

The original documents are located in Box 36, folder “Ford, Betty - Arts - Dance” of the Sheila Weidenfeld Files at the Gerald R. Ford Presidential Library.

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① due to dancing - strong element of discipline (routine events) in her life. - drive

② she first studied under Graham ~~to~~ during summer (1937)

Bennington School of Dance - Vermont.

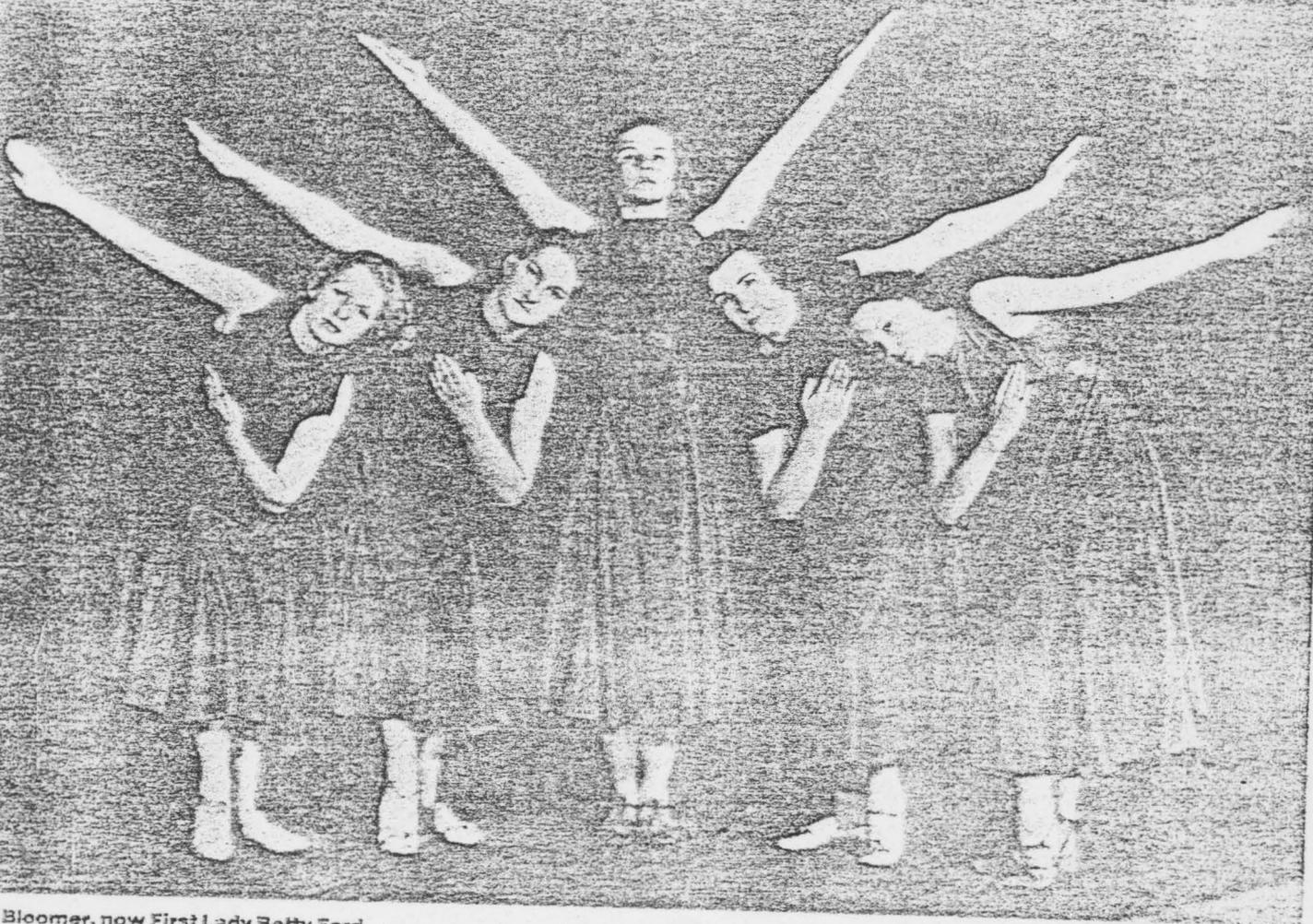
- she never danced with the troupe - just studied in Manhattan. (while earning money as model.)

↑ 20 (1939-1940)
yrs old.

③ see. pgs. 5. (last sect. col. 1)

④





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.



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

DANCING

- Began lessons at age eight at Calla Travis School of Dance
- At age 14 she was assistant dance instructor at Calla Travis
- While in mid-teens she taught dance and body rythm to children, gave private lessons to adults and once instructed a blind man in ballroom dancing
- While in teens she attended summer dance sessions at Bennington College, Bennington, Vermont for two years
- Moved to New York to become a member of Martha Graham Concert Group at age 20



MRS. FORD -- DANCE

- began lessons at age eight at Calla Travis School of Dance
- in teens attended summer dance sessions at Bennington College in Vermont for two years. Here she was under Martha Graham, Charles Weidman and Doris Humphrey.
- at age 14 she was an assistant dance instructor at Calla Travis
- while in mid teens she taught dance and body rhythm to children, gave private lessons to adults and once instructed a blind man in ballroom dancing
- at age 20 she went to New York to become a member of Martha Graham Concert Group

ANC

1

THE ANDREW W. MELLON FOUNDATION

140 EAST 62ND STREET

NEW YORK, N. Y. 10021

File 'arts'

Mark
OFFICE OF THE PRESIDENT

February 19, 1976

Mrs. Gerald Ford
The White House
Washington, D.C. 20500

Dear Mrs. Ford:

We were delighted to receive and most appreciative of your letter of February 10 in support of the Foundation's recent grants to ten modern dance companies. It is our hope that these awards will provide flexibility and the opportunity for further creative accomplishment in an art form which has experienced tremendous advance in recent years - and in which American leadership has gained world-wide recognition.

Your own past association with the modern dance and your present support of the arts makes your letter one we would be particularly pleased, with your permission, to share with the ten dance companies involved. If this would meet with your approval, perhaps your secretary could so advise us.

Thank you for taking the time to write to us as you did.

Sincerely,

John E. Sawyer

John E. Sawyer



AR
ED4

February 10, 1976

January 10, 1976
 Mr. John E. Sawyer, President
 Dear Mr. Sawyer: Allen Foundation
 140 East 62nd Street

I was so delighted to learn about the very generous grant by the Andrew W. Mellon Foundation to ten major dance companies. I know there are countless Americans like myself who will enjoy the results of the grant. The Foundation's very generous contribution to ten of the nation's leading Dance, of course, is a special enthusiasm of mine, especially because of my association with Martha Graham, one of the grant recipients. I hope the Foundation's grant will generate additional support for dance and the other arts.

Perhaps more than any other art form in recent years, dance I believe the arts are so important in our National life, and I appreciate this encouraging boost to the arts. Sincerely,

As you know, the Arts Endowment has given administrative for the goals of the Mellon Foundation and the leadership role you have assumed in making the arts more accessible to all Americans. We are indeed proud of the opportunities we have had to work with you.

