan to leave no earlier than 1:00 pm so plan accordingly.

Should you need additional information or arrangements, please let me know.

Enjoy your stay!



PETER SORUM



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

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

ALLEN, STEVE



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

Whatever the source, Allen’s stamina led him from “a frequently unhappy” childhood (he was born 26 December 1921 in New York City, the son of vaudevillians) through some 18 schools, where he was, inevitably, the class clown (“Very young men now and then write me to ask, ‘How can I become a comedian?’ The answer . . . is that if you somehow aren’t one already you might as well forget . . . the matter”), and into radio, TV, films, and the theater. Twice married (first to Dorothy Goodman, three sons; second to Jayne Meadows, one son), sometimes called an egghead, and frequently controversial as a result of his “causes” (“People who employ words like ‘bleeding hearts’ and ‘do-gooders’ are dry-hearted do-nothings”), Allen believes in the marriage of comedy and commentary. “We’ve taken on political extremism . . . and air and water pollution,” he says of his many TV bouts. “I like a big, gutsy, meaty sketch where the audience gets its money’s worth.” ■

ALLEN, WOODY



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

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

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

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

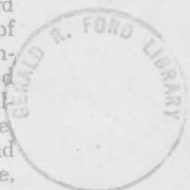
PHOTO: HALSMAN

ALLERS, FRANZ

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

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

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



3 pp meeting Mrs. F. at Corsside

* Diane Keaton

* Woody Allen

* Francis Mason - Chairman
of the Bd. of Merthe
Graham

How many tickets

~~Thurs. after~~

Btw. Thurs. 20,000 & Mon.
afternoon = 6

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Woodward

Laureen Bacall

Danny Kaye

Allie McGraw & Steve McQueen

Costume designed for Nurev. &

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of diamonds



Some contributions - he paid
He designed Mrs. Bond &
Merthe Grahams -

Women's Weer - Yesterday -
A ticket range \$50 balcony
seat to \$10,000
seat.

Price paid by majority of
ticket holders \$125/seat

To
Private dressing room -
Woody Allen & Dianne Keeton

Bennington / Dance troupe days



Sitting ^{next} Anne Mieselgorf -

Men. Ford
Retail \$750
a suit

When she's fitted there will be
2 -
took turquoise out - all purple.

Mertine Graham,
4 of dresses -
intermissions

¹⁶⁵ 45,000 worth of tickets su/

Leaving Sat. morning -



Thurs. Halsbrn 3:30 - Christie 3:00

Fri. Albert Capraro - 11:00

No photos inside

Tara Kerrigan

Woody Allen at Curbside 8:00
at Theatre

2 intermissions

(?)

1st Sachie Onassis

2nd Old School Friends -

14 press invited

AP

UPI

NYT

W. Post

Daily News /

Post

Women's Wear

(Mrs. Scali)

HALSTON

Boston ^{Center} ¹ turquoise

by top white " with purple cape effect

Donation dress to M.G. Center

probable auction at Ceter date



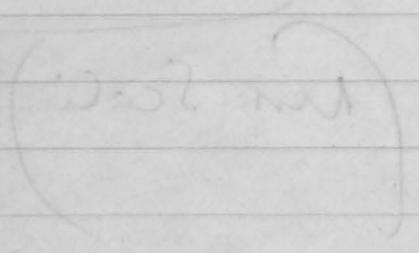
No photos inside

Woodly Allen at ...
at ...

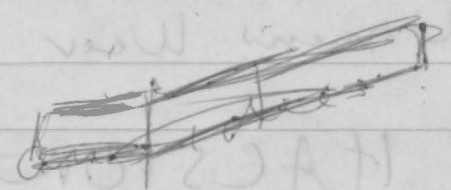
1st ...
2nd ...
3rd ...



1st press ...



1st ...
2nd ...



1st ...
2nd ...

1st ...
2nd ...

1st ...
2nd ...



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JOHN J. McELLIOTT, Fire Commissioner

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 Sunday Evening, October 9th, at 8:45
 NEW MASSES PRESENTS

MARTHA GRAHAM
 and DANCE GROUP

LOUIS HORST, *Musical Director*

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 A Study in Arrogance
 Martha Graham
2. FRONTIER *Louis Horst*
 American Perspective of the Plains
 Martha Graham
3. AMERICAN DOCUMENT
 This is a Documentary Dance.
 "Our documents are our legends—our poignantly near history,
 our folk tales."

The music is composed by Ray Green
 The choreography is by Martha Graham
 The costumes are designed by Edythe Gilfond
 The stage design is by Arch Lauterer
 The assistant pianist is Norman Lloyd
 The production assistant is Sophie Maslow

PROGRAM CONTINUED ON SECOND PAGE FOLLOWING

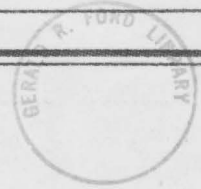


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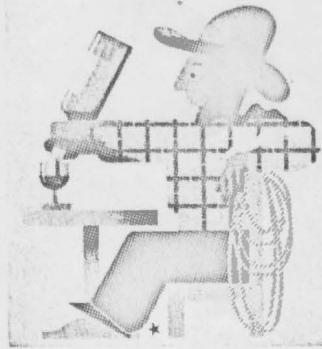
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d'après A. M. CASSANDRE

HOURS IN THE SADDLE AND

a Dubonnet Cocktail before you dine. What a grand way to start a meal. This great French appetizer, made of fine wines deftly blended, is neither too-sweet nor too dry. It's delicious!

DUBONNET



APERITIF WINE—ALCOHOL 18% BY VOLUME—COPR. 1938, SCHENLEY IMPORT CORP., N. Y.

PROGRAM CONCLUDED

Part IV Emancipation Episode
Group Dance
Duet

Erick Hawkins
Martha Graham

Part V The After Piece
Cross Fire - Cakewalk
1938

Jane Dudley, Sophie Maslow, Marie Marchowsky and Erick Hawkins

Declaration

Finale and Exit - "Walk Around"

DANCE GROUP

Anita Alvarez, Thelma Babitz, Ethel Butler, Jane Dudley, Nelle Fisher, Nina Fonaroff, Natalie Harris, Marie Marchowsky, Sophie Maslow, Marjorie G. Mazia

ASSISTANT DANCE GROUP

Betty Bloomer, Jean Campbell, Charlotte Chandler, Elizabeth Halpern, Betty Garrett, Jane McLean, Kaya Russell, Elizabeth Sherbon, Margaret Strater, Lillian Willis, Collin Wilsey, Mildred Wirt

Erick Hawkins appears through the courtesy of Lincoln Kirstein, Director of the Ballet Caravan.

Grateful acknowledgment is made to Francis Fergusson for his assistance.

Concert Management: FRANCES HAWKINS
11 West 42nd Street, New York, N. Y.
For New Masses: Tiba Garlin

Steinway Pianos

cocktails, maestro, please!

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ALVIN THEATRE

FIRE NOTICE: The exit, indicated by a red light and sign, nearest to the seat you occupy, is the shortest route to the street.

In the event of fire or other emergency please do not run—WALK TO THAT EXIT.

JOHN J. McELIGOTT, Fire Chief and Commissioner

SUNDAY EVENING, DECEMBER 25, 1938

MARTHA GRAHAM and DANCE GROUP

LOUIS HORST, Musical Director

1. PRIMITIVE MYSTERIES Louis Horst
(a) Hymn to the Virgin (b) Crucifixus (c) Hosannah
Martha Graham and Dance Group

This three-part group is an evocation of the child-like religious elevation of the primitive people of the American Southwest.

2. FRONTIER Louis Horst
American Perspective of the Plains.
Martha Graham

3. AMERICAN DOCUMENT

This is a Documentary Dance.

"Our documents are our legends—our poignantly near history, our folk tales."

The music is composed by Ray Green

The choreography is by Martha Graham

The costumes are designed by Edythe Gilfond

The assistant pianist is Ralph Gilbert

The production assistant is Sophie Maslow

The Form of the Piece is patterned freely after an American Minstrel Show

The Characters are:

The Actor as Interlocutor
Houseley Stevens, Jr.

The End Figures
Anita Alvarez
Thelma Babitz

The Chorus
Dance Group
Led by Sophie Maslow

The Principals
Erick Hawkins*
Martha Graham

The Dance Procedure is:

Entrance—"Walk Around"

Part I. Declaration

Part II. Indian Episode
Native Figure
Martha Graham

Lament for the Land
Dance Group

Part III. Puritan
Erick Hawkins
Martha Graham

Part IV. Emancipation Episode
Group Dance

Duet
Erick Hawkins
Martha Graham

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*MGEZB



Part V. The After Piece
 Cross Fire — Cakewalk
 1938

Jane Dudley, Sophie Maslow, Marie Marchowsky
 and Erick Hawkins
 Declaration

Finale and Exit — "Walk Around"

The words for Declaration are from the Declaration of Independence; for Indian Episode are from a letter written by Red Jacket of the Senecas in 1811; for Puritan Episode from the sermons of Jonathan Edwards and Cotton Mather and from the Song of Songs; for the Emancipation Episode from Lincoln's Gettysburg Address and from Walt Whitman.

DANCE GROUP

Anita Alvarez, Thelma Babitz, Ethel Butler, Jane Dudiey, Jean Erdman, Nelle Fisher, Frieda Flier, Nina Fonaroff, Natalie Harris, Marie Marchowsky, Sophie Maslow, Marjorie G. Mazia.

ASSISTANT DANCE GROUP

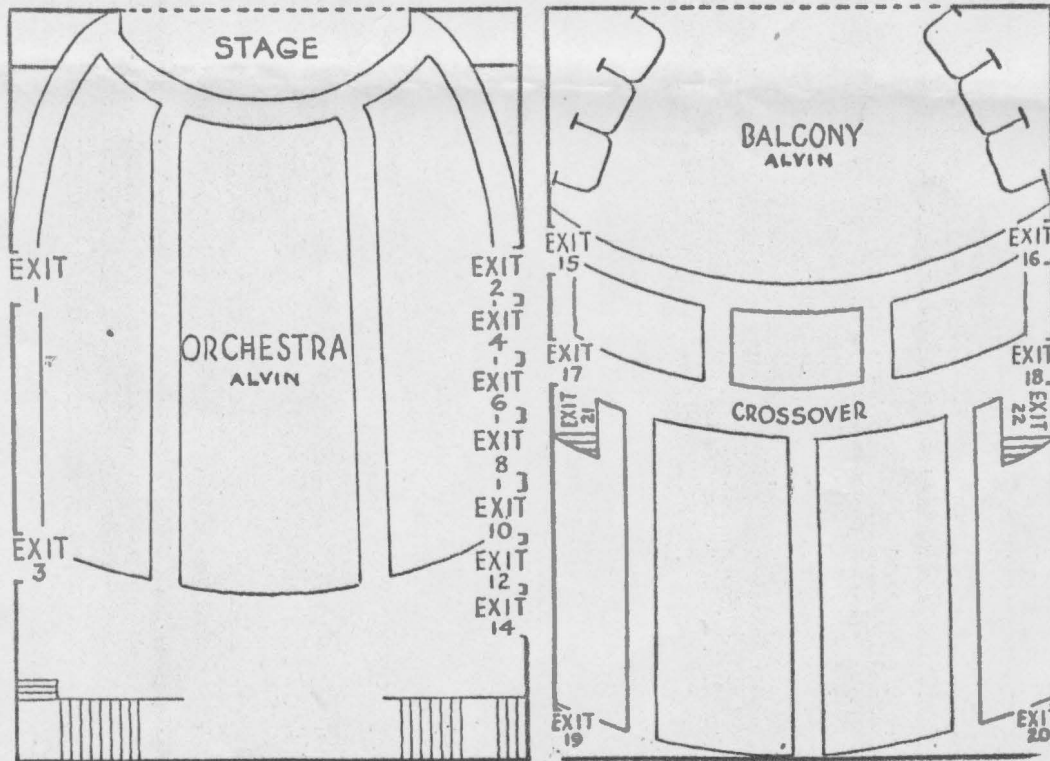
Betty Bloomer, Elizabeth Halpern, Betty Garrett, Miriam Korngold, Jane McLean, Kaya Russell, Elizabeth Sherbon, Mildred Wirt.

Flute Hugo Bergamasco
 Drum Henry Denecke
 Oboe Anthony Ajosa
 Trumpet Joseph Loscialpa

* Erick Hawkins appears through the courtesy of Lincoln Kirstein, Director of The Ballet Caravan.

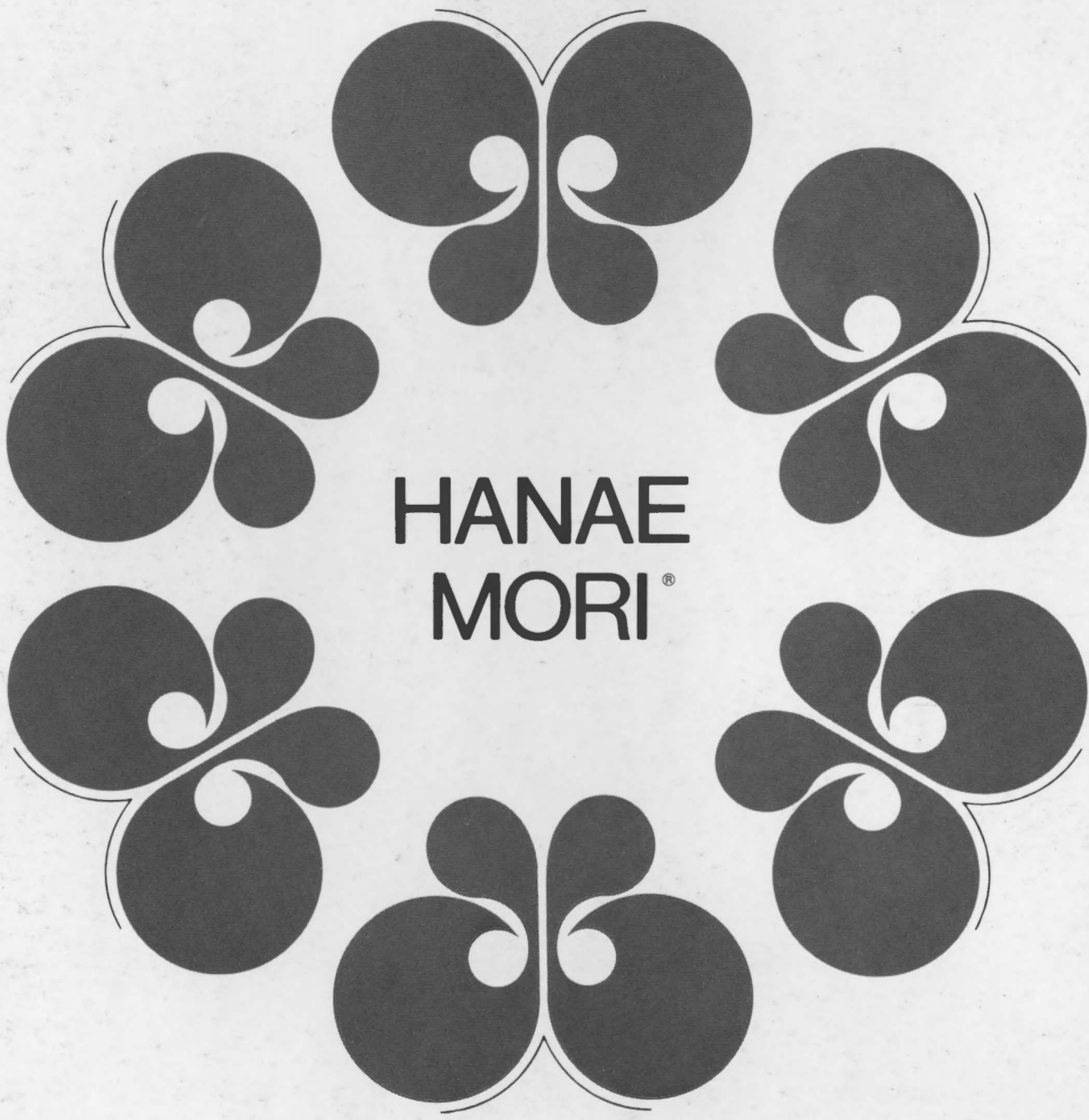
Grateful acknowledgement is made to Francis Fergusson for his assistance.

