

The original documents are located in Box 39, folder “Graham, Martha - Dance Company (2)” of the Betty Ford White House Papers, 1973-1977 at the Gerald R. Ford Presidential Library.

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nancy hanks

Betty Ford -

Here are the State
Department cables on
Martin B. I promised to
send you - Read 'em and
smile and be proud of all
of our afts!

Nancy





Department of State

TELEGRAM

UNCLASSIFIED 2768

PAGE 01 SINGAP 03900 250904Z

17

ACTION CU-05

INFO OCT-01 EA-07 ISO-00 /013 W

008353

R 250720Z SEP 74
FM AMEMBASSY SINGAPORE
TO SECSTATE WASHDC 1276
INFO USIA WASHDC
AMEMBASSY BANGKOK
AMCONSUL HONG KONG
AMEMBASSY JAKARTA
AMEMBASSY KUALA LUMPUR
AMEMBASSY MANILA
AMEMBASSY RANGOON
AMEMBASSY SAIGON
AMEMBASSY TAIPEI

UNCLAS SINGAPORE 3900

F.O. 116521 N/A

TAGS: DEXC

SUBJECT: CU/CP: MARTHA GRAHAM DANCE COMPANY

REF: STATE 208497

1. SUMMARY: THE SHORT TWO DAY SINGAPORE VISIT OF THE MARTHA GRAHAM DANCE COMPANY WAS AS SUCCESSFUL AS IT POSSIBLY COULD HAVE BEEN. THE WARM OFFICIAL RESPONSE WAS UNEXPECTED AND THE PAID ATTENDANCE OF APPROXIMATELY 2,700 FOR TWO PERFORMANCES MAY WELL HAVE BEEN THE LARGEST TO DATE FOR MODERN DANCE. THE HIGHLY EFFECTIVE WORKSHOP WAS A DISPLAY OF THE VENERABLE MISS GRAHAM AT HER MOST DYNAMIC AND, ALONG WITH THE AMBASSADOR'S POST PERFORMANCE RECEPTION, ALLOWED FOR MEANINGFUL CONTACT BETWEEN THE PERSONABLE DANCERS AND SINGAPOREAN COLLEAGUES AND DEVOTEES. PRESS RESPONSE MEAGER SO FAR BUT MORE TO COME. MOST IMPORTANT EFFECT OF VISIT WAS VALUABLE ASSIST IN DISPELLING PREVAILING ATTITUDES OF AMERICAN CULTURE HAVING LITTLE WORTH.

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29



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TELEGRAM

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PAGE 02 SINGAP 03900 250904Z

2. AUDIENCE GENERALLY YOUNG AND ALMOST ENTIRELY SINGAPOREAN. VERY FEW WALKED OUT. (BY CONTRAST, AUDIENCE FOR COMPANY'S 1955 VISIT, WHEN GRAHAM HERSELF WAS DANCING, WAS MUCH SMALLER AND EXPATRIATE, TWO-THIRDS OF WHOM WALKED OUT DURING FIRST INTERVAL.) FIRST NIGHT AUDIENCE SOMEWHAT SOMBER BUT SECOND NIGHT RESPONSE IMPRESSED COMPANY AS BEING UNUSUALLY WARM FOR ASIA AND DREW UNPLANNED SECOND CURTAIN CALL.

3. RESPONSE FROM OFFICIAL SINGAPORE UNUSUALLY WARM. ACCORDING TO CUSTOM, NATIONAL THEATRE TRUST (CO-SPONSOR) INVITED ALL TOP GOV OFFICIALS, CABINET, JUDICIARY, ETC., AND RECEIVED OVER 200 ACCEPTANCES, LARGEST RESPONSE ON RECORD. (THIS FIGURE NOT RPT NOT INCLUDED AS PAID AUDIENCE). ALSO SIGNIFICANT WAS GRAHAM CALL ON MINISTER FOR CULTURE. ALTHOUGH BILLED AS 15-MINUTE COURTESY CALL, CONVERSATION BECAME SUBSTANTIVE AND MEETING LASTED FOR 40 MINUTES, AGAIN LONGEST OF ITS KIND IN MEMORY.

HIS OBVIOUS FASCINATION DUE
HER COMPELLING PRESENCE AND DYNAMIC MIND.

4. WORKSHOP, AN ELECTRIC PERFORMANCE BY GRAHAM HERSELF, WAS A DAZZLING DISPLAY OF ENERGY AND INSIGHTS THAT HAD EVEN HER OWN DANCERS IMPRESSED.

5. POST PLEASED WITH CONDUCT OF ENTIRE COMPANY. BESIDES GRAHAM, EXECUTIVE DIRECTOR, DANCERS AND OTHER STAFF RESPONSIVE, AGREEABLE AND VERY PERSONABLE. THEY ARE ALL VALUABLE ASSETS IN REPRESENTATIONAL SETTINGS AND SHOULD BE GIVEN EVERY OPPORTUNITY MIX WITH LOCAL COUNTERPARTS AND FANS. ONLY COMPLAINT REGISTERED WAS THAT SINGAPORE VISIT TOO SHORT TO ALLOW COMPANY SUFFICIENT PERSONAL CONTACT.