Mr. John E. Sawyer, President
 The Andrew W. Mellon Foundation
 140 East 62nd Street
 New York, New York 10021

In celebration, it is fitting is a gift not only to the present, but a legacy for generations to come. I join with hundreds -- choreographers, dancers, and dance enthusiasts alike -- in thanking you for your magnanimous support.

SRW/fp
 Sincerely,

Nancy Banks
 Chairman



RECEIVED

FEB 17 1976

SOCIAL FILES

Dance File

October 8, 1975

Dear Mr. Targ:

Thank you so much for your thoughtfulness in sending Mrs. Ford a copy of John Percival's book--Nureyev. I have given the book to Mrs. Ford, who was very excited about receiving it.

Thank you again.

Sincerely,

Sheila Rabb Weidenfeld
Press Secretary to Mrs. Ford

Mr. William Targ
G. P. Putnam's Sons
200 Madison Avenue
New York, New York 10016



11/3/75 Flored - too late
Very nice - article already
completed SAG

74 Mather Street
Georgetown, Conn. 06829
August 22, 1975

Dear Mrs. Ford:

My husband and I are working on an article for Reader's Digest about Martha Graham. (We have Miss Graham's consent.) We know that you were a student -- and remain an admirer -- of Miss Graham and wonder if we might ask you a few questions about your experience with her.

According to press reports, you mentioned during your visit to Miss Graham's studio last June that she had helped shape your life. Could you elaborate on this a bit by specific example: how has the influence of Martha Graham and the discipline of modern dance helped you?

Also: What made you decide to join the Graham troupe, and how old were you at the time?

How long did you remain with Miss Graham and what made you decide to give up dancing?

Is there any incident, any colorful anecdote, anything Miss Graham said to you, any reminiscence that stands out in your mind about this time?

How would you, briefly, characterize Miss Graham?

Any information that you can provide us with will be greatly appreciated. If it would be more convenient for you to answer by phone, we would of course be honored to talk with you. The number here is ~~(203) 762-3506~~.

(203)-938-3612

Sincerely yours,

Emily d'Aulaire
Emily d'Aulaire

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



d'Aulaire

74 Mather St.

Georgetown Conn 06829



Mrs. Gerald Ford
The White House
Washington, D.C. 20500

C

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 prom-
inent members of the dance
world, the fact that the White
House is now occupied by
someone who went through the
ance by the Martha Graham
Dance Company in Washing-
ton, but was prevented from
doing so by another commit-
ment.

"I felt she made a very def-
inite gesture to the dance and
the arts," Miss Graham added.

Miss Graham, who has often

The Betty Ford Nobody Knows

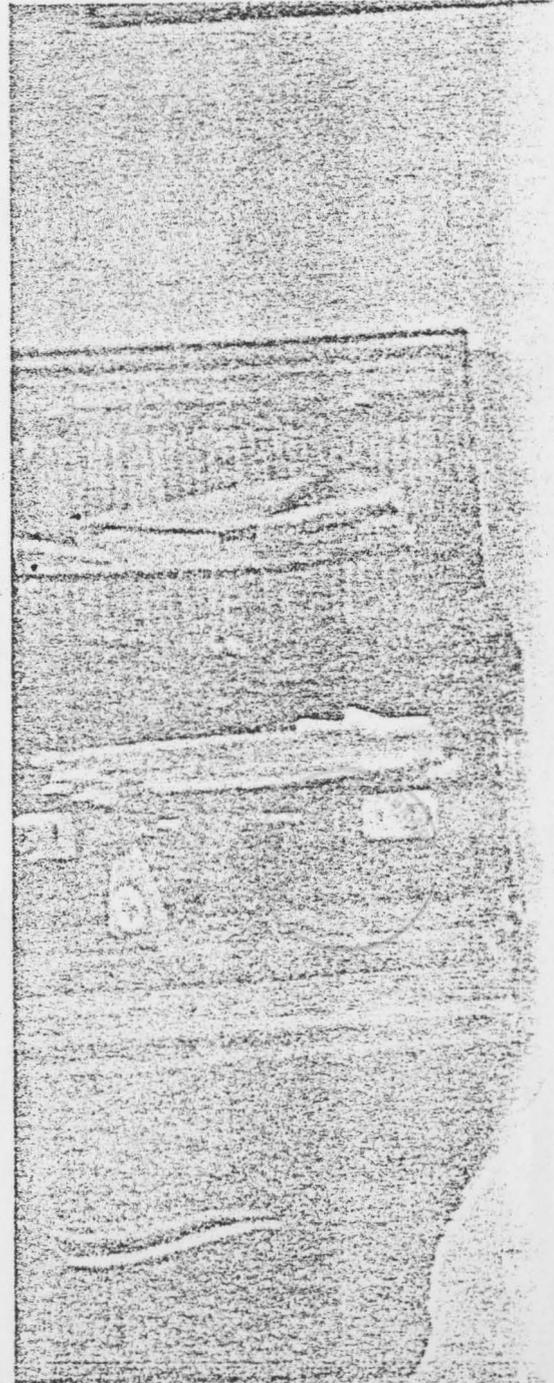
BY JEAN LIBMAN BLOCK

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

profile
+
Gd Hskpg
+
~~career~~
career
+
dancing
+
psychiat
+
abortion
(back
page)

Good Housekeeping May 1974

Photos: Harry Benson



What happens to an intelligent, attractive, devoted mother of four, who was once a dancer, a model and a fashion coordinator, when her husband suddenly becomes Vice President of the United States—and could just as suddenly become President? Ask Betty Ford, born Elizabeth Bloomer 55 years ago in Grand Rapids, Mich. She has reason to know.

Right after 60-year-old Gerald Rudolph Ford was sworn in as the 40th Vice President last December, the Secret Service swooped down on the family's four-bedroom, red brick and clapboard house in suburban Alexandria, Va., installed new high-security locks and kept the

keys. Now when Betty Ford wants to enter her front or back door, a Secret Service agent jumps to unlock it for her.

The symbolism is inescapable. For in multiple ways, as this country's Second Lady and facing from day to day the possibility of becoming its First Lady, Betty Ford finds herself suddenly thrust into the public eye, in a role she'd never dream of choosing for herself—without keys to her own home.

But at least she kept that home. Betty, her husband, son Michael, 23 (a theology student in Massachusetts), John, 21 (studying forestry at Utah State University), Steven, 17 (a public high school senior), and Susan, 16 (at a nearby boarding school weekdays but home on weekends), voted unanimously to resist all pressures to move to grander

continued on page 138

Betty Ford, who's not always found it easy to be a politician's wife, relaxes with the Vice President (below) in their Alexandria, Va., home. (Opposite, top) Betty with daughter Susan, 16; (bottom) her husband with Steve, 17.



~~Patty~~
~~Yvonne~~
Sally } A.M.
1/28/76

UP-020

(STATE DINNER)

WASHINGTON (UPD) -- FIRST LADY BETTY FORD STOLE THE SHOW AT THE STATE DINNER HONORING ISRAELI PRIME MINISTER YITZHAK RABIN LAST NIGHT DANCING A SPIRITED "HORA" IN THE THE GRAND HALLWAY OF THE WHITE HOUSE.