Concert Management: FRANCES HAWKINS
 11 West 42nd Street, New York, N. Y.
 Steinway Pianos





Martha Graham Dance Company



HANA
MORI®



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

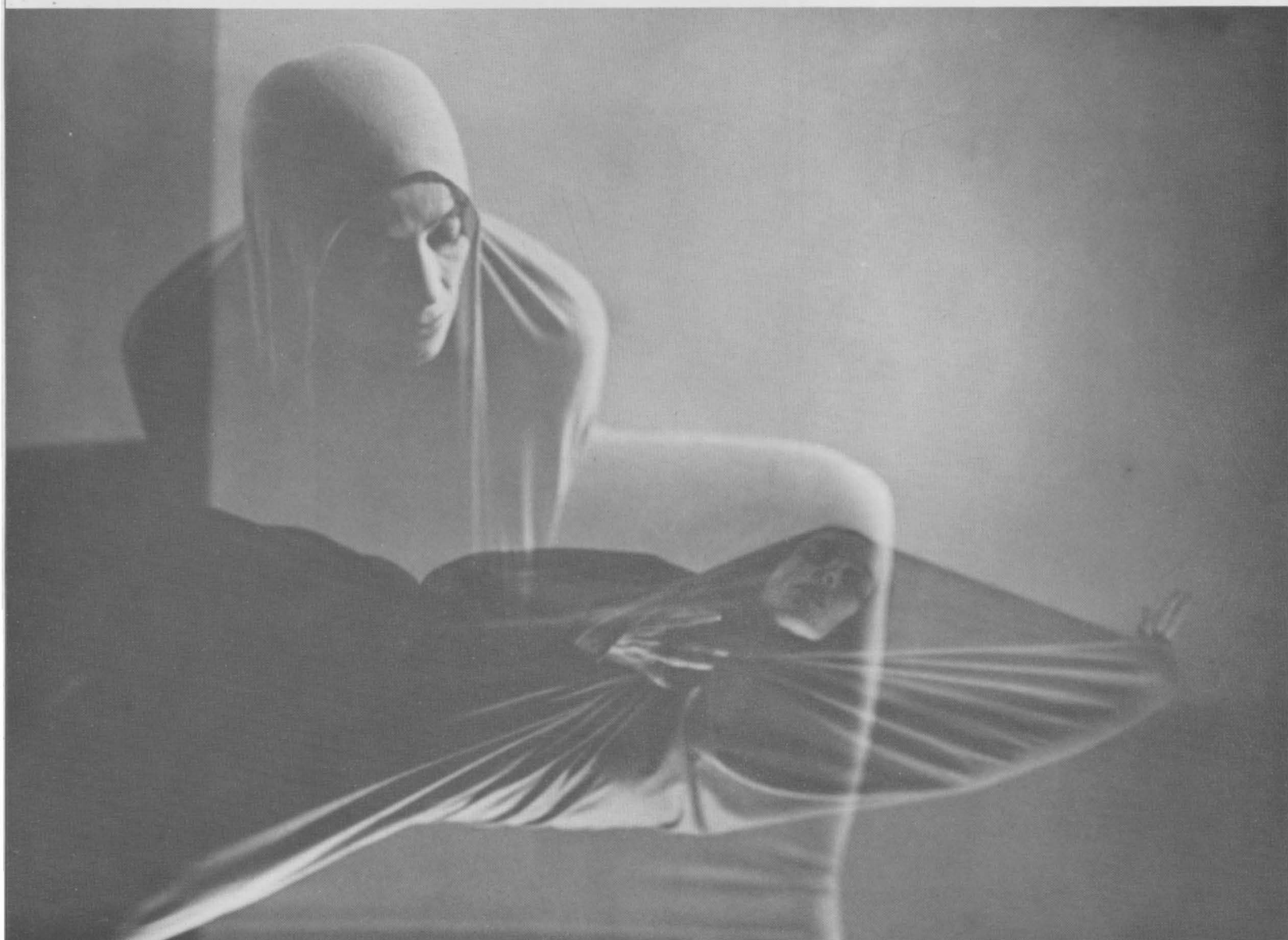
*On leave of absence

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 Achensohn 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



Martha Graham in *Lamentation* (1930) photographed by Barbara Morgan. Barbara Morgan's famous book of photographs of Martha Graham is soon to be reissued with new material.

Image of Divine Energy

When I first met Martha Graham in 1936, I felt instantly a force, a power, an energy that I had never experienced before. It startled me—the looking into eyes, the transmission of energy—but after I left this, the first interview I had ever done as a newspaperman, it seemed, curiously enough, pre-ordained. I accepted the presence of this manifestation of energy and explained it, perhaps with a touch of mysticism, by viewing Graham as a great artist whose body and being together constituted a vessel containing that divine energy we call genius. Forty years later, I have come to realize that Martha Graham is not such a vessel. I know now that she herself generates energy from some self-replenishing well. Furthermore, I know that she has done this for centuries. I learned this fact in 1943, for it came to me then that I had known her almost five thousand years ago. I mentioned this to her. She had remembered it too.

This remembering, this discovery happened when I arrived in Egypt as a serviceman in the United States Air Corps in 1943. I had a strange feeling, as I set foot in that ancient land, that I had been there before. I put it down to sheer romanticism. But when I took several fellow soldiers across the dunes into the desert to show them some old tombs which I had described in considerable detail, I frightened them and myself because I had never been there before (in this era) and they had just been excavated and were unlisted among the antiquities available to tourists and scholars. Indeed, when we went there a guard stopped us and asked what we were doing at a site unknown to any but officials in the archeological offices of the Egyptian government. My army friends looked at me and fell silent, for on the spur of the moment I had led them from the base of the pyramid of Menkauré directly across the unmarked desert and over the dunes which concealed these ancient mastabas.

At another time, someone said it was funny that the Egyptians painted their figures in profile. I said they usually did but not always and that there was a full-face portrait in a certain tomb and I said where it was. I realized that I had just blurted it out without knowing what I was talking about. A year later, I read a report of the discovery of just such a portrait.

And walking along the banks of the Nile one evening near the site of ancient Memphis, I thought, "I've walked here with Martha. We stopped just up there and she gave me a red scarf." Years later, I told Martha that I was sure I had known her in ancient Egypt. I felt free to say it because I knew she wouldn't think I had gone batty. She looked at me, took my hand and said with quiet statement of belief, "Yes, we walked by the Nile. I tied a scarlet scarf around your neck."

All of this may seem rather fey, especially when associated with two New Englanders, for Martha can trace her forebears back to the Mayflower and I can find mine arriving in 1636. But certainly there was a "before, a long, long before" for both of us. Births and deaths can be recorded but wellsprings of energy are inexhaustible and without time. With Martha, I feel that wellspring of her energy from the past and also in the present. Truthfully, I can say that I draw from it today. It is always there for me. In recent years I have turned to it on occasions when I have felt my own energy flagging. I don't go trotting to Martha for a transfusion. I simply pause in the midst of the pressures which beset all professional people with too many tasks to be done on demanding deadlines. I think about Martha and I feel restored. Electrical energy in brownouts and blackouts can be borrowed by one electrical plant from another. So what is so strange about borrowing other kinds of energy? You don't always need wires and transformers to get it.

by Walter Terry



SOICHI SUNAMI

Martha Graham and Group in *Heretic* (1929)

Martha's dancers are well aware of her divine energy and when it is turned on the unsuspecting it is possible for the individual to be electrocuted, or nearly. Robert Cohan, long a principal dancer in the Graham company, told me, "When you first started to dance on stage with Martha and were green, she would never look you in the eyes. In a dramatic scene with you she'd look over your shoulder. You weren't ready for her powers and she knew it. She'd carry the scene for both of you. She did this to me. But one day, in performance, she honored me. She turned and looked me straight in the eye with the most incredible power I have ever experienced. I didn't know what had hit me, I didn't even know where I was. It was a shock, an electrical shock. Martha Graham is a witch—that is spelled with a "w" not a "b" and I'm very serious about it."

But Martha is more than a witch. She has been called a high priestess (which she hates) and even a goddess (a designation which she has reserved for her idol, Ruth St. Denis) but I'm now convinced that although she is eighty-one by the man-made calendar, she is going to prove, in the man-made years which lie ahead, that she is a phenomenon, that she can achieve something that has never happened before—or has it?—in the recorded history of humankind. But before I tell you what I believe will come to pass, I must go back to 1936.

Just before meeting Martha for the first time, I had begun some study of East Indian dance (along with ballet, modern, Spanish and even a lesson in the rumba from Arthur Murray himself) and along with all dance enthusiasts, was delighted to discover that the Hindu religion was perspicacious enough to have a major deity, Shiva, who was "Lord of the Dance." I came to my first stumbling block when I read that the Hindus saw

in Shiva the single manifestation of the creator, the destroyer, the preserver. Well, that boggled the Yankee mind. How could you create and destroy or, what was crazier, destroy and preserve at the same time? What kind of Oriental nonsense was that? After I met Martha I began to understand. She never once mentioned Shiva or Indian dance, nor did I, but her concept of energies, as revealed in her dances and in the characters in her theater, was exactly the same.

I plodded painfully, and with some bewilderment, into Ananda Coomaraswamy's *The Dance of Shiva*, an erudite essay. In it he described five activities attributed to Shiva. First there was creation, but he also described it as "overlooking" and "evolution." That seemed odd but, well, possible. Preservation came next and he gave it a second definition, "support." Third was Destruction and I was surprised to find that like Creation it also signified "evolution." That took some pondering but I got it, perhaps elusively. The fourth and fifth activities were new to me. Shiva, it seems, also provides Illusion which, curiously, is sub-defined as "giving rest"; and the last was Release (and this excited me because it was one half of the Graham movement principle of contraction and release), an activity which suggested that in Release one would also find "salvation" and "grace."

Destruction as a positive function disturbed me most until I found that Coomaraswamy had written, with a casualness which suggested that we knew about it all along, that Shiva does not merely destroy "the heavens and the earth at the close of a world-cycle, but the fetters that bind each separate soul." The manifold phenomenon of Shiva's presumably mythic activities Dr. Coomaraswamy explains in a brief, throwaway line: "This is poetry; but nonetheless, science."

Of the symbol of Shiva he says, "No artist of today, however great, could more exactly or more wisely create an image of that Energy which science must postulate behind all phenomena." Most everyone has experienced that energy in attending Martha's dances but those of us who know her well are aware that the phenomenon of this energy is to be found not only in the dances which result from her creative outpourings but also in that wellspring of energy which, apparently inexhaustible and self-renewing, is in itself a phenomenon.

Martha, consciously or unconsciously, has made a discovery which affects not only her dances but herself. In many of her pieces, she dismisses man-made time completely: an eternity is experienced in an instant, an instant is stretched to a minute or an hour or longer, ancestral footsteps echo from yesterday into tomorrow, and immediacy, in her character's facing of a dramatic conflict, is at once remembered and anticipated. The theater has accepted this Graham artifice. But what few realize is that what is artifice on stage constitutes a truth in a human being, for Martha is in full possession of an energy—and it must be divine—which is not measured by time.

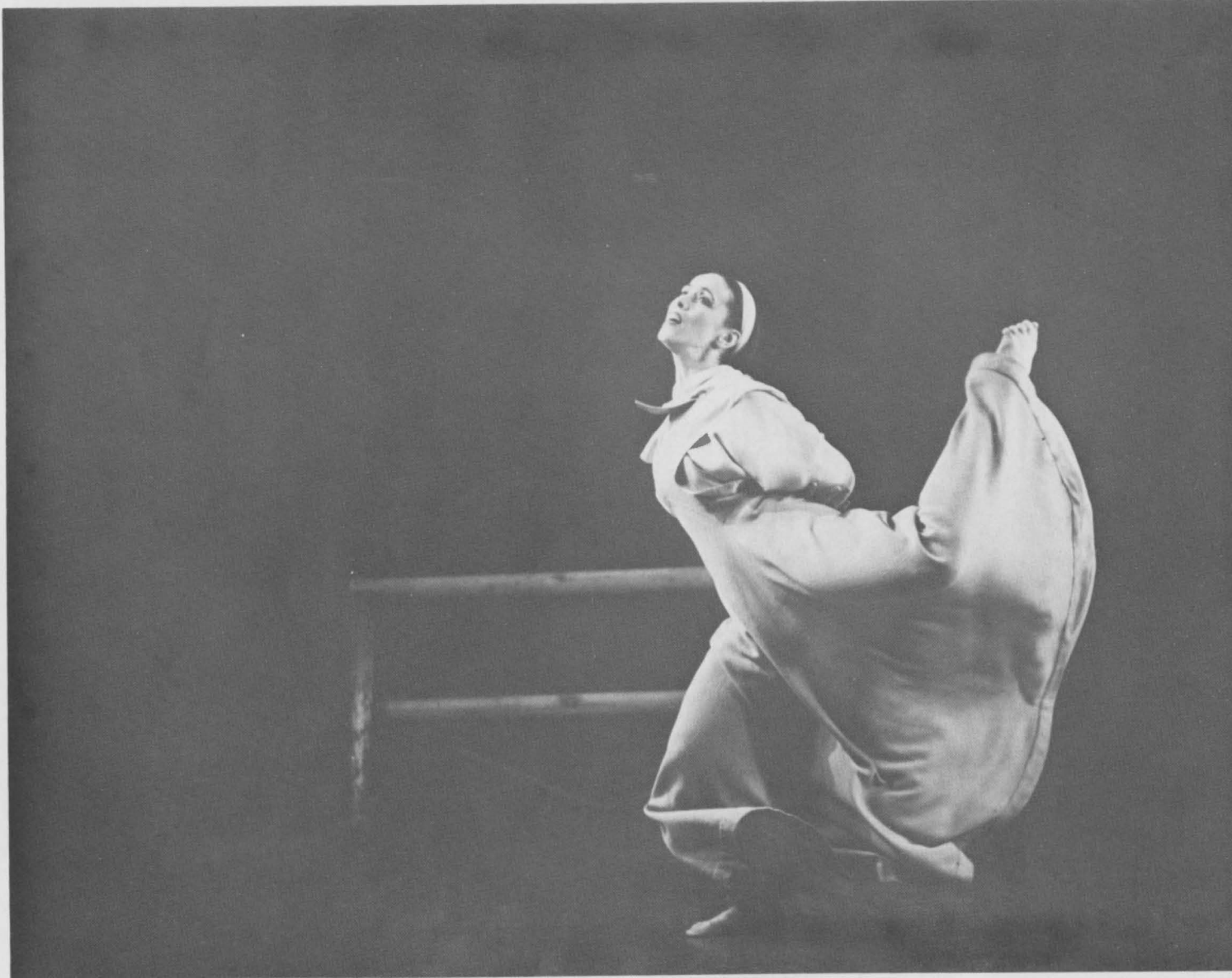
Ruth St. Denis, who lived into her nineties, wrote:

**Yesterday,
On a hilltop,
Lying under the bright, warm, and tender
Rays of the sun,
I found a way to die that pleases me!
... When I die the Great Shining One
Will gather me with burning arms to His Heart.
And I shall dwell in the Sun
When I die!**

When Martha danced the sorceress, Medea, in *Cave of the Heart*, she was last seen dressed in shimmering tendrils of metallic flame as, cauterized and purified, she journeyed toward her father, the Sun. But Martha herself need never make such a journey. Because I knew Martha millenia ago, because I know her now and because I experience, whether I am near or far from her, unabating transmissions of energy, I am convinced, "not poetically but scientifically" as Coomaraswamy might say, that Martha has defeated time and discovered the source of endless energy. Since energy, divine or scientifically defined, is life itself, I truly believe that Martha Graham will achieve a phenomenon symbolized in the myth of Shiva but never before attained by a presumed mortal. Martha, I truly believe, will be the first human to live forever. Yes, you may smile if you wish, but there is always an instant in time when the impossible occurs. This could be it.