THE JEWISH FOLK MUSIC GAVE THE DINNER A SPECIAL LIFT AND PRESIDENT FORD JOINED IN BY DANCING SEVERAL ROCK NUMBERS WITH COMEDIENNE CAROLE BURNETT AND SINGER HELEN REDDY.

SITTING QUIETLY BY THE FIRE IN THE GREEN ROOM WERE JACK FORD AND HIS NEW GIRL FRIEND, TENNIS STAR CHRIS EVERT, WHO INDICATED THAT SHE WAS GETTING ANNOYED BY THE ATTENTION SHOWERED ON HER FRIENDSHIP WITH THE PRESIDENT'S SON.

AMONG THE OTHER GUESTS WERE SECRETARY OF STATE HENRY KISSINGER, WHO TORE A PAGE OUT OF HIS VIETNAM BOOK AND QUIPPED TO REPORTERS THAT "PEACE WILL BE AT HAND" IN THE MIDDLE EAST.

WHEN THE REPORTERS APPEARED SKEPTICAL HE JOKINGLY SAID, "IT WORKED IN 1972... AND I'M GOING TO TRY IT AGAIN."

ROAMING AROUND GREETING GUESTS AND HUGGING THE PRESIDENT WAS COMEDIAN DANNY KAYE, THE GUEST LIST WAS HEAVY WITH SPORTS LUMINARIES, INCLUDING CARLTON FISKE OF THE BOSTON RED SOX, TERRY BRADSHAW, QUARTERBACK OF THE SUPER BOWL CHAMPION PITTSBURGH STEELERS, AND TOM LANDRY, COACH OF THE RUNNER-UP DALLAS COWBOYS. JOJO STARBUCK, A PROFESSIONAL ICE SKATER, ACCOMPANIED BRADSHAW.

UPI 01-28 09:36 AES



**JUNE 19
1975**

**WAS AN
HISTORIC
NIGHT
FOR
DANCE IT**

"All the News
That's Fit to Print"

The New York Times

CITY EDITION

Weather: Showers today, cloudy tonight. Chance of rain tomorrow. Temp. range: today 61-72; Wed. 58-79. Highest Temp.-Hum. Index yesterday: 70. Details on Page 74.

VOL. CXXIV No. 42,873

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— NEW YORK, THURSDAY, JUNE 12, 1975 —

Price higher in air delivery cities.

20 CENTS

CAREY DROPS BID FOR ADDED TAXES IN SURPRISE MOVE

Says 'Government Realities'
Force Him to Conclude
'75 Package Is Unlikely

AID TO CITY IS RULED OUT

Governor Asserts It Is Now
A 'Matter Between Mayor



Ford to Ask His Top Aides For Advice on a C.I.A. Bill

*Nessen, Expecting Quick Action, Reports
President Will Then Make Decision
About What Legislation to Seek*

By NICHOLAS M. HORROCK
Special to The New York Times

WASHINGTON, June 11 — The White House said today that President Ford planned to seek comments "as soon as possible" from the Secretaries of State, Defense and the Treasury, the Attorney General and the Director of Central In-

part-time oversight responsibilities from the Armed Services Committees of the two houses.

This brought immediate support from several Senators and Representatives. Senators Lowell P. Weicker Jr. of Connecti-

HOUSE REJECTS BID FOR A STEEP RISE IN GASOLINE LEVY

23-Cent Tax Increase. Heart
of Energy Conservation
Bill, Defeated, 345-72

COMPROMISE THWARTED

Parliamentary Slip Leaves
Little Chance to Reinstate

The New York Times

THE NEW YORK TIMES, THURSDAY, JUNE 12, 1975



The New York Times/Jack Marinis

Martha Graham escorting Betty Ford, a former student, at a rehearsal of one of Miss Graham's works here.

A Martha Graham Student Comes Back

By ANNA KISSELGOFF

Singling out Martha Graham, her former dance teacher, as "my very, very favorite person," Betty Ford yesterday credited Miss Graham with helping to shape her life and giving her the courage "to stand up to all the things I've had to go through."

The First Lady, who had flown here to receive an award at a luncheon of the Anti-Defamation League of B'nai B'rith, prolonged her visit especially to hold her first reunion with Miss Graham since studying and danc-

ing with the eminent modern-dance pioneer here in the late nineteen-thirties.

Mrs. Ford also handed Miss Graham a \$125 check, drawn on a bank in Grand Rapids, Mich., for a ticket to a benefit performance by the Martha Graham Dance Company at the Uris Theater on June 19. Mrs. Ford is scheduled to attend the program, which will feature Dame Margot Fonteyn and Rudolf Nureyev in "Lucifer," a new work created for the ballet stars by Miss Graham.

Mrs. Ford, who also

watched the Graham dancers rehearse a section of "Lucifer" at the Martha Graham Center for Contemporary Dance, 316 East 63d Street, stood by the side of Miss Graham.

Wearing a beige jersey dress with white trim and a matching beige scarf, Mrs. Ford looked at the 81-year-old Miss Graham, who was dressed in a long red caftan, and said:

"She is my very, very, favorite person, one of the

Continued on Page 32, Column 1

Gala and Glamour Leap for Miss Graham

By MURRAY SCHUMACH

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

In one of the season's great galas of show business—and a striking fashion show—Miss Graham raised the money with the premiere of her newest ballet, "Lucifer," starring Rudolf Nureyev and Dame Margot Fonteyn.



THE NEW YORK TIMES, THURSDAY, JUNE 19, 1975

Graham Elan in Photos That 'Speak'

By ANNA KISSELGOFF

Barbara Morgan's book of photographs of Martha Graham, published in 1941, remains the most celebrated photographic treatment of a dancer.

There is no need to search far afield for the reasons. It was a collection that offered



Lottery
Winners

Page 57

CIA and the
Kennedys

Mary McGrory • Page 36

NOW!
Super Post-O
\$5000 IN CASH PRIZES
EVERY GAME

Page 53

WEATHER

Sunny, 80s.
Tonight: Clear 60s.

Tomorrow:
Sunny, 70s.

Fair Sunday.

SUNSET: 8:30
SUNRISE TOMORROW: 5:33

New York Post

FOUNDED 1801. THE OLDEST CONTINUOUSLY PUBLISHED DAILY IN THE UNITED STATES.

Vol. 174
No. 182

NEW YORK, FRIDAY, JUNE 20, 1975
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25 Cents



CIA Plot Mobster Slain



Post Photo by Nury Hernandez

\$200,000 EVENT: Paul Newman and his wife Joanne Woodward are welcomed by Martha Graham to the Uris, where 1800 people—including First Lady Betty Ford—paid up to \$1200 each to see Rudolf Nureyev and Dame Margot Fonteyn star in the premiere of "Lucifer." The event raised about \$200,000 for the Martha Graham Dance Company.

Sam Giancana Shot 6 Times

From Combined Services

OAK PARK, Ill. — Sam Giancana, a leader of the Chicago crime syndicate recently linked to alleged CIA plots to kill Cuban Premier Fidel Castro, was found shot to death in his home last night.