The composer, Alexander Scriabin, might well have predicted Martha's potential conquest of time when he wrote in his *Poem of Ecstasy*:

**The Spirit comprehends Himself,
In the power of will, alone, free,
Ever-creating, all-irradiating, all-vivifying.**



BARBARA MORGAN

Martha Graham in *Frontier* (1935)

Biographical Note

The last time *Current Biography* included Martha Graham in its pages was in 1961 when she was still dancing. The entry began "Graham, Martha May 1894(?)—Dancer; teacher." It might seem an extraordinary omission that she was not also listed as a choreographer. It was, however, quite natural for Miss Graham to be thought of primarily as a dancer. Not only did she herself think in those terms (she once told Anthony Tudor when he asked how she would like to be remembered as a choreographer or a dancer, "Why as a dancer, of course. I never heard the word choreographer until I left Denishawn and came to New York for the Greenwich Village Follies in 1923. I didn't know what it meant"), by 1961 Martha Graham had been dancing before the public for 45 years having made her debut with the Denishawn Company of Ruth St. Denis and Ted Shawn in 1916. In those 45 years the power of her performing had left an indelible mark on the memories of almost all who had seen her. The impact was so considerable that she was frequently cited for her acting—her sheer theatrical force—over and above her technical prowess as a dancer which in itself was phenomenal.

On April 20, 1969, Miss Graham danced for the last time. Her 53 year career as a dancer is virtually unparalleled in the history of dance and no one has ever choreographed so large a body of work (approximately 150 works to date). For those who did not see her dance or who saw her only infrequently at the

end of her dancing career, it is through her choreography that the theatrical force of Martha Graham still stuns today. Those who never knew the whiplash effects of Miss Graham's own body or the violent stillness of a held pose that could apparently chill an audience to its heart are the poorer for never having seen her, but as Anna Kisselgoff wrote in the *New York Times* in 1973 when *Clytemnestra* was revived, "It is useless to repeat that Miss Graham herself is irreplaceable."

The history of Miss Graham's company is detailed elsewhere in this book, but no biographical note on her would be complete without the mention of at least one other date: April 18, 1926. That night at the 48th Street Theatre in New York Martha Graham with three other dancers gave the first performance of what was to become the Martha Graham Dance Company. Though recognition within the dance world was considerable even then, popular acclaim in the truest sense is only a recent occurrence. Still, even at the worst of times there were always those who came. Frequently Miss Graham tells to interviewers a story about those early days. A well-meaning wealthy woman came backstage after a performance and said, "My dear, it's so ugly. How long do you think you can go on like this?" "As long as I have an audience," Miss Graham replied. After nearly 50 years in the market place Martha Graham appears to still have an audience.

—T.K.



BARBARA MORGAN

Martha Graham in *Letter to the World* (1940)

Margot Fonteyn

For a remarkable number of years that Dame Margot Fonteyn has been dancing before the public, she has been considered the world's *prima ballerina*. In 1949 on the occasion of her American debut with the Saddler's Wells Ballet, now the Royal Ballet, Dame Margot was lionized by the New York and national press. A recent perusal of those original reviews and interviews provided an illuminating if not altogether accurate picture of Dame Margot. For instance, *Current Biography* reported that Dame Margot was described then as "grave." Certainly that might have been the case based upon viewing her performance in *Giselle* and *Swan Lake*, but for anyone who has spent some time—and not a great deal of time at that—with Dame Margot offstage the impression that is created is quite the opposite. Offstage she retains the exquisite grace and beauty of the onstage performer, but far from being grave, she is gay and fully lives up to her birth sign of Taurus (May 18). There is a flash in her eyes and a gusto to her laugh that belies the "England's first home-grown prima ballerina" title frequently and accurately given her.

There is no use denying that each time Dame Margot dances, particularly in New York, rumor spreads that this is the "last" time. Remarkably and happily, it never is. Her new association with the Martha Graham Dance Company is provocative. It is the first time she has danced with a modern-dance company, but more important than the historicity of the occasion is the fact that Dame Margot is courageously exposing herself to a style of dancing completely foreign to her training and experience. And yet, those 1949 interviews provide some clues as to why her current work with Martha Graham may not be so surprising after all. She said then, "I like acting roles, and the whole trend of modern theatre in your ballet." It is quite probable that Dame Margot did not specifically have in mind the theatre of Martha Graham when she made that statement, but the influence of Martha Graham on both American dance and theatre is recognized as profound and that influence was clearly established before 1949. The concept of acting in modern dance, shot through as it frequently is with psychological insights, is what accounts for the unusual longevity of modern dancers. It should not be forgotten that Miss Graham herself performed with amazing theatrical power well into her seventies and could quite possibly still be doing so. Ruth St. Denis, though certainly not a modern dancer in any psychological sense, held audiences with her theatrical power into her nineties. To contemplate Dame Margot in the great acting roles of the modern-dance masters—Graham, Limón, Humphrey—is an exciting conjecture and, perhaps, not an entirely idle one.

Some twenty-six years ago Dame Margot told an interviewer, "You can't have a great deal of outside activity in my profession, but a dancer's life is a short one so I don't mind missing a few things now. When I'm too old to dance, I shall start enjoying my life—not that I don't at present." How pleasant to point out how wrong Dame Margot was then. Today she is still before us, enchanting and marvelous, and quite possibly on the threshold of the challenging world of modern dance.

Rudolf Nureyev

When one first encounters Mr. Nureyev, whether onstage or off, one is quite properly awed. The man's authority in performance is absolute and breathtaking. To the impresario or professional manager the most beautiful sound in the world is not the ring of the cash register or the hysterical applause of an audience, it is the barely audible collective intake of breath of 4,000 people watching the dazzling technique of Mr. Nureyev. At that moment the magic of the theatre is a palpable reality, the spirit is quickened, the heartbeat accelerates and we are left completely powerless—spellbound, as it were, by this "God of Light." In person offstage Mr. Nureyev's effect is less dramatic, perhaps, though each individual will have to account for his own respective heartbeat. There is an authentic air of seriousness, calm and control. Some will also see a quality that verges on the impish—a wry sense of the self.

There may be one or two people left in the world who do not know about Mr. Nureyev and his famous and dramatic defection from the Kirov Ballet when the company was leaving Paris for London on June 17, 1961, and Mr. Nureyev was told that he was not to accompany it but return to Russia. At Le Bourget Airport he literally walked away from the Russian security men and sought asylum. Within a week he gave his first performance in the West as an independent artist appearing with the Ballet of the Marquis de Cuevas.

If June 17, 1961, was perhaps the most auspicious day in the life of Mr. Nureyev other than his birth on March 17, 1938, (never has St. Patrick had so unlikely a celebrant), the day in February, 1962, when Mr. Nureyev first partnered Margot Fonteyn must be recorded as one of the most important in the history of dance. It was not that this partnership was artistically or romantically more important than that of half a dozen other legendary partnerships. It was the timing. In 1962 the world was on the crest of the "ballet boom." Dance was about to engulf the globe through television, film and extensive personal tours in theatres of 4,000 seats or more including some spectacular performances for audiences numbering 25,000 in sports stadiums. Dame Margot and Rudolf Nureyev led the wave and were established as the two most widely-known dancers in history. The spectacular success of this great collaboration came at a time when new companies were emerging in Europe, America and Australia while the great companies of America and Britain had become genuinely "established" and treated with the respect reserved hitherto for opera and orchestras. The impact of all this coupled with the indefatigable efforts of Sol Hurok gave dance a new relevance and Rudolf Nureyev a unique reputation.

"He dares anything," Martha Graham said recently of Mr. Nureyev. "His body is not typed. He is trained to be a cavalier in ballet. But if he wants to be something else, he is a Tartar. It is a primal body, so controlled, so known. He comes to our company with assurance, as himself. He has the courage to do it, to break the pattern that the audience has made for him." In breaking that pattern Mr. Nureyev will no doubt disturb some, electrify others and amaze us all.

—T.K.



Martha Graham Dance Company

The Martha Graham Dance Company is the oldest major dance company in America. It gave its first performance on April 18, 1926, at the 48th Street Theatre in New York. In the beginning there were only four dancers and one single performance for a few hundred people. Now in its fiftieth year the company numbers twenty-four, performs world wide for hundreds of thousands of people and has the largest repertoire by a single choreographer in the history of dance—more than 150 works.

Martha Graham is fond of telling the story of how she organized the first performance in 1926 (they were called "concerts" then). The actual costs of the one-night stand are lost in the mists of time, but Miss Graham remembers with a vengeance the fact that it took a whole year's work, principally by teaching, to pay off the bills. In quite a different mood she remembers the \$1000 gift that Frances Steloff, then proprietress of the Gotham Book Mart, made to her to pay for the rental of the theatre. Miss Steloff had at the time not seen Martha Graham dance. In a recent speech almost 49 years to the day later Miss Graham singled Miss Steloff out, calling her "my first patroness." There would be others through the years, who like Miss Steloff gave basically on instinct and faith, but none to whom Miss Graham would ever feel more indebted.

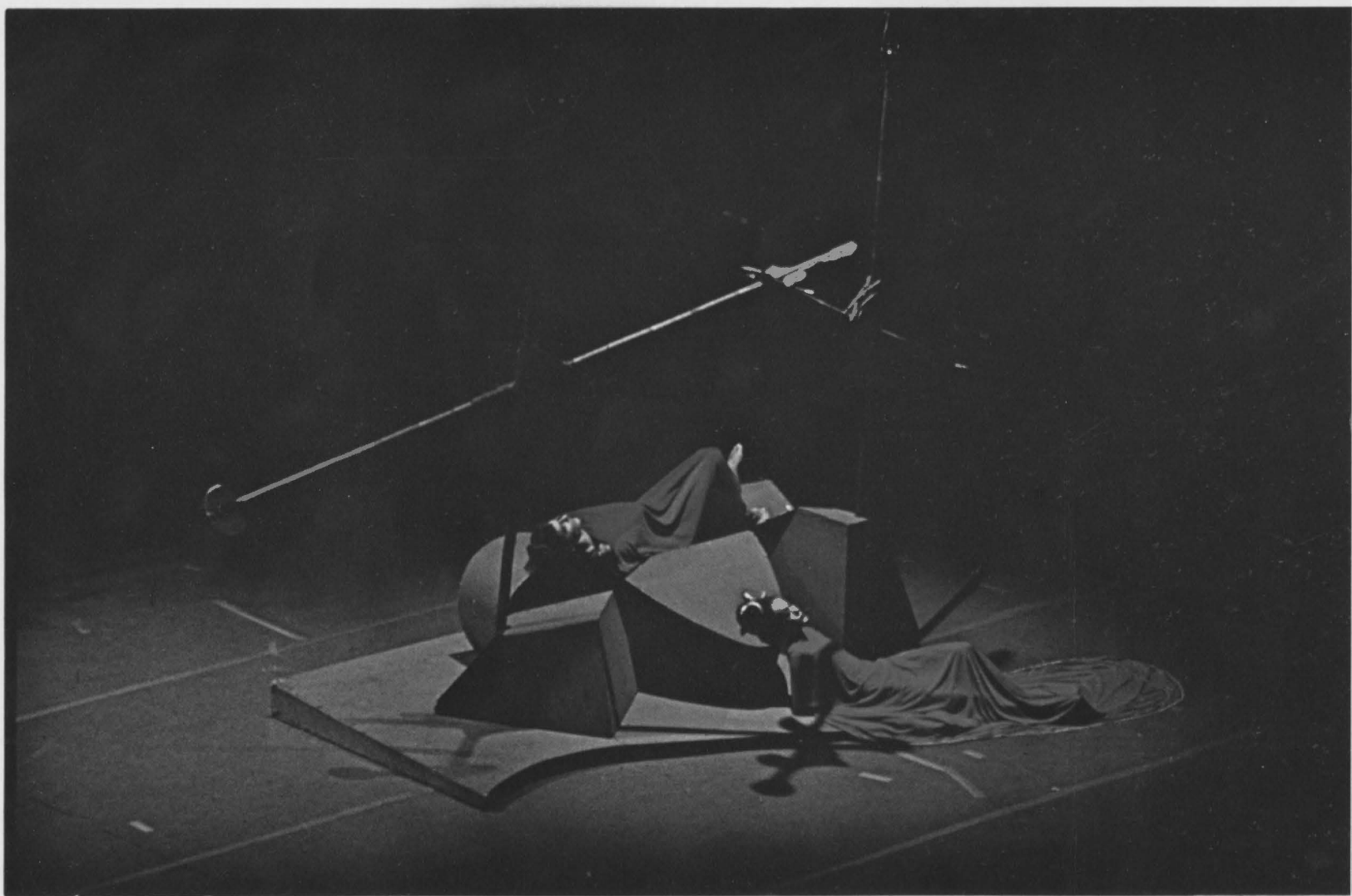
From 1926-38 the troupe consisted of all women including one student-dancer by the name of Betty Bloomer who later married Gerald Ford. Mrs. Ford actually appeared onstage in at least one work in 1938, "American Document," the first work in which Martha Graham choreographed a role for a man—Erick Hawkins. The following year another man joined the company—

Merce Cunningham. For *Letter to the World* in 1940 the company was further expanded and at one time or another included such dancers as Sophie Maslow, Jane Dudley, Pearl Lang, Paul Taylor, Anna Sokolow, Jean Erdman, Stuart Hodes and John Butler.

During the twenty year period from 1954 to 1974 the company toured the world on four State Department sponsored tours (1954, 55, 62 and 74) and several shorter independent tours. Each time, including the arduous 30,000 mile Asian tour last fall, Miss Graham led her company to critical acclaim and popular adulation. In all, the company has performed in nearly thirty different countries as well as in most of the American states.

Since the 1972-73 season when Miss Graham returned to the company after a period of serious illness, she has, with the assistance of Ron Protas, Executive Director of the Martha Graham Center for Contemporary Dance, Inc., revived sixteen of her works, created four new ones and conceived a special program "An Evening with Martha Graham" in which she appears as onstage commentator. On June 19, 1975, Rudolf Nureyev and Margot Fonteyn appeared for the first time with the Martha Graham Dance Company in *Lucifer* in which Mr. Nureyev danced the title role.

The company, a non-profit, educational organization, is supported in part through funds received from the National Endowment for the Arts and the New York State Council on the Arts, the Lila Acheson Wallace Fund and private contributions for which the Board of Trustees of the Martha Graham Center for Contemporary Dance wishes to express its gratitude. —T.K.



ARNE FOLKEDAL

Takako Asakawa and Ross Parkes in *Clytemnestra*, Act II



Takako Asakawa

started dancing as a young child in her native Japan. For many years she has been a leading soloist in the Martha Graham Dance Company and has appeared throughout the United States, Europe, and the Far East. Miss Asakawa has won great critical acclaim for such roles as The Girl in Red in *Diversion of Angels*, Medea in *Cave of the Heart*, Saint Joan in *Seraphic Dialogue*, and the title role in *Clytemnestra*. Her varied background includes performances on Broadway (Eliza in *The King and I*), television (The Bell Telephone Hour), as well as appearances with most of the leading modern dance companies. Miss Asakawa has taught modern dance at the Juilliard School, the London School of Contemporary Dance, Jacob's Pillow Dance Festival, as well as in Canada, Japan, and at various colleges throughout the United States. She has also choreographed concerts presented at Jacob's Pillow, NHK television in Tokyo, Harvard College, and the University of Hawaii. At present she is on the faculty of the Martha Graham School of Contemporary Dance.



Phyllis Gutelius

was born in the Yucatan, Mexico. She was asked to join the Graham Company at the age of 17 after a year and a half of study as a scholarship student in the Martha Graham School. She has appeared in many major roles and most recently made her debut as the Principal Sister in *Deaths and Entrances* and as One Who Dances in *Letter to the World*. Miss Gutelius has appeared with other companies, including those of Glen Tetley, Sophie Maslow, Yuriko and Bertram Ross. On Broadway she appeared as King Simon in *The King and I*. Her other credits include working with John Butler in the television production of *The Captured Lark*.

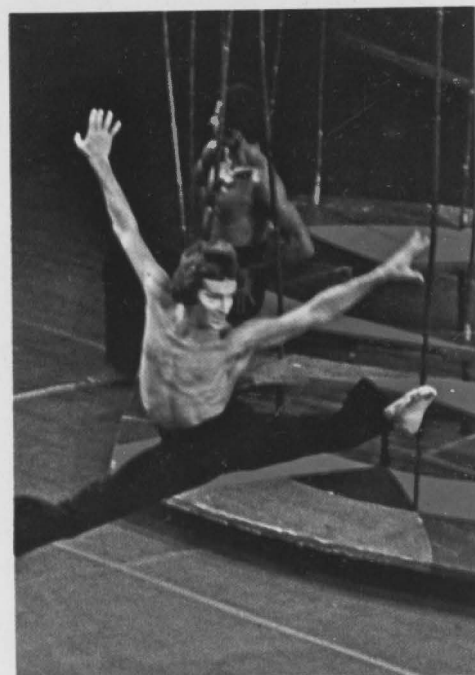
Yuriko Kimura

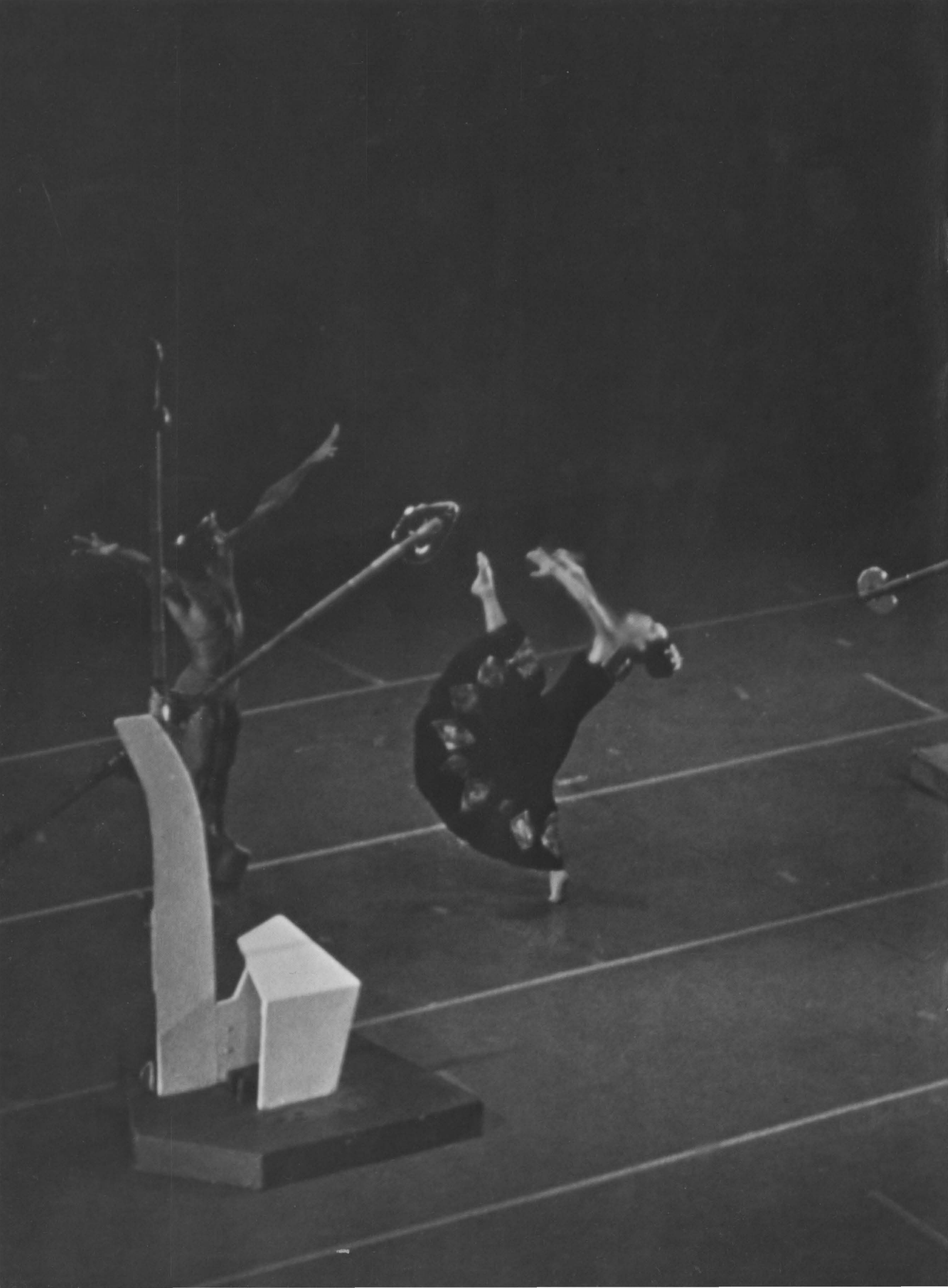
came to the United States under a Fulbright scholarship to study modern dance at the Martha Graham School in 1966. In 1968 she joined the company and has appeared in many major roles in such pieces as *Appalachian Spring*, *Embattled Garden*, *Errand into the Maze*, *Diversion of Angels*, and the title role in *Clytemnestra*. In addition to her work with the company she has appeared as guest artist with such other dance companies as Mary Anthony, Donald McKayle, Sophie Maslow, Lar Lubovitch, and Kazuko Hirabayashi. During the summers Miss Kimura attended summer courses at Connecticut College in New London as both a student and demonstrator. Before coming to the U.S. Miss Kimura worked as a free-lance dancer in both classic and modern dance. She appeared in the Japanese films *Ondine* and *Orphese* which were made for the film festival in Venice.

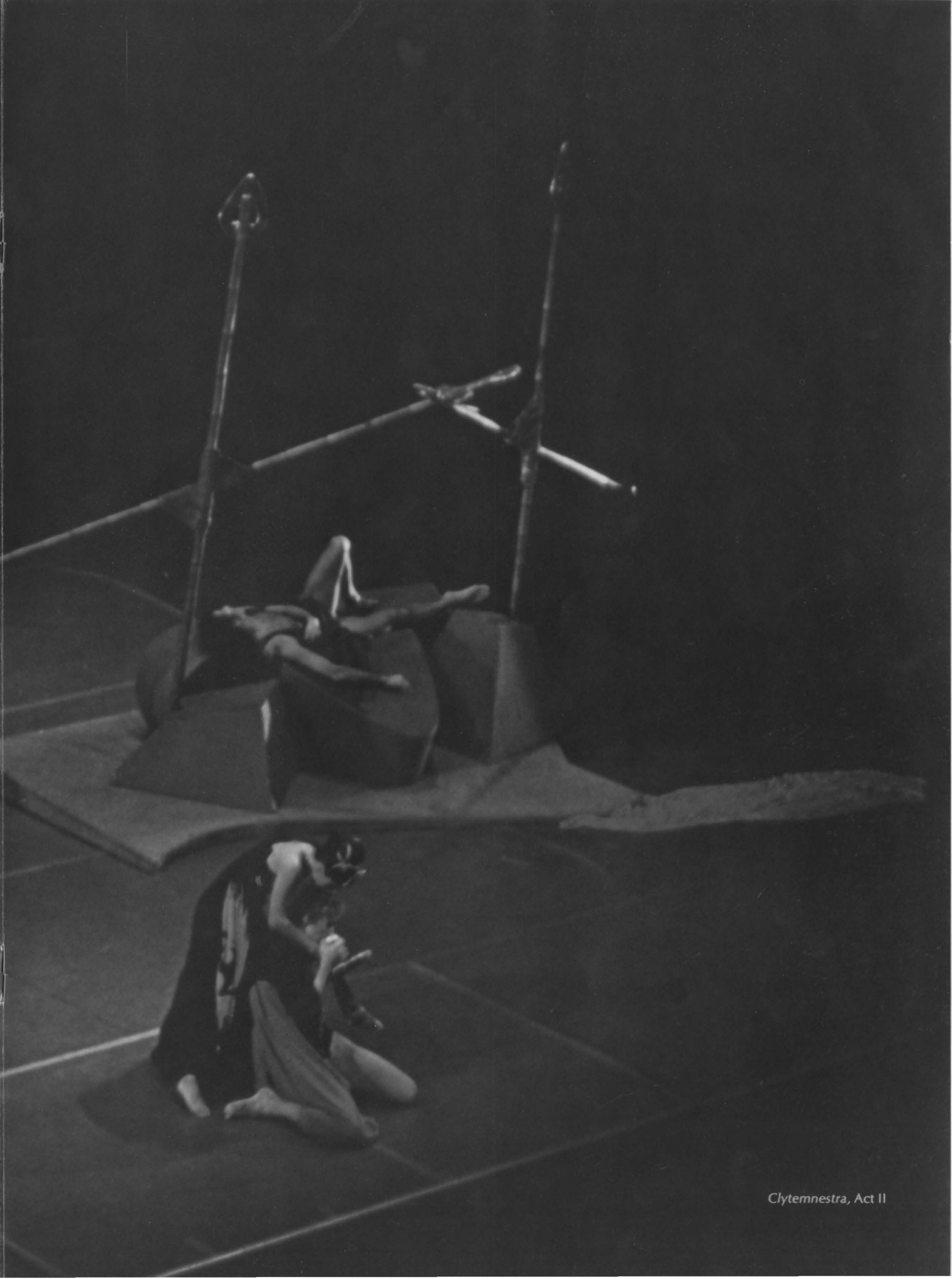


Ross Parkes

began his performing career with the Ballet Francais in his native Australia. He received a scholarship from Martha Graham in London in 1964 and entered the Company for the 1965 season. He was a principal dancer with the Pennsylvania Ballet Company from 1966 to 1972. Other companies with which he has frequently appeared as a soloist are those of Bertram Ross, Helen McGehee, Sophie Maslow, Glen Tetley, Carmen deLavallade and the New York City Opera. He was also featured in the television special by John Butler, *The Five Senses*. He has been associated with the Mary Anthony Dance Theatre since 1966 as dancer, choreographer and assistant director. He rejoined the Martha Graham Dance Company as a principal dancer in 1972. In addition to dancing leading roles in virtually every work in the current repertoire, Mr. Parkes has recently become one of the company's principal rehearsal directors.







Clytemnestra, Act II



David Hatch Walker

was born in Canada in 1949. He graduated from the National Ballet School in Toronto after five years training. He performed in London with the Ballet Rambert for one year prior to coming to New York to study Graham technique. In New York he performed in concerts with Sophie Maslow, Lar Lubovitch, Donald McKayle and Bertram Ross. He joined the Martha Graham Company in the summer of 1970. Since that time he has performed and choreographed in concerts presented with Takako Asakawa at the Jacob's Pillow Dance Festival, NHK television in Japan, Harvard College and the University of Hawaii. He has taught modern dance in Canada and Japan as well as at Jacob's Pillow, Boston, Philadelphia and at the Martha Graham School in New York. He has appeared in leading roles in *Appalachian Spring*, *El Penitente*, *Deaths and Entrances*, *Night Journey*, and *Seraphic Dialogue*.



Diane Gray

has danced with the Martha Graham Company for eight years. A graduate of Juilliard she is in demand as a teacher, having taught at the University of Texas, University of Wisconsin and Vassar. She has been a guest soloist with several dance companies and has appeared as an actress in several Broadway productions, notably in *Elizabeth the Queen* with Judith Anderson. Miss Gray, whose hobby is gourmet cooking, is married to an executive at L'Oreal. She has a young son. Miss Gray dances Jocasta in *Night Journey* and Joan in *Seraphic Dialogue*, among other roles. In addition to dancing with Martha Graham she serves as a member of the Board of Trustees of the Martha Graham Center for Contemporary Dance, Inc. During the company's recent tour of Asia she led several special lecture demonstrations including one memorable one in Saigon. Miss Gray is also one of the company's rehearsal directors.