Giancana, 65, had been shot once in the right corner of the mouth and five times in the neck, said Oak Park Police Chief Wilbur Reichert. No weapon was found.

Caretaker Joseph DiPersio, 82, discovered the body lying face up on the kitchen floor in the basement of Giancana's home in this western Chicago suburb.

DiPersio and his wife had been watching TV in a second-floor room of the house, but they said they heard no gunshots, possibly because their air conditioner was running, the police chief said.

DiPersio said he saw Giancana alive at 10:30 p.m., but the next time he checked the mobster was dead. Police received the homicide call at 11:51 p.m.

Giancana, long known as the boy friend of singer Phyllis McGuire of the McGuire Sisters and a sometime buddy of Frank Sinatra, was wearing a sport shirt, slacks and a pair of house slippers when his body was found.

The FBI joined local police in investigating the shooting.

Giancana and another underworld figure, John Roselli, were involved in CIA contingency plans to assassinate Castro in the early 1960s according to recent statements by Richard Bissell, who headed the CIA's "dirty tricks" department during the 1961 Bay of Pigs invasion.

Giancana, who had held extensive gambling interests in Cuba before Castro came to power on Jan. 1, 1959, allegedly was contacted by CIA agents and agreed to set up a force of mobsters who would be trained in guerrilla tactics, enter Cuba and kill Castro.

Beame: The Fight Goes On

By Steven Marcus
and George Arzt

Despite the approval of a \$12 billion budget calling for the dismissal of

How many people really
are on the city payroll?
Page 3.

more taxes in Albany — where sources reported an agreement today on plans to give the city at least \$80 million more. [Story

continues on page 3]

to resume sending out dismissal notices. He said that 19,000 of the 30,000 workers to be fired had already received pink slips.

Dancing Circles

By EUGENIA SHEPPARD

THE FIFTIETH BIRTHDAY celebration of the Martha Graham company at the Uris Theater brought out everyone who loves the dance. If some of the spectators paid a fortune for their seats, they did so happily, just to keep the company going for another 50 years. With





The Dance

FRANCES HERRIDGE

Golden Tribute

A Martha Graham premiere has always been an important event. But never has it had the hoopla of her 50th Anniversary benefit gala last night at the Uris. There were the secret service and police to guard Betty Ford, the President's wife and honored guest, the identification check-ups on the press, the frantic photographers and crowds of celebrities so thick that you couldn't raise your hand in the lobby without

though she looks ill at ease in the floor work, she was impressive as the imperious

Miss Fonteyn do the "White Swan" pas de deux. She was adoringly partnered by Nureyev who had little to do but support her. But she performed with such caution and heaviness that her Swan was quite wooden in spite of her immaculate classic line. Such quibbling is ungracious, however, in an evening of generous gifts.

Mrs. Ford, incidentally, joined Miss Graham and the stars on stage at the curtain and there were flowers for everyone. All in all it was quite an event.



Inside Fashion

EUGENIA SHEPPARD

A CELEBRATION OF FIRSTS

MARTHA GRAHAM is deep into rehearsals for her dance company's 50th anniversary celebration next Thursday night, but not so deep that she couldn't stop yesterday afternoon to welcome back one of her most prestigious alumnae.

one of them," she said. "He never lets his mind get in the way of his body as most people do." Brought up in a strictly Puritan background with one Presbyterian and one Catholic parent, she had a hard time freeing her body.

Her father was a doctor, who often based his diagnosis on the movements of his patients. "If you're a doctor," she said,

CITY OKs BUDGET AXING 41,000

—Stories on page 3

Hunt Spy as Tavern Bomber

—Story on page 5



First Lady In Town for Gala Evening

Crowd outside the Uris Theater oohs and aahs as elegantly gowned Betty Ford arrives for performance to benefit the Martha Graham Dance Company. The first lady once studied with the famous dancer. Also a former student was actor-comedian Woody Allen. He escorted Mrs. Ford to the theater, where Rudolf Nureyev and Dame Margot Fonteyn were guest stars. Woody was fancily dressed except for the sneakers.

*Story on page 5;
other pictures centerfold*

News photo by Charles Ruppmano



News photo by Charles Ruppmann
Woody sneaks past crowd with Diane Keaton.



The Beautiful People

Betty Ford, once a student of Martha Graham, arrives at the Uris Theater last night to see performance that benefited the debt-ridden Martha Graham Dance Company.

DAILY NEWS, FRIDAY, JUNE 20, 1975

1st Lady & Woody In Step for Legend

By RICHARD EDMONDS

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



The Washington Post **STYLE**

SATURDAY, JUNE 21, 1975



Photos by Linda Wheeler—The Washington Post

Martha Graham, above, at the benefit performance of "Lucifer":

'Lucifer': Startling Detente of Dance

Washington Post
June 21, 1975

By Alan M. Kriegsman

NEW YORK—If someone had suggested a decade ago that a day would soon come when the President's wife two supreme artists of the classical ballet and the world's greatest living exponent of modern dance would all publicly embrace one another on a Broadway stage the idea probably would have been laughed to scorn. That impossible dream came true

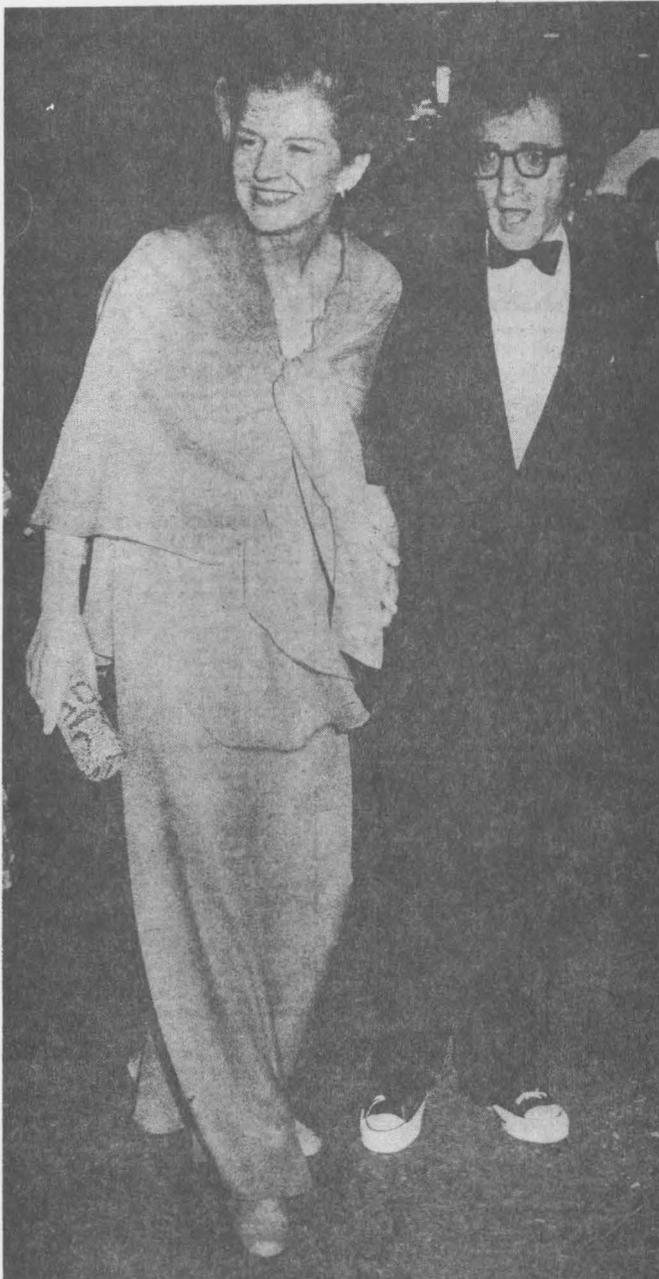
tentes of the century—an unforeseen (though probably inevitable) reconciliation of the modern dance movement with the very phenomenon—classical ballet—it had set forth 50 years earlier to repudiate.