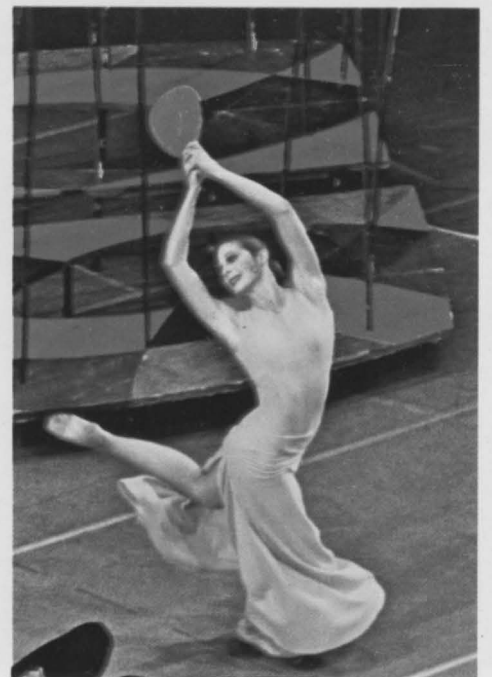
Janet Eilber

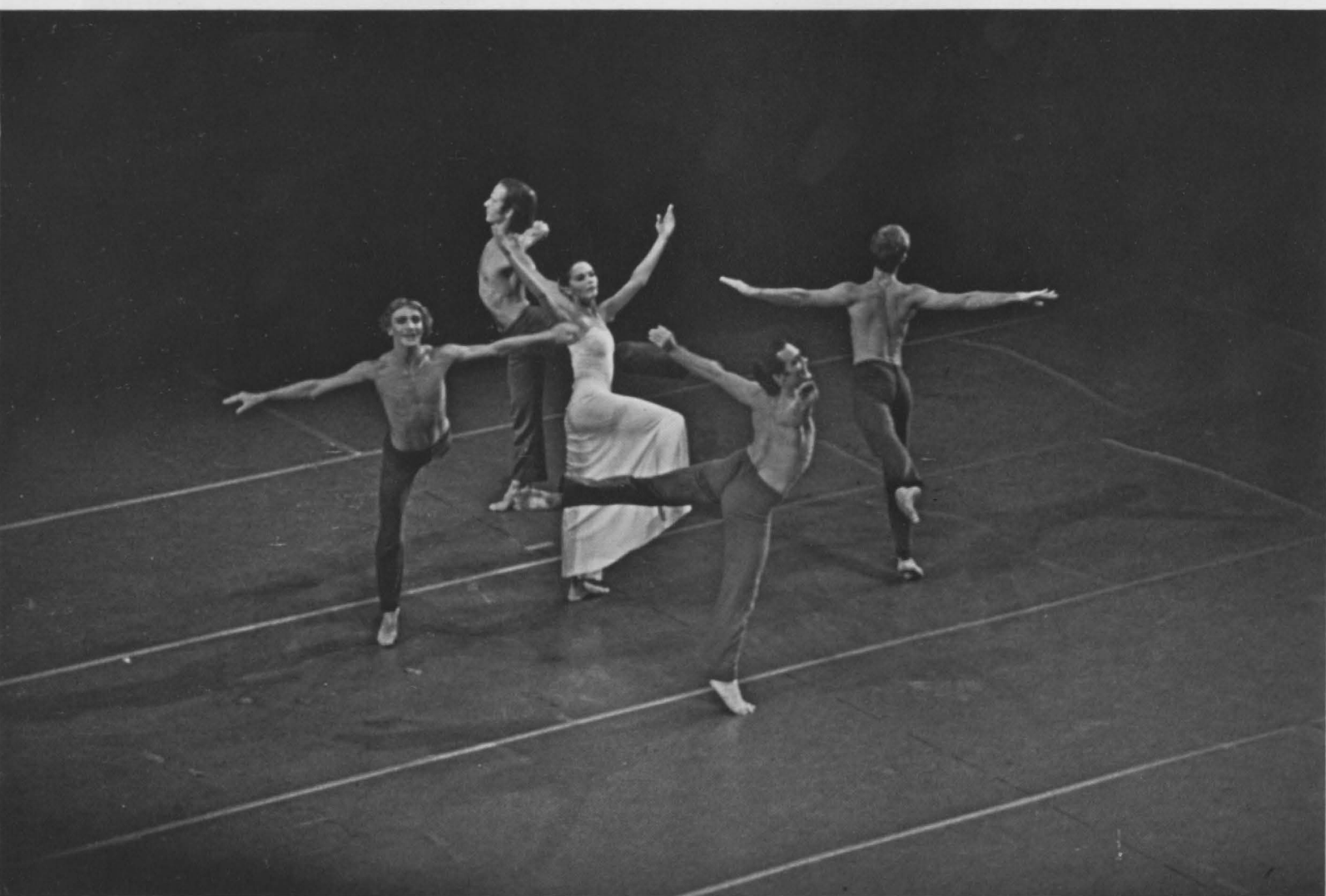
Miss Eilber is a graduate of Interlochen High School in Michigan where she was class valedictorian. She then graduated from the Julliard School where she toured New York State with the Lincoln Center touring program and with the Dance Mobile with two other Graham dancers, Peter Sparling and Diana Hart. She was also a choreographer with the Young Audience program in the New York Public Schools. While at Julliard she was in the Apprentice Program at the Graham Company where she did the role of the woman in white in *Diversion of Angels*, and was subsequently asked to join the company. Currently her roles with the Graham company include: the chorus in *Cave of The Heart*, Lillith in *Embattled Garden*, the attendant in *Herodiade*, the Saint in *Seraphic Dialogue*, She of the Ground in *Dark Meadow*, the pioneer woman in *Appalachian Spring* and the solos in *Lamentation* and *Frontier*.



Peggy Lyman

A native of Cincinnati, was introduced to modern dance by Jefferson James of the Contemporary Dance Theatre in Cincinnati after initial training in classical ballet. Her early inspiration and training came from Myrl Lawrence and was followed by work at the Stone-Camryn School in Chicago and as an apprentice with the City Center Joffrey Ballet. She has appeared with numerous companies, including the Cincinnati Ballet Company, the New York City Opera Ballet, Radio City Music Hall and Contemporary Dance Theatre. It was during a stint in the Broadway musical *Sugar* that she was able to study at the Graham School. Since becoming a member of the company, she has taught at the Graham School and taught and performed with the Des Moines Civic Ballet and the University of Nebraska. She appears with the Graham Company in many roles, including the girl in white in *Diversion of Angels*, the pioneer woman in *Appalachian Spring*, Lillith in *Embattled Garden*, She of the Ground in *Dark Meadow*, and roles in *Herodiade*, *Night Journey* and *Clytemnestra*. She recently performed in the revival of two Graham works, *Lamentation* and *Frontier*.





ARNE FOLKEDAL

Janet Eilber with (from left to right) David Hatch Walker, Tim Wengard, Eric Newton and Peter Sparling in "Diversion of Angels"

Repertoire

All works are choreographed by
Martha Graham

Appalachian Spring

Premiere: **December 30, 1944**
Music: **Aaron Copland**
Setting: **Isamu Noguchi**
Costumes: **Edythe Gilfond**
Lighting: **Jean Rosenthal**

Cave of the Heart

Premiere: **May 10, 1946**
Music: **Samuel Barber**
Setting: **Isamu Noguchi**
Costumes: **Edythe Gilfond**
Lighting: **Jean Rosenthal**

Chronique

Premiere: **May 2, 1973**
Music: **Carlos Surinach**
Setting: **Fangor**
Text: **St. John Perse**
Originally given under the title
"Mendicants of Evening" with an
electronic score by David Walker

Circe

Premiere: **September 6, 1963**
Music: **Alan Hovhaness**
Setting: **Isamu Noguchi**
Lighting: **Jean Rosenthal**

Clytemnestra

Premiere: **April 1, 1958**
Music: **Halim El-Dabh**
Setting: **Isamu Noguchi**
Lighting: **Jean Rosenthal**

Dark Meadow

Premiere: **January 23, 1946**
Music: **Carlos Chavez**
Setting: **Isamu Noguchi**
Costumes: **Edythe Gilfond**
Lighting: **Jean Rosenthal**

Deaths and Entrances

Premiere: **December 26, 1943**
Music: **Hunter Johnson**
Setting: **Arch Lauterer**
Costumes: **Edythe Gilfond**
Lighting: **Jean Rosenthal**

El Penitente

Premiere: **August 11, 1940**
Music: **Louis Horst**
Setting: **Isamu Noguchi**
Lighting: **Jean Rosenthal**

Embattled Garden

Premiere: **April 3, 1958**
Music: **Carlos Surinach**
Setting: **Isamu Noguchi**
Lighting: **Jean Rosenthal**

Errand into the Maze

Premiere: **February 28, 1947**
Music: **Gian-Carlo Menotti**
Setting: **Isamu Noguchi**
Lighting: **Jean Rosenthal**

Frontier

Premiere: **April 28, 1935**
Music: **Louis Horst**
Setting: **Isamu Noguchi**

Herodiade

Premiere: **December 30, 1944**
Music: **Paul Hindemith**
Setting: **Isamu Noguchi**
Costumes: **Edythe Gilfond**
Lighting: **Jean Rosenthal**

Holy Jungle

Premiere: **April 27, 1974**
Music: **Robert Starer**
Setting: **Dani Karavan**
Lighting: **William H. Batchelder**

Lamentation

Premiere: **January 8, 1930**
Music: **Zoltan Kodaly**

Letter to the World

Premiere: **August 11, 1940**
Music: **Hunter Johnson**
Setting: **Arch Lauterer**
Costumes: **Edythe Gilfond**

Lucifer

Premiere: **June 19, 1975**
Music: **Halim El-Dabh**
Setting: **Leandro Locsin**
Costumes: **Halston**

Night Journey

Premiere: **May 3, 1947**
Music: **William Schuman**
Setting: **Isamu Noguchi**
Lighting: **Jean Rosenthal**

Seraphic Dialogue

Premiere: **May 8, 1955**
Music: **Norman Dello Joio**
Setting: **Isamu Noguchi**
Lighting: **Jean Rosenthal**

An Evening with Martha Graham

A special program in which Miss
Graham appears as on-stage commentator
and the company offers a demonstration
of technique, excerpts of the repertoire
and complete performances.



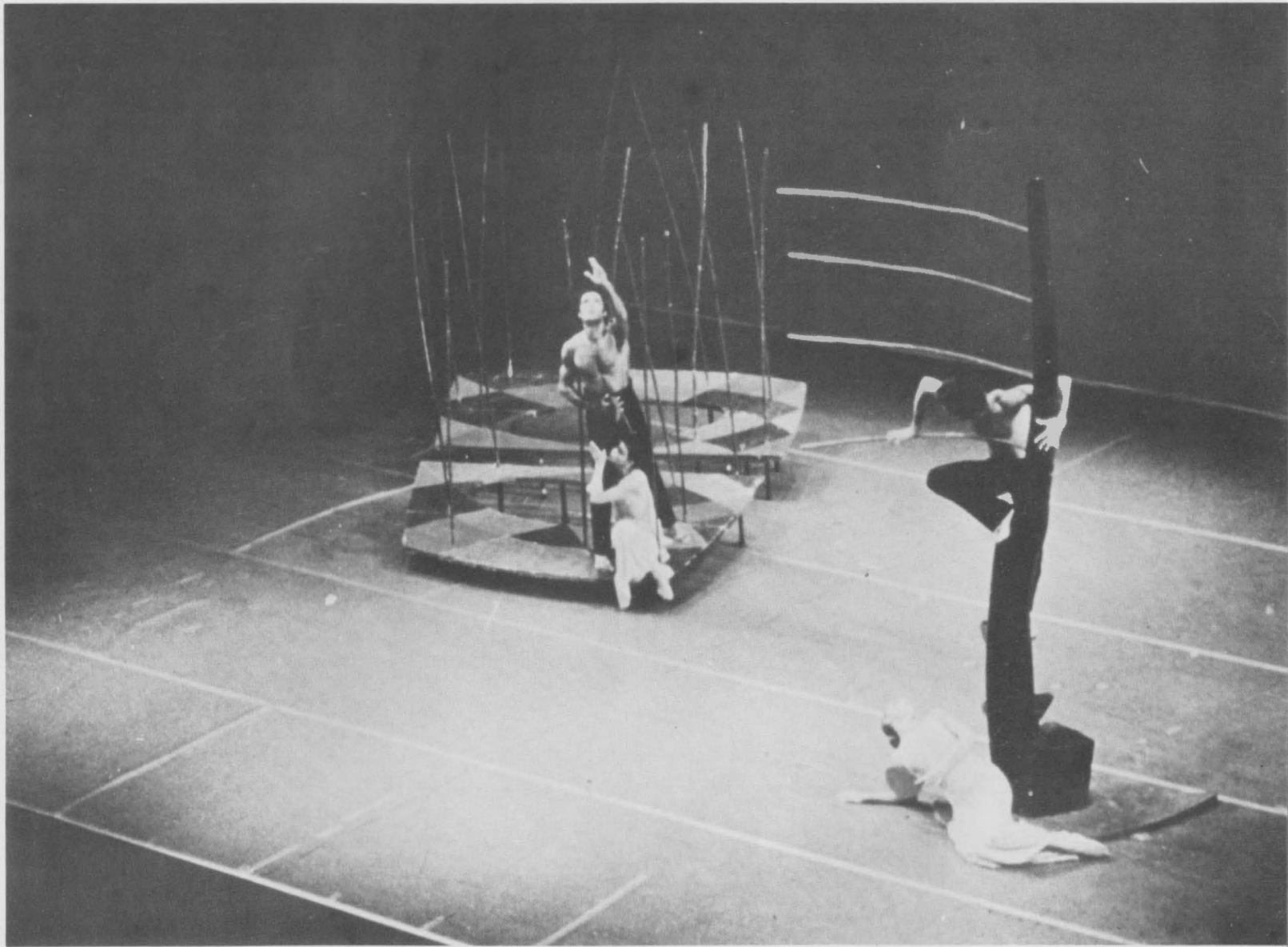
ARNE FOLKEDAL

Phyllius Gutelius in *Appalachian Spring* (1944)