Possibly the only parallel in contemporary annals was the musical capitulation in the mid '50s of arch neo-

the dark and brilliant byways of human souls.

As Graham herself has explained, Lucifer, her protagonist and alter ego, signifies in this work not Satan but a Promethan bearer of light a fallen god become half human divine in his creative spark but mortal in his pride doubt and suffering. The choreography assumes the general outline

Friday, June 20, 1975



Newsday Photo by David L. Pokress

Black tie and sneakers

First Lady Betty Ford and escort Woody Allen (in black and white formal wear and black and white gym shoes), at left, lead an array of famous faces at a sold-out tribute to Martha Graham that was aimed at wiping out her dance company's deficit.

Branching out

Robert Bernstein, who has been presenting concerts on Long Island for 24 years, is spreading his wings. Starting Nov. 16 and running through the spring of 1976, Bernstein will present a series of concerts at Carnegie Hall featuring double bills with artists who rarely perform in pairs. Page 11A.

Advice

*Problem Line, Page 22A.
Landers, Page 27A.
Lamb, Page 29A.*

Fun

Comics, Johnny Wonder, Puzzles, Dixon, Bridge, Pages 23A-25A.

Previews

*Calendar, Movies, TV-Radio, Kitman, Pages 32A-46A.
In Review, Pages 8A-9A.*

NEWSDAY, FRIDAY, JUNE 20, 1975



Giving Tribute To a Great Lady

By Jerry Parker

High fashion, high society, and high culture all came together last night in Manhattan, and all for the benefit of one elderly, debt-ridden dance teacher.

At 81, Martha Graham has been around long enough to collect other tributes, but last night even she was impressed.

First Lady Betty Ford led the array of famous faces in the sold-out house, and Rudolf Nureyev

my career," Joanne Woodward said. "I studied with her 25 years ago." Miss Woodward's gum-chewing husband, Paul Newman, kissed Miss Graham on the cheek backstage following the performance and murmured in her ear, "The style is beyond amazement."

Mrs. Ford, elegant in a flowing blue chiffon by the designer Halston, who also contributed the costumes for the performance, came onstage to present a bouquet to Miss Graham and execute a neat little

People

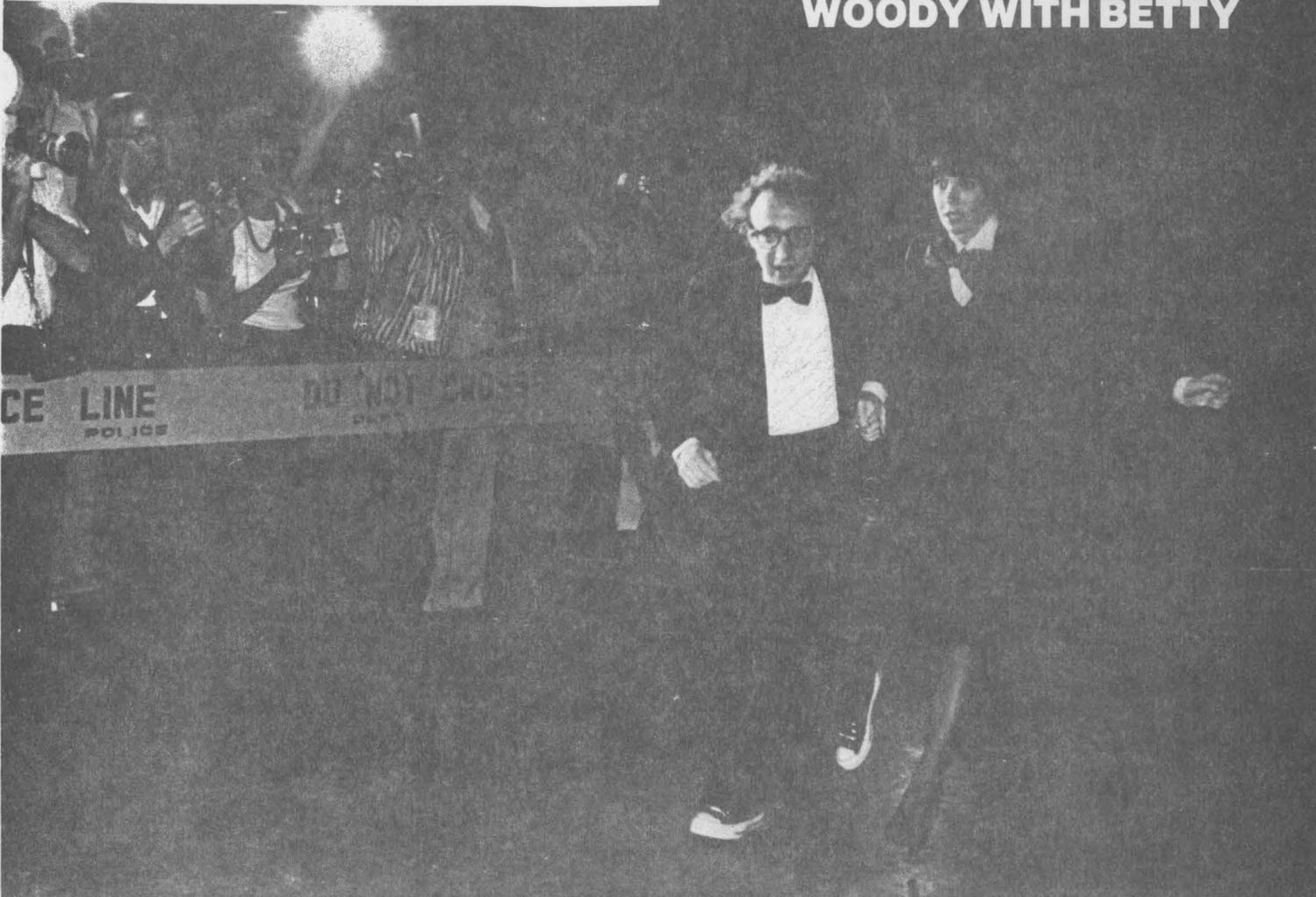
weekly

July 7, 1975

Vol. 4 No. 1

ARTS

AT GRAHAM'S GALA IT'S RUDI WITH MARGOT, WOODY WITH BETTY



ROBIN PLATZER

Woody Allen, Betty Ford's official escort, arrived late in unusual evening attire. With him is actress-friend Diane Keaton.