ARNE FOLKEDAL

Janet Eilber and David Hatch Walker in *Appalachian Spring*



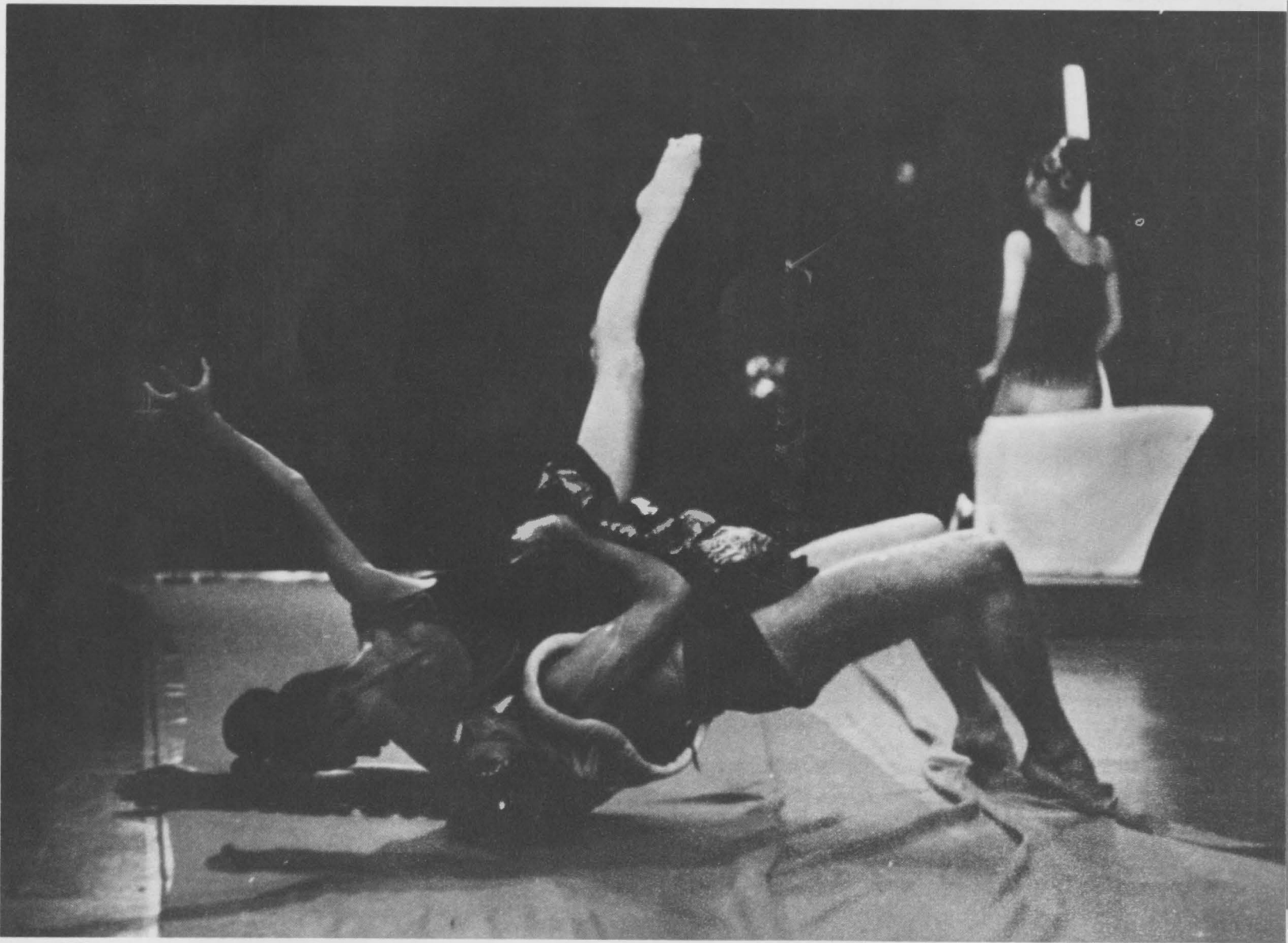
ARNE FOLKEDAL

Daniel Maloney, Yuriko Kimura, Ross Parkes and Peggy Lyman in *Embattled Garden* (1958)



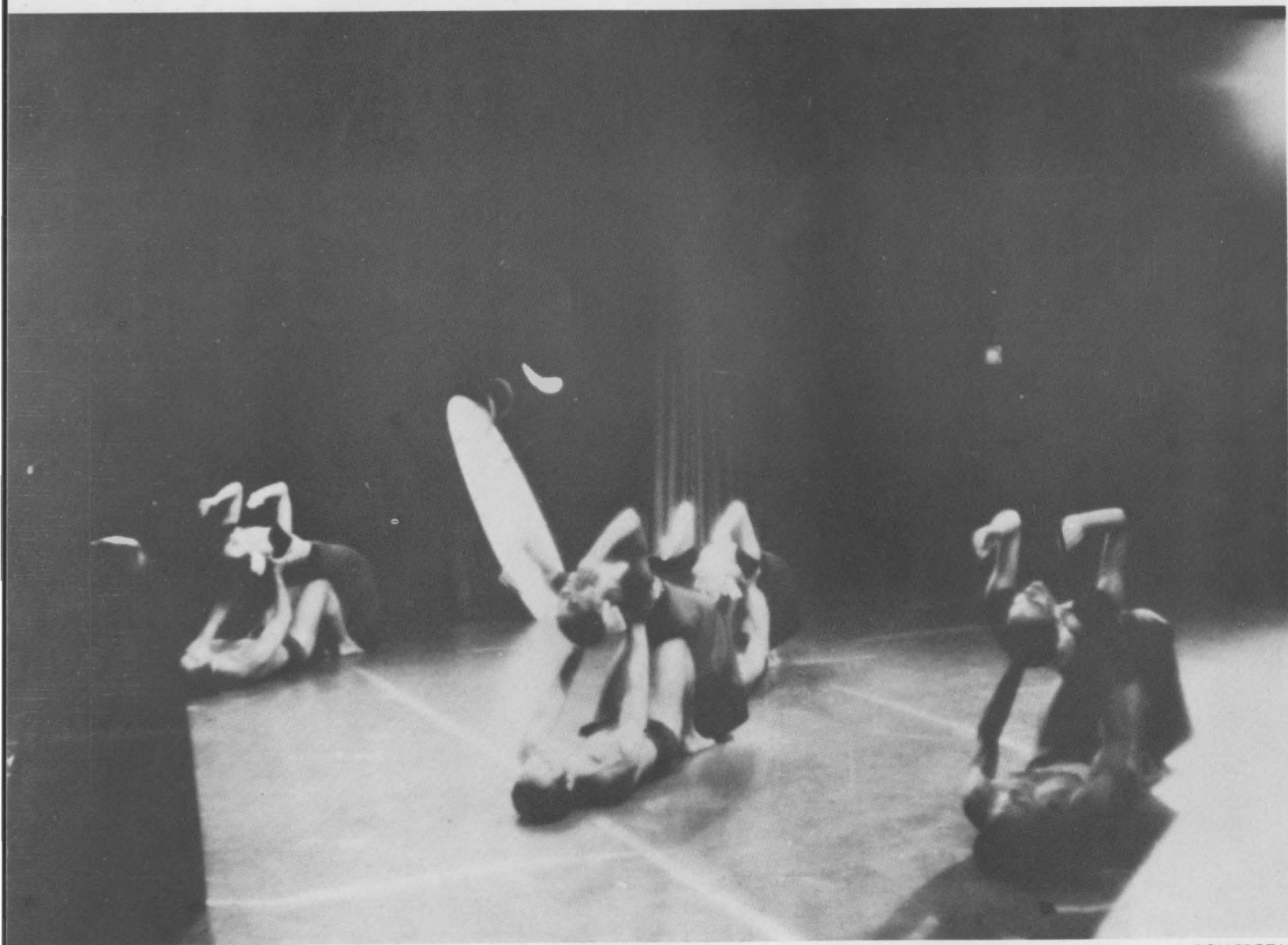
ARNE FOLKEDAL

Diane Gray, David Hatch Walker and Ross Parkes in *Night Journey* (1947)



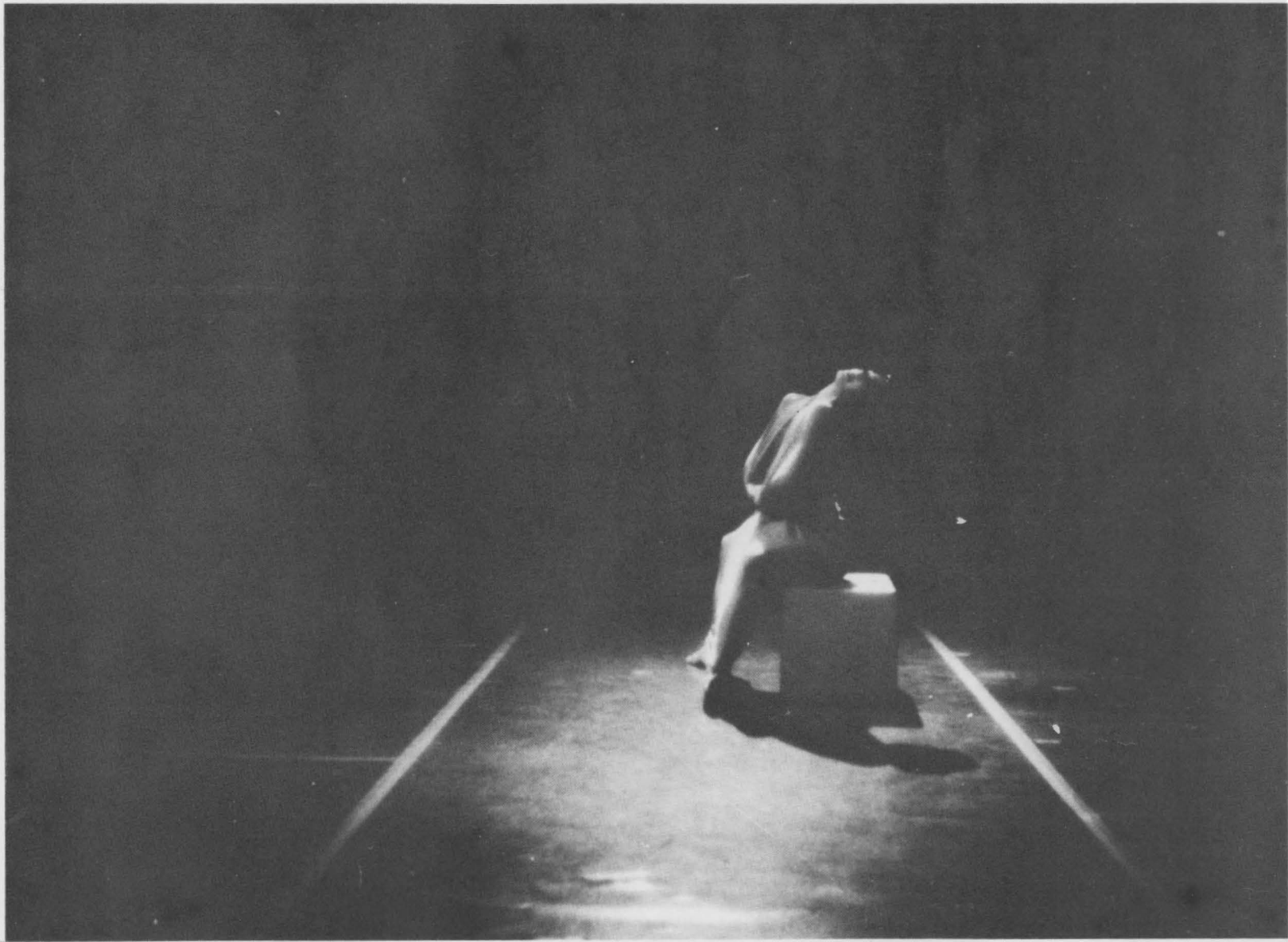
ARNE FOLKEDAL

Takako Asakawa and Tim Wengerd in *Clytemnestra*, Act I (1958)



RON PROTAS

The Company in *Dark Meadow* (1946)



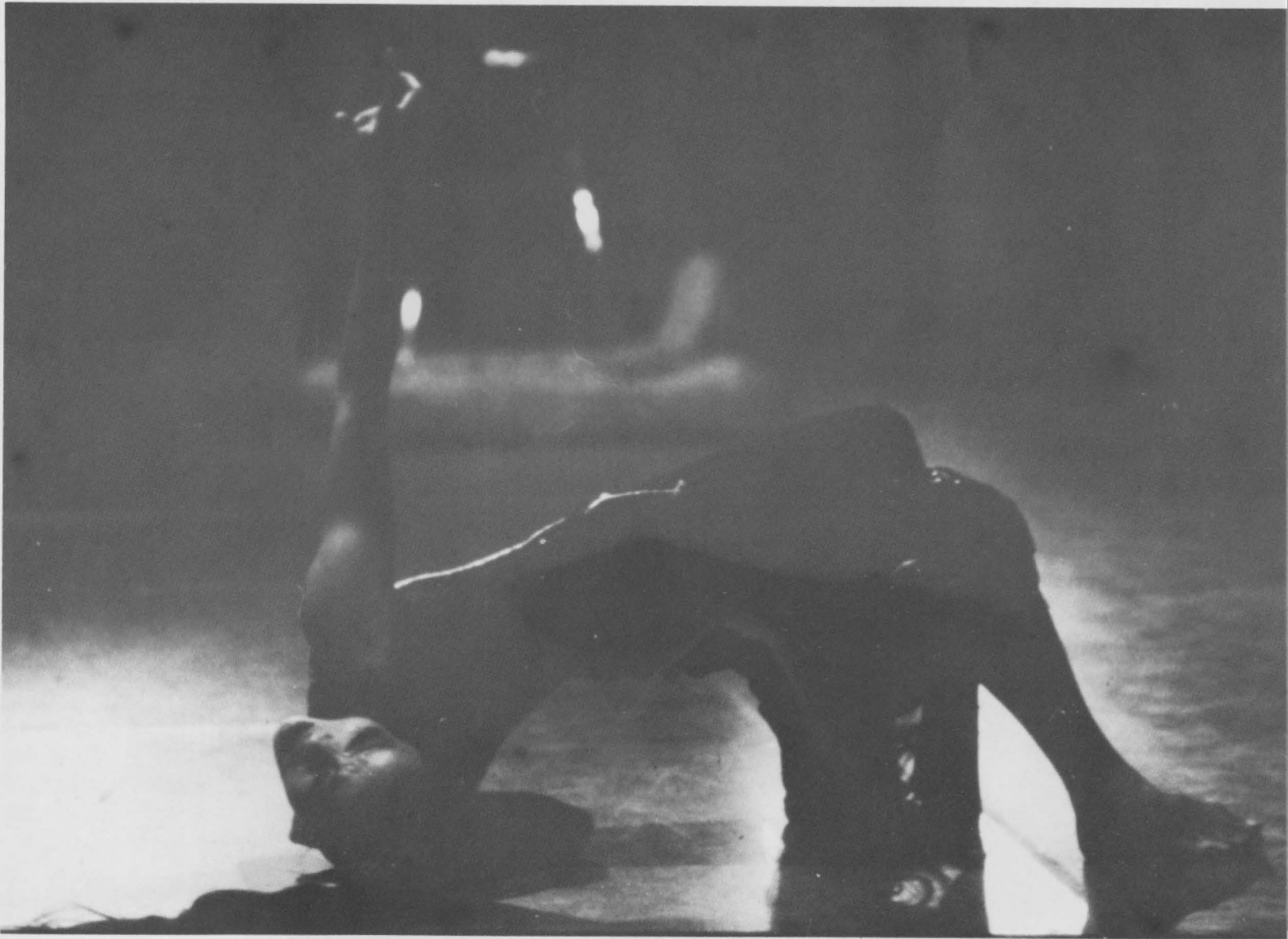
RON PROTAS

Peggy Lyman in *Lamentation* (1930)



ARNE FOLKEDAL

Ross Parkes and Takako Asakawa in *Clytemnestra*, Act I (1958)



RON PROTAS

Yuriko Kimura in *Cave of the Heart* (1946)



RON PROTAS

Martha Graham in *Cortege of Eagles* (1967)



RON PROTAS

Martha Graham with Isamu Noguchi during a final curtain call for *Clytemnestra* in Kyoto, Japan, October, 1974

Martha Graham Center for Contemporary Dance, Inc.

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Martha Graham Dance Company
First performance April 18, 1926

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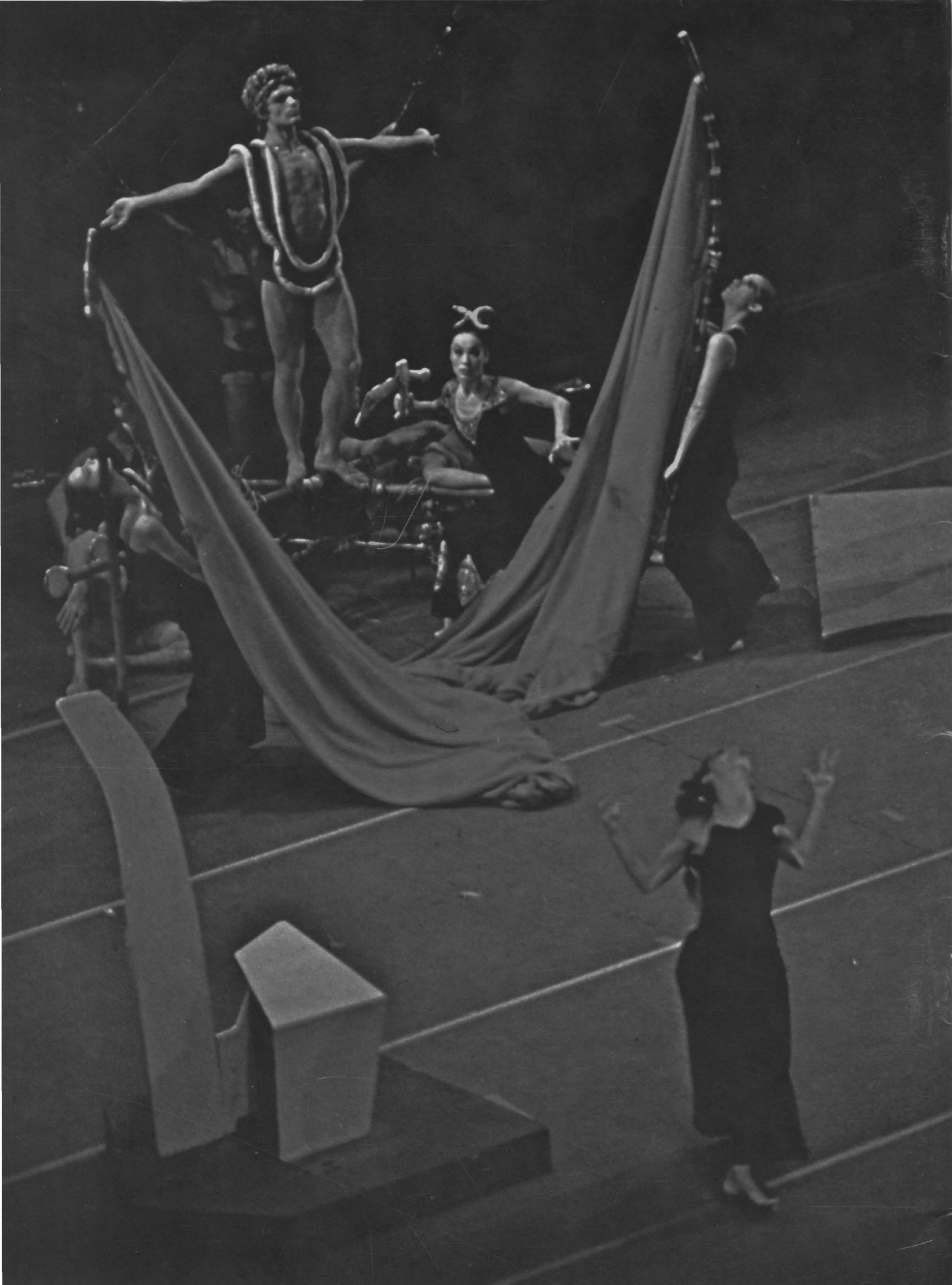
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Martha Graham Recalls Years With Former Pupil, Betty Ford

AUG 1 0 1974

By ANNA KISSELGOFF

"A very great gift to us in America" is the way Martha Graham describes her former dance student Elizabeth Ford, the new First Lady. To prominent members of the dance world, the fact that the White House is now occupied by someone who went through the discipline of their own training, has been met with great interest.

Miss Graham, the dancer and choreographer whose name became synonymous with modern dance, recalled yesterday that she had personally taught the former Elizabeth Bloomer here in the early nineteen-forties. Comparing Betty Ford to another of her famous pupils, Miss Graham said, "I remember her as I remember Bette Davis, standing out in the class.

Interest Maintained

"You remember certain people. They have a certain plus quality that doesn't detach you from them completely, and you remember them as a personality rather than as a dancer."

The fact that Mrs. Ford has apparently maintained her interest in dance was also noted.

"I feel confident that because of Mrs. Ford's past interest in the art, that she will work for the betterment of the arts and the dance," said Mrs. Rebekah Harkness, director of the Harkness Ballet. On April 9, Mrs. Ford and her daughter, Susan, flew to New York to be Mrs. Harkness's guests at the opening of the new Harkness Theater. In a statement issued through a spokesman, Mrs. Harkness added that she "feels very indebted to Mrs. Ford because of her interest in the dance."

Miss Graham observed that it was Mrs. Ford, when interviewed at the time that her husband became Vice President, who had mentioned her training at the Graham school.

"Kept Her Beautiful"

"It's always nice to be remembered in that way," she said, "and it is unique that a woman so much in the news has said that she studied with me. Very few are so gracious."

Miss Graham said that Mrs. Ford had telephoned her since her husband became Vice President on Dec. 6 and had planned to attend a perform-

ance by the Martha Graham Dance Company in Washington, but was prevented from doing so by another commitment.

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Miss Graham, who has often spoken about the discipline that dancers must achieve and has even composed a dance piece on the subject ("Acrobats of God") was asked what influence the Graham training might have had on Mrs. Ford.

"The dance—or her memory of it—has kept her beautiful," Miss Graham replied. "Part of a training of a dancer is to meet a situation with courage and the necessity for complete honesty."

In the Card File

The choreographer and dancer, now 80 years old, said Mrs. Ford was listed in her card file as Elizabeth Bloomer "and was called Betty Bloomer." At the time, Miss Graham taught at her former school at 66 Fifth Avenue. The President's wife was "still embryonic" as a dancer, and Miss Graham said she could not recall if Miss Bloomer was asked to join her company. She had not danced with the troupe, Miss Graham said.

She did remember however, telling Mrs. Ford—who returned to Grand Rapids, Mich., after modeling and studying dance in New York—what she told other aspiring dancers: "Although I did not want nuns and priests, I said you must devote your life to dance, or you can be just as creative in another way."

In a telegram she plans to send Mrs. Ford, Miss Graham said: "I'll only say she's a very great gift to us in America, to know that she's in the White House. May she help to bring us all a sense of fulfillment and honor."

Miss Graham, who will leave with her company Aug. 22 on a two-month State Department tour of Asia, said she was especially pleased to be going on a Government-sponsored tour now that Mrs. Ford was the wife of the President.

Taking an eye-blink look at civilization, Miss Graham concluded: "If countries had no dance, they died."



Martha Graham Dance Company

MARTHA GRAHAM, Artistic Director

June 11, 1975

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

FOR IMMEDIATE RELEASE

BETTY FORD VISITS MARTHA GRAHAM IN NEW YORK TODAY (11)

FORMER STUDENT AND TEACHER VIEW REHEARSAL OF NEW GRAHAM WORK "LUCIFER"

First Lady Betty Ford paid a visit today (11) to her former dance teacher, Martha Graham, during a day-long trip to New York where she also received the Rita Tishman Human Relations Award sponsored by the Anti-Defamation League of B'Nai B'rith. Mrs. Ford, who danced and studied with Miss Graham and her famous modern-dance company in the '30's and '40's, is Honorary Chairman of the Martha Graham 50th Anniversary Celebration Committee, which is planning a special benefit performance at the Uris Theatre in New York on June 19, which Mrs. Ford will attend.

Mrs. Ford dropped by the Martha Graham School on East 63 Street here to meet Miss Graham whom she has not seen since she left the Graham School in the '40's. The First Lady purchased a \$125 ticket for the June 19 performance, which will benefit the Graham Company and School, and reminisced briefly with Miss Graham about her student days in New York. Miss Graham conducted a rehearsal of a part of her new ballet--her 149th work--"Lucifer," which will be given its world premiere on June 19 with Dame Margot Fonteyn and Rudolf Nureyev in leading roles and with costumes by American designer Halston, music by Egyptian composer Halim El-Dabh and setting by Philippino architect Leandro Locsin.

Following the rehearsal, Mrs. Ford spoke with the Graham dancers and departed for Washington.

#

June 11, 1975

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

FACT SHEET

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

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

MORE

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

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

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

#

Martha Graham Recalls Years With Former Pupil, Betty Ford

AUG 10 1974

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"The dance—or her memory of it—has kept her beautiful," Miss Graham replied. "Part of a training of a dancer is to meet a situation with courage and the necessity for complete honesty."

In the Card File

The choreographer and dancer, now 80 years old, said Mrs. Ford was listed in her card file as Elizabeth Bloomer "and was called BZetty Bloomer." At the time, Miss Graham taught at her former school at 66 Fifth Avenue. The President's wife was "still embryonic" as a dancer, and Miss Graham said she could not recall if Miss Bloomer was asked to join her company. She had not danced with the rroupe, Miss Graham said.

She did remember however, telling Mrs. Ford—who returned to Grand Rapids, Mich., after modeling and studying dance in New York—what she told other aspiring dancers: "Although I did not want nuns and priests, I said you must devote your life to dance, or you can be just as creative in another way."

In a telegram she plans to send Mrs. Ford, Miss Graham said: "I'll only say she's a very great gift to us in America, to know that she's in the White House. May she help to bring us all a sense of fulfillment and honor."

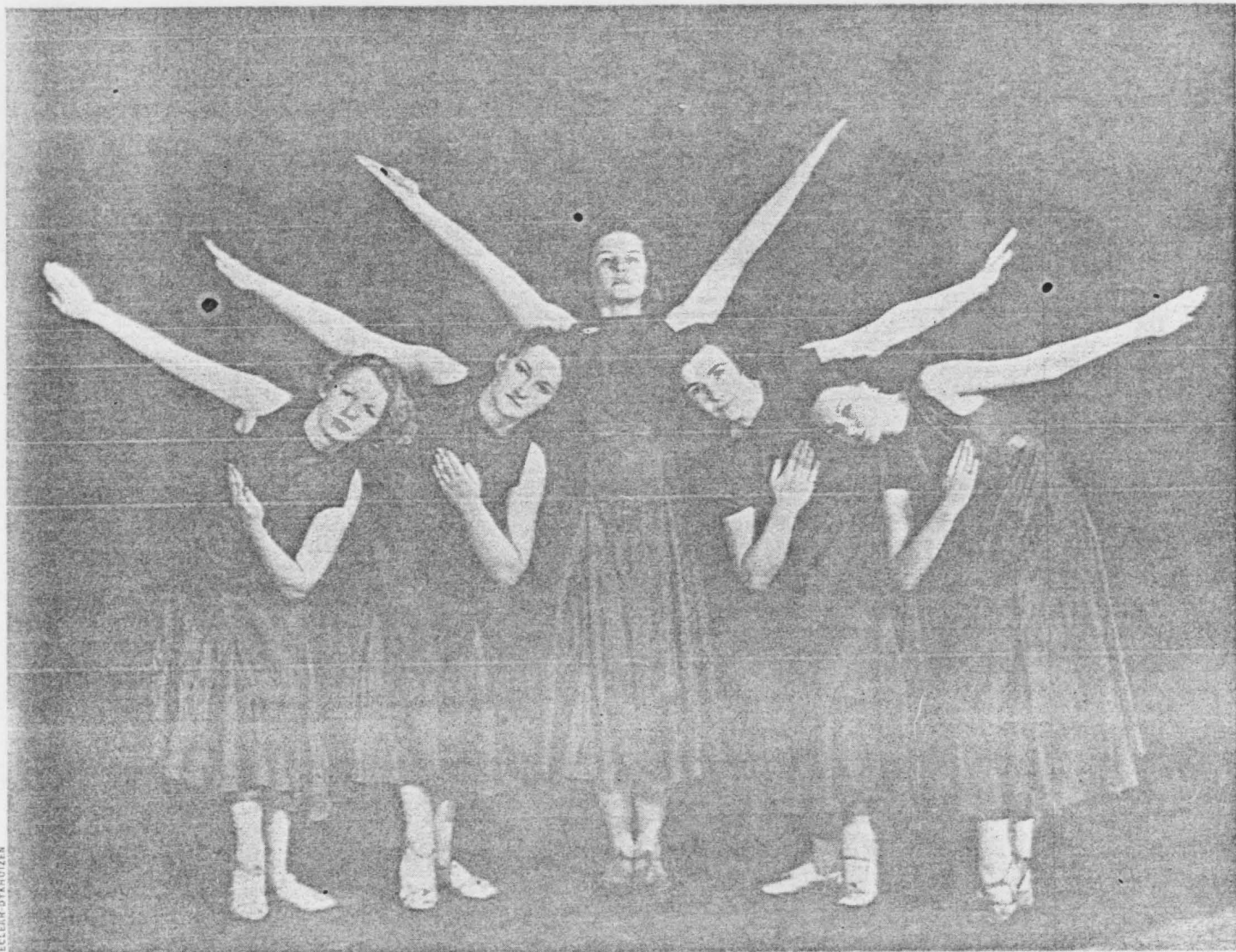
Miss Graham, who will leave with her company Aug. 22 on a two-month State Department tour of Asia, said she was especially pleased to be going on a Government-sponsored tour now that Mrs. Ford was the wife of the President.

Taking an eye-blink look at civilization, Miss Graham concluded: "If countries had no dance, they died."



SEQUEL

WHEN BETTY FORD WAS THE PAVLOVA OF GRAND RAPIDS



LECLEAR DYKSHUIZEN

Betty Bloomer, now First Lady Betty Ford, was selected for the center position in 'Modern Melodies,' a production of the Calla Travis School of Dance in 1936, during Betty's senior high school year in Grand Rapids. Choreographer Mrs. Kay Clark (below) is still a good friend.

MOLLY SCHAEFER



Poised in the center of a group that could have been called "the Winged Victory," 18-year-old Betty Bloomer already looked like the serious student of modern dance she would soon become under the tutelage of her idol, Martha Graham.

Even as a young devotee in Grand Rapids, Mich. in 1935, "Bets" Bloomer, as Mrs. Gerald Ford was then known, approached modern dance with a kind of Zelda Fitzgerald-fervor that distinguished her from less dedicated peers.