Comic Woody Allen dashed through the rain into New York's Uris Theater wearing a tuxedo, black sneakers and a worried expression. He was a little late as escort to the First Lady, Betty Ford, a role that he got by paying \$5,000 for his ticket and because both he and Betty Ford are former Graham pupils—although Allen's tutelage was brief.

If the pairing was curious in the audience, so was it on stage. There with the caftan-clad high priestess of modern dance, Martha Graham, were the two most widely known classical ballet artists of all time—Rudolf Nureyev and Dame Margot Fonteyn. To celebrate the Graham company's 50th anniversary and pay off debts of

\$75,000, some 1,900 dance enthusiasts had contributed between \$50 and \$10,000 a seat. The main event was *Lucifer*, a new ballet especially choreographed by Graham for Nureyev who had tried modern dance only once before. It was a combination that could only be a wild success—or embarrassing failure.

Why *Lucifer*? "He is not Satan," explained Graham. "He is the Promethean figure who brought light, fire. When he fell from heaven through pride he ceased to be a god. I felt curious, explosive self-mockery was a part of *Lucifer* and a part of my life and Rudolf's too."

For a time it seemed as if the con-

fused ghosts of Pavlova and Isadora Duncan were conspiring to thwart the unusual alliance. Graham, who keeps trim at 81 by daily exercises and nine-hour work days (she stopped dancing in 1969), had originally balked at a benefit performance. "I don't believe in publicity stunts," she said. "I've never done them." But she also acknowledged, "There are bills." So many in fact, that last season Graham was forced to dig into her own pocket to keep the company going.

Nureyev, 36, who made his U.S. modern dance debut last December in Paul Taylor's *Aureole*, first approached Graham last spring with the idea of working together. Joined by Fonteyn,

The Dance: Graham Gala

Fonteyn and Nureyev in 'Lucifer' Premiere

By CLIVE BARNES

Symbols clashed exultantly at the climax of Wednesday night's dance happening at the Uris Theater. Vignette One was the spectacle at the end — of America's First

The Program

MARTHA GRAHAM DANCE COMPANY GALA, artistic director and choreography, Martha Graham; conductor, Robert Irving; music adviser, Eugene Lester. Produced by Ron Profas. At the Uris Theater.

MESSENGER OF FATE (Excerpt from prologue of Clytemnestra), music, Halim El-Dabh; lighting, Jean Rosenthal; bass-baritone, John Ostendorf. With Mario Delamo.

SERAPHIC DIALOGUE, music, Norman Dello Joio; set, Isamu Noguchi; lighting, Jean Rosenthal. With Takako Asakawa, Diane Gray, Elisa Monte, Phyllis Gufelius, David Hatch Walker, Peggy Lyman and Susan McGuire.

only manages the duality of the character with exceptional subtlety, he also dances the choreography with a natural authority that is all the more remarkable in that, unannounced, he was dancing throughout the evening with an injured ankle. He moves with a naturally pantherine, Grahamesque grace, he uses her cloak and trains with imperious distinction, and seems only to find a certain diffi-

DANCE VIEW

CLIVE BARNES

Galas Are Good, But Seasons Are Better

Obviously, this is a great summer for classic ballet, with toe-shoes seemingly as popular as sneakers. Yet, all forms of dance are basking in the sunlight of unprecedented popular approval. It has, for example, also been a great summer for modern-dance. The days when dance concerts were as rare as March hares in April is long gone; today no one could get around to all the concerts in New

a fund-raising gala could have been replaced with a full season.

Historically, the aspect of the event that is destined for the record books was the first performance of Graham's new work "Lucifer," starring (and the word here seems oddly appropriate) Rudolf Nureyev and Margot Fonteyn. Nureyev has been studying with Graham, and with his insatiable curiosity about every aspect of the theater and his equally indefatigable energy, he has mastered the technique and style to a remarkable extent. His earlier experience dancing with Paul Taylor probably helped, and Graham was able to create the role of Lucifer on him. Fonteyn was not available for a full rehearsal period and her role of Night was made for another dancer, Janet Eilber, and subsequently adapted and taught to Fonteyn. It may be for this reason that Fonteyn appeared to be far more out of place than the seemingly acclimatized Nureyev.

The work itself needs shaking down. Graham creations frequently, one might almost say traditionally, come into the world in a toddling rather than mature condition, and even some of her works now regarded as masterpieces have been known to have had an awkward performing period of adolescence before reaching adulthood. This could be the case of Graham's view of the fallen angel of light. The ballet—with its sculptural setting by Leandro Locsin, handsome lighting by Ronald Bates and costumes by Halston—looks good. Graham has invented some fine things for

Washington Post - July 14, 1975



Associated Press

An Evening of Dance

First Lady Betty Ford meets members of a classic ballet group that performed for her and President Ford during their visit last Saturday evening to National Music Camp at Interlochen, Mich.



For immediate release
Friday, June 6, 1975

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

Wednesday, June 11, 1975

12:30 p.m. Hotel Pierre, New York City.

Mrs. Ford will be honored at a luncheon given by the Women's Division of the Anti-Defamation League of B'nai B'rith. She will receive the Rita V. Tishman Human Relations Award in honor of her leadership during International Womens Year.

Press contact: Lynn Ianniello (212) MU9 7400

2:30 p.m. approx., Martha Graham Center for Contemporary Dance, New York City.

Mrs. Ford will visit with Martha Graham briefly and purchase her ticket to the Gala Benefit celebrating the 50th year of the Martha Graham Company June 19 (see details below).

Pool coverage.

Monday, June 16, 1975

The President and Mrs. Ford will host a state dinner at the White House honoring The President of the Federal Republic of Germany and Mrs. Walter Scheel. 8 p.m.

Please notify Mrs. Ford's Press Office -- 456-2164 -- if you're interested in covering.

Thursday, June 19, 1975

8 p.m. The Uris Theatre, New York City.

Mrs. Ford will attend the Gala Benefit celebrating the 50th year of the Martha Graham Company. Guests at the benefit will view the world premiere of a new ballet by Miss Graham entitled "Lucifer," to be performed by Dame Margot Fonteyn and Rudolf Nureyev. This will be the first time the three artists have worked together.

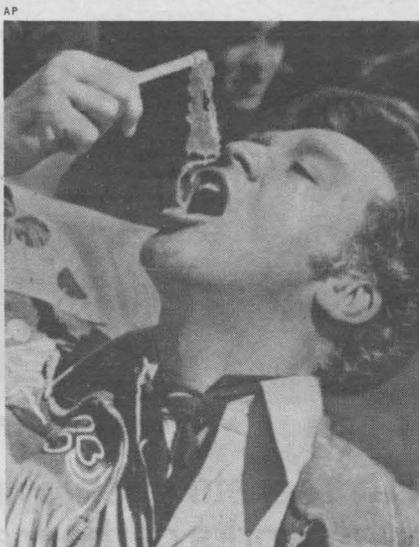
Mrs. Ford, who previously danced with Miss Graham, is serving as Honorary Chairperson for the 50th Anniversary Gala Committee.