Back then, Mrs. Ford's instructor was a warm, friendly 28-year-old named

Kathryn Sousa Clark, who has remained a close friend and confidant of the First Lady. From Kay Clark's files in Grand Rapids came the pictures on these pages, which illustrate Betty Ford's long-ago love, and burgeoning talent, for dance.

Now a trim 68, "Miss Kay" remembers her one-time student with nostalgic admiration. "Bets had a certain star quality," the teacher recalls. "When people saw her they would say, 'Now there's a beautiful woman!' She had a good body and good facial expressions. Other dancers could







Just 18, Betty was an enchanting Pierrot to Mary Snapp's Columbine in 'Scenes from Scaramouche,' a parody by Mrs. Clark's husband, Capt. Collins Clark.

bend themselves into double-edged fences, but you had to cover their heads with a bag."

At the time, Betty seemed more likely to succeed than most young stage-struck Middle Western girls. "I definitely think Betty had the talent to make a career of dance," says Kay Clark. "But her father died during the Depression, and she knew her brothers needed an education and she would have to work."

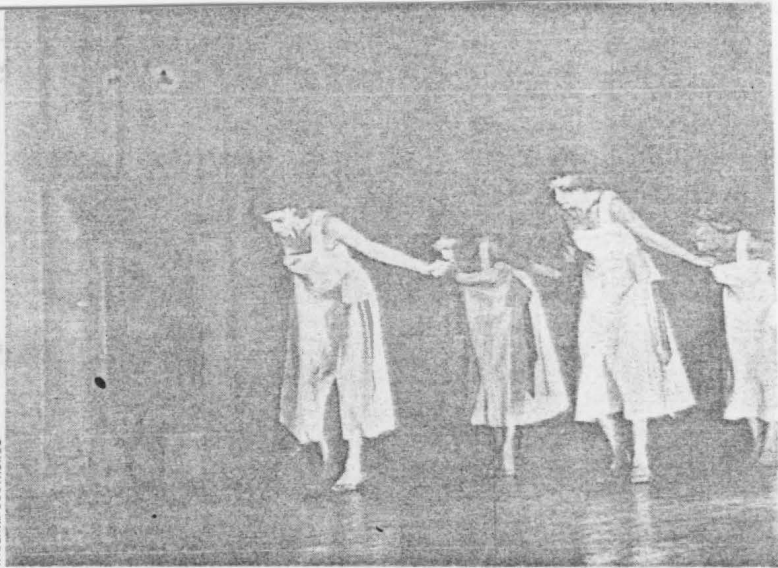
Although Betty had begun studying dance at age 8, she did not begin working with Kay Clark until nine years later when Kay began teaching at the Calla Travis School of Dance in Grand Rapids. As a high-school senior, Betty would slip into a party dress on Thursday afternoons and go to Kay's class for ballroom dance lessons. "She was a beautiful, bubbly, popular girl," remembers one classmate. "The kind of girl who would have 15 boys cut in on her."

In 1936, Betty herself was certified to teach dance. But it was not until a year later that she found herself genuinely committed to what many Grand Rapids people thought of as a daring, avant-garde art form, modern dance. In the landmark summer of 1937 she went to the Bennington School of Dance in Vermont to study under Martha Graham. Two years later, 21-year-old Betty moved to Manhattan, lived in Greenwich Village and contin-

Betty designed—and posed sensuously—in a costume of gray leotard, gray satin skirt, magenta sash and gloves in a dance titled 'Fantasy' for a 1942 benefit.



WILLIAM GUSTAKUS



ued to study with Miss Graham while earning money as a Powers model. A high point came that year when Betty was invited to perform with the Graham company at Carnegie Hall.

But Betty's promising career was cut short in 1940 when her widowed mother, Hortense, convinced her only daughter to come home after several months in New York. Her friends in Grand Rapids were struck by how much the tall, slender woman had matured.

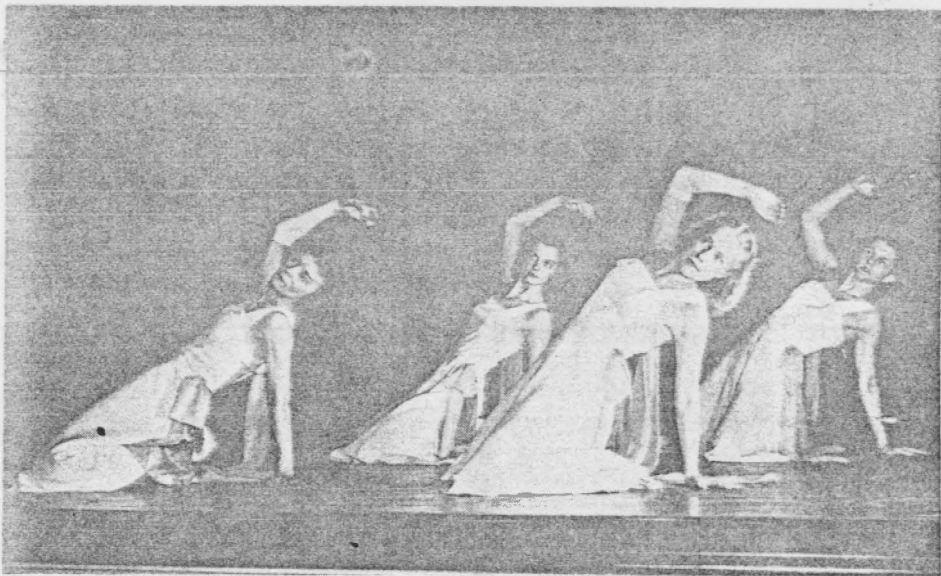
"Betty returned looking exquisite," recalls Miss Kay. "She found herself in modern dance." Betty quickly landed a job as an instructor at her alma mater, the Calla Travis School. "Calla recognized the value of the Graham technique," Kay recalls, "and she grabbed Betty like there was no tomorrow."

In 1942, Betty married Bill Warren—a furniture salesman whom she divorced five years later—and subsequently took a job as a department store fashion coordinator. In her spare time she managed to start two dance groups, design costumes and experiment with choreography.

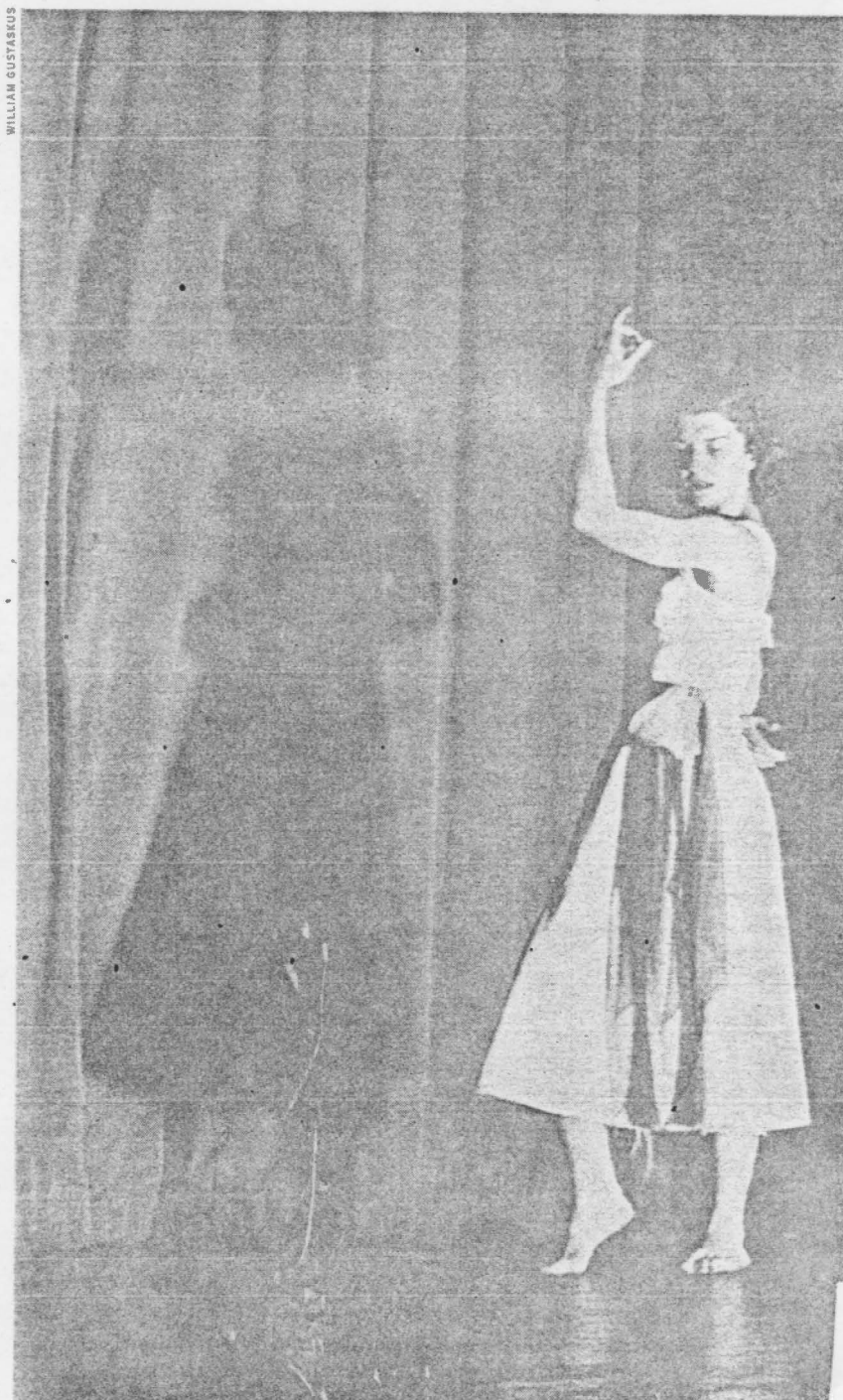
She is credited by Miss Kay with introducing religious dance to the Grand Rapids area. And her former teacher likes to recall the time a member of Betty's *corps* leaned back during a performance and accidentally stuck her finger up the nose of another dancer. "Afterward," Kay remembered, "we laughed ourselves to death!"

Such dancer's nightmares are far behind the First Lady, now 56. As she recovers from cancer surgery, her friends anxiously await her return to the full White House social schedule, where she was known to have done a skillful tango or two. Dance remains an important part of Betty Ford's life. "She has talked a great deal about the arts," says her friend and mentor Kay Clark. "Betty will have all the dancers she can get in the White House."

MOLLY SCHAEFER



WILLIAM GUSTASKUS



WILLIAM GUSTASKUS

Before becoming Mrs. Gerald Ford in 1948, Betty costumed, choreographed and appeared with the Grand Rapids Dance Group in 'Spring,' a work recalling her experience with Martha Graham—even to the bare feet. Betty's grace (she is at left in the photograph, right) reflects her commitment to her art.

1974-40

Paul, the Pope
and the
wate man

etty Ford as
barefoot
modern dancer

champ Ali at home: he
never spans his kids

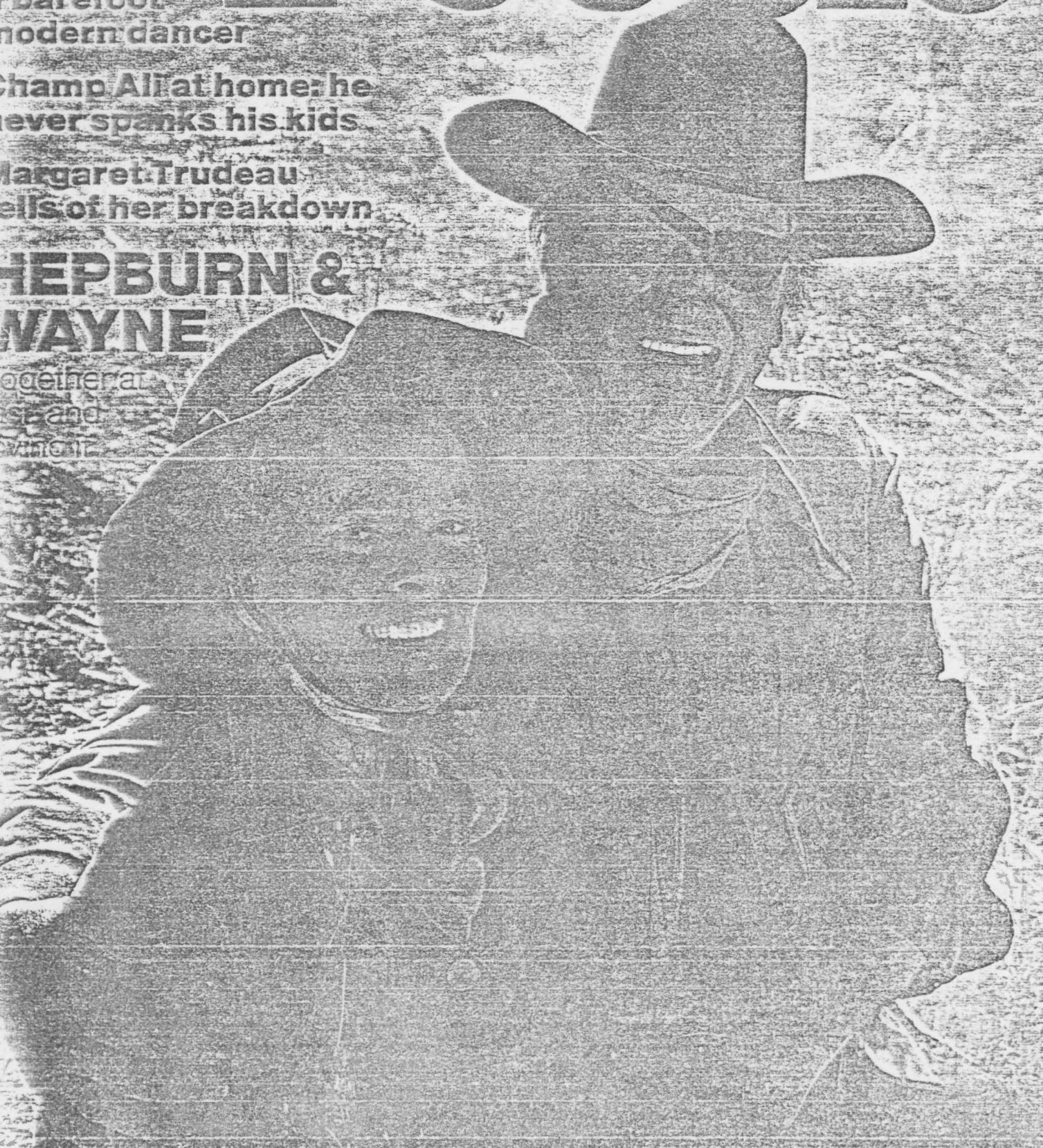
Margaret Trudeau
tells of her breakdown

HEPBURN & WAYNE

together at
est and
who it

Life

weekly



The Betty Ford Nobody Knows

BY JEAN LIBMAN BLOCK

It's taken years of pain and months of psychotherapy
for the woman who could become First Lady to learn that a
wife can be *too* self-sacrificing

6 +
Gd Hskpg
+
~~career~~
career
+
dancing
+
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abortion
(*see*
pg 2)

Good Housekeeping May 1974

Photos: Harry Benson



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