Press contact: (after Tuesday, June 10 at 9 a.m.)
Tom Kerrigan (212) 643-1249





JACK NICKLAUS SIGNS FOR A FAN



PIERRE TRUDEAU SAMPLES THE SYRUP



BILL WALTON & FRIEND

PEOPLE

country." Said Ford: "The finest tribute that may ever be paid this nation is that we provided a home for freedom."

"From my experience and that of others, I can say that kidnaping today is a real, solidly based industry." Italian Jeweler **Gianni Bulgari** knew what he was talking about. He had just spent 31 days as a captive after his abduction during a traffic jam near Rome's Via Veneto. Last week Bulgari, 40, lighter by 20 lbs. and a little over \$2 million in ransom, was found tied hand and foot in a stolen Fiat less than 500 yds. from his home in the luxurious Parioli district. He had spent the past month locked in a 6-ft. square cell, he told police, and could not identify his captors. After two days of seclusion, the gaunt businessman emerged to correct reports that his ransom had been a record \$16 million. "The astronomical sums reported in the press only provide free advertising and promotion for this new kind of economic enterprise," he said. Bachelor Bulgari, an occasional escort of **Gina Lollobrigida** and **Candice Bergen**, then added: "Even

16th green, where the Golden Bear sank a meandering 40-ft. birdie putt, then bounded into a victory dance. Miller, playing one hole behind, was later asked if he had seen his rival's moment of glory. "See it?" he asked. "I had to walk through the bear prints."

For Canada's **Pierre Trudeau**, the trip to Mont Saint-Grégoire east of Montreal had all the look of the Prime Minister's baby-holding, mama-kissing campaign days. While some 1,000 guests of the Mont Royal Liberal Association picnicked on French Canadian baked beans, crêpes and *oreilles de krist*, Trudeau mixed with the voters, then gulped down a mouthful of the day's specialty—snow-hardened maple syrup. The political party lingered through the day, but Trudeau left early for the return trip to Ottawa and Wife **Margaret**, who, the Prime Minister's office later revealed, would be giving birth to a new constituent in October.

Portland Trail Blazer **Bill Walton** has done more dribbling at the mouth than

said team officials in their own public statement. Portland Television Sports-caster **Doug Lamear** urged the Blazers to exchange one famous vegetarian for another by trading Walton "for **Euell Gibbons** and a six-pack of carrot juice." That just might be a good deal. Walton, who missed 47 of the Blazers' 82 games this season because of a foot injury, tore ligaments in his left ankle during a pickup basketball game last week and was reassigned to a cast for the off-season.

"I need a lot of money. Not for myself, but for my dancers, so they can look to a future that is not barren." With that, Modern Dance **Doyenne Martha Graham**, 80, announced a New York ben-

Dance File

TUCSON, WEDNESDAY, SEPTEMBER 4, 1974

my friend Toni who worked at Greengraves knows Mrs Jewitt - she said she was a wonderful lady.

THE ARIZONA DAILY STAR

She Owes It All To Betty Ford ^{glenda}



By CYNTHIA BANERJEE
Star Staff Writer

In her younger days, Betty Ford was a dance teacher — and a good one.

Mrs. John R. Jewitt Jr., who moved to Tucson in 1972 from Cleveland, Ohio, was a high school senior in Grand Rapids, Mich., and a Calla Travis School of Dance's class of 1940,

Mrs. Jewitt attended Vassar College, taking instruction during the summers from Martha Graham. During the early war years, she danced with the Martha Graham troupe.

Doing her part in the war effort she tried out for the USO (United Service Organizations) but then chose the Red Cross instead.

"I enjoy performing, but I thought I could

times, and each time 1,600 people filled the Fountain Street Baptist Church.

After her marriage in June 1947, Mrs. Jewitt moved to Cleveland. Betty Bloomer Warren's first marriage ended in divorce. In 1948, she married Gerald Ford.

Mrs. Jewitt said she hadn't kept up with the Fords over the years, but "I'm sure if I went

Names/Faces

Red Chauvinist Pigs Spotted

The appearance of Red, possibly violent chauvinist pigs have been reported on the Chinese mainland. Old

Back to Show Biz

Betty Ford, ex-hooper, is back in show biz. She makes a two-minute appearance on the "Mary Tyler

Martha Graham Displays Troupe

BY DANIEL CARIAGA
Times Staff Writer

Martha Graham marks the 50th anniversary of her first New York concert this month in both television and live appearances by her dance company. For the third presentation in the Dance in America series on KCET (Channel

P.A. Times
4/7/76

☆☆☆

As a finishing touch to her recent trip to New York, Mrs. Betty Ford paid a visit to her "very, very favorite person."



.....Nat'l. Observer - 6/21/75.....

Washington Star
8/3/75



—Washington Star Photographer Walter Oates



—Washington Star Photographer Rosemary Martufi



—Associated Press

‘They use the word “frug” as an all-embracing term... and they console themselves with the thought that the young don’t really know how to dance...’

Washington’s dancing ranges from improvised frugs to stylish tangos. At left, Dick Tribbe bops with Rosemary Woods; right, Art Buchwald dances with Ford at the White house; and, center, former Ambassador Alexandre Orfila, now Secretary-General of OAS, tangos with Mrs. Ford.

Everybody's Doin' the Celebrity Hop

By Joy Billington
Washington Star Staff Writer

Howard Devron's orchestra strikes the long opening note of "Joy to the World," Washington society's closest approximation to frenzy. Around the edge of the gilded and mirrored reception room sit a few tired socialites, watching the cavorters with approving and amused eyes.

Official Washington at play: arms flail, hips swivel, faces sweat.

THERE IS Elliot Richardson, ambassador to Great Britain, doing his karate twist, bending from the waist, lock of hair over patrician brow. And Sen. Edward Brooke, R.-Mass., down on his haunches demonstrating his athleticism to his young partner. A certain blonde is impatiently watching Iranian Ambassa-

dor Ardeshir Zahedi, waiting for him to get his official dances over and turn to her.

German Ambassador and Mrs. von Staden staidly navigate through the twisting mass, straightbacked, smiling, and keeping strict tempo. New Zealand Ambassador Lloyd White shakes his wings like a whooping crane. Federal Reserve Board Chairman Arthur Burns bunny hops with a woman who swings her legs and arms with energetic abandon.

"Dear God, I hope she doesn't kill off the head of the Fed," a World Banker drawls, sipping his brandy.

The scene is typical of most dinner dances and the smaller charity balls. Everyone knows everyone, and under Devron's avuncular eye, they can have a

ball . . . a predictable and entirely safe detour from stuffed shirtism — for after all that wheeling and dealing, Washington officials quite like to dance, to wheel and reel, tango and cha cha, waltz and fox trot, shake, rattle and roll.

MOST OF THE dancers are over 40 and stopped learning new dances with the frug in the 60's. They use the word "frug" as an all-embracing term for loose, freestyle dancing, and they console themselves with the thought that the young don't *really* know how to dance, only how to wave their arms stylishly. The 40-year-olds in this set are the young swingers, whom the 50, 60 and 70-year olds beam upon with pride as they circumnavigate the dance floor at a slower pace, trying to avoid getting kicked in the shins.

As for the music, there will be all the

old favorites, such as "Hello Dolly," with its special political punch for Washingtonians; "Tie a Yellow Ribbon on the Old Oak Tree," a not-so-subtle reminder that Washington Officials sometimes go to jail.

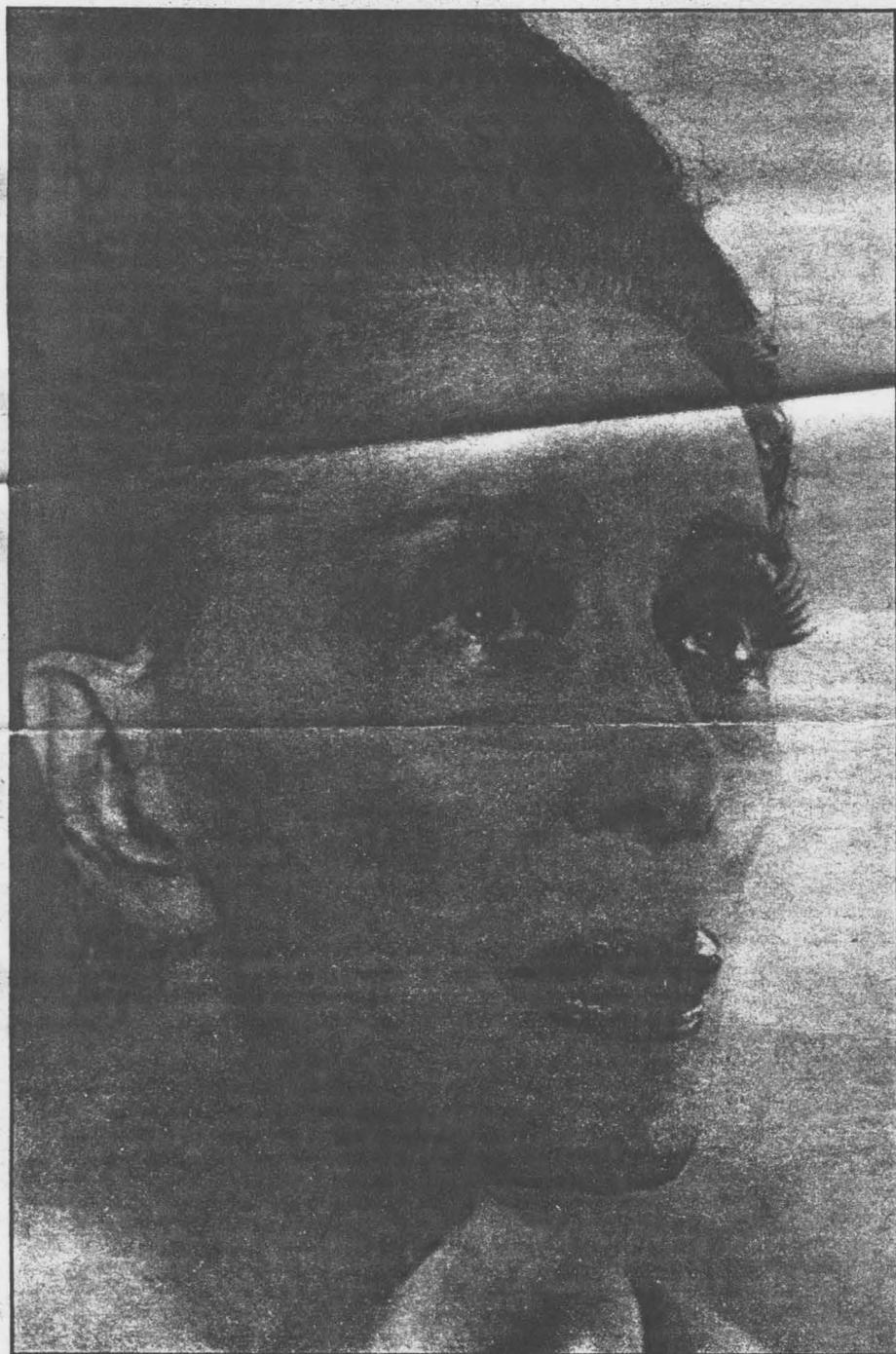
But whatever the tune, all it takes are a couple of loud blasts and they're off: White House aides, cabinet members, visiting tycoons, ambassadors and lawyers loosen their straight jackets on the dance floor. A button marked FUN has been pushed.

With self-consciousness (they all learned how to dance when dancing meant holding your partner) . . . they're off, throwing themselves around less gracefully than their children perhaps, but moving loosely, separately. Devron hypes up the tempo a notch.

See DANCING, F-3

Martha Graham

She performed until the age of 75. Today it is her mind that dances, and the show is captivating.



By Linda Winer

Bette Davis worships her. Betty Ford works for her. Fanny Brice spoofed her austerity in the 1927 Ziegfeld Follies. Two congressmen denounced her sensuality in the 1963 House of Representatives. In 1909, she chaired the refreshment committee for the Santa Barbara High School sophomore dance. Next Friday she lectures onstage while her company performs at the Auditorium Theater; next Sunday she turns 81. Martha Graham is still making dances — and waves.

She lives these days in an ordinary building in New York's Irish-turned-singles East 60s. No plaques out front tell passers-by that one of this country's greatest artists has a small, pretty flat on the seventh floor. One has to squelch an impulse to stop shoppers on First Avenue to tell them almost in disbelief that Martha Graham lives down the block. *The Martha Graham?* Legendary cheekbones, turbans, brain, and incredible nervous system?

It's nearly as unreal as if Picasso were painting in a studio in Old Town without everybody knowing. *The Martha Graham*, whose personal, isolated dancing style found a truth that became nearly synonymous thru this century with "modern dance." But New Yorkers bustle by with their dirty laundry, on the way to the St. Tropez cleaners.

The Graham impact isn't so much starry as mythic. Dance crusader, heroic persona, intense body sculptor with dark spartan powers, Graham has attracted fanatical admirers and zealot haters thru her epically long career. She stopped dancing just six years ago, at 75.

Her torso contraction-release technique was had a life beyond her control, ritualized into cliché in neighborhood dancing schools across the country. Indonesia and Japan teach Graham. Israel has a company, the Batsheva, fashioned around her. Subsequent modern-dance figures have tended to evelve either thru her style — or in rebellion from it.

Some saw her as the morbid amazon modern, the hollow-cheeked iron maiden surrounded by girls ("Graham crackers") pressed into replicas of the steel woman herself. Others thought her percussive, concentrated discipline purified an American dance tradition fettered too long by European ballet and the pseudo-exotic, art-nouveau dancing of Ruth St. Denis — the early Graham idol who got *her* inspiration for a dance from an Egyptian goddess pictured on a cigaret poster.

At nearly 81, she sits on a couch wearing a turban in her oriental gallery of a living room after rehearsing what the New York press has marveled at as the "rebirth" of her company. Her personal manager protectively warns she's tired and has a cold. One expects to find a dignified, feeble old woman. Instead she is a miracle — vibrant, warm, wry,

Linda Winer is *The Tribune's* dance critic.