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29



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TELEGRAM

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PAGE 03 SINGAP 03900 250904Z

6. IN ONLY REVIEW TO DATE, CONSERVATIVE ENGLISH LANGUAGE STRAITS TIMES DRAMA REVIEWER WROTE IN PART, QUOTE MARTHA GRAHAM HAS RAISED MODERN DANCE TO THE MONUMENTAL HEIGHTS OF THE GREATEST WORKS IN THE CLASSICAL WORLD OF ARTS. SHE IS WITHOUT DOUBT AN ARTISTE OF VISION, AN INNOVATOR, AND A GREAT CHOREOGRAPHER.

7. HER LEGENDARY MARTHA GRAMHAM DANCE COMPANY HAS GATHERED TOGETHER A BRILLIANT AND DYNAMIC GROUP OF DANCERS. THEIR FINAL PERFORMANCE AT THE NATIONAL THEATRE MADE A TREMENDOUS AND UNFORGETTABLE IMPACT ON ALL PRESENT UNQUOTE.

8. AFTERNOON ENGLISH LANGUAGE DAILY NEW NATION PLANNING INAUGURATE NEW FORMAT OCTOBER ONE WITH FULL PAGE SPREAD ON MARTHA GRAHAM AND RADIO SINGAPORE DEVOTING FULL HALF HOUR PROGRAM ON SEPTEMBER 30 TO COMPANY'S SINGAPORE VISIT. REVIEW OF PERFORMANCE WILL BE PART OF THAT PROGRAM.

9. SINGAPORE IS A COUNTRY WITHOUT A DANCE TRADITION AND WITH LITTLE SUBSTANTIVE CULTURAL OR PSYCHOLOGICAL IDENTIFICATION WITH U.S. PREVAILING PERCEPTIONS MAY STILL BE DESCRIBED AS AMBIVALENT THE REAL VALUE OF THE MARTHA GRAHAM VISIT IS THAT THROUGH HER OWN SHEER FORCE OF PERSONALITY AND THE BRILLIANCE OF HER COMPANY ONSTAGE, THERE WILL BE SOME REVISION OF ATTITUDES HERE, PARTICULARLY IN MINISTRY OF CULTURE.
CRONK

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TELEGRAM

UNCLASSIFIED 5169

PAGE 01 SINGAP 03903 260512Z

12
ACTION CU-05

INFO OCT-01 EA-07 ISO-00 USIA-12 /025 W

020577

R 050845Z SEP 74
FM AMEMBASSY SINGAPORE
TO SECSTATE WASHDC 1277
INFO USIA WASHDC
AMEMBASSY BANGKOK
AMCONSUL HONG KONG
AMEMBASSY JAKARTA
AMEMBASSY RANGOON
AMEMBASSY KUALA LUMPUR
AMEMBASSY SAIGON
AMEMBASSY MANILA
AMEMBASSY TAIPEI

UNCLAS SINGAPORE 3903

P.O. 11652: N/A
TAGS: OEXC
SUBJECT: MARTHA GRAHAM DANCE COMPANY

REF: SINGAPORE 3900

1. IN DELAYED REACTION, AFTERNOON ENGLISH LANGUAGE
NEW NATION DEVOTED FULL PAGE TO REVIEW OF GRAHAM
VISIT WITH TITLE, QUOTE THE FURY OF DANCE: THE
DAY MARTHA GRAHAM SWEEP THE SINGAPORE STAGE.
UNQUOTE.

2. IN PART NEW NATION SAID QUOTE ...LAST FRIDAY NIGHT
...HER COMPANY OF 24 DANCERS GAVE ITS FIRST
PERFORMANCE AT THE NATIONAL THEATRE. MEMBERS
OF THE AUDIENCE EXCLAIMED: QUOTE IT WAS AN
ELECTRIFYING PRESENCE...BUT FULL OF GRACE.
SHE WAS IN A RED GOWN AND COULD BE CALLED
BEAUTIFUL. WE KNOW WE SAW A GENIUS IN OUR
MIDST. UNQUOTE...

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TELEGRAM

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PAGE 02 SINGAP 03903 260512Z

3. QUOTE...SINGAPORE'S DANCERS WERE NOT IMPERVIOUS TO HER INFLUENCE. ON SATURDAY SHE HELD A CLOSED WORKSHOP FOR OUR BALLET TEACHERS WHO CAME OUT OF THE SESSION DAZED BY THE GENIUS OF THE WOMAN. UNQUOTE...

4.QUOTE MISS GOH SOO KHIM AND MR. CHEN HAI CHOW ENTHUSED: QUOTE SHE REALLY DOMINATES THE SCENE AND FOR THOSE THREE HOURS WE WERE TRANSPORTED INTO A DREAM WORLD. WE LEARNED A LOT AND THOUGH NOT YOUNG, SHE IS YOUTH ITSELF. UNQUOTE.
CRONK

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TELEGRAM

UNCLASSIFIED 0727

PAGE 01 BANGKO 15632 280301Z

70
ACTION CU-05

INFO OCT-01 EA-07 ISO-00 /013 W

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P R 280124Z SEP 74
FM AMEMBASSY BANGKOK
TO SECSTATE WASHDC PRIORITY 7167
UJTA WASHDC PRIORITY
INFO AMEMBASSY RANGOON
AMEMBASSY SAIGON

UNCLAS BANGKOK 15632

F.O. 11652: N/A
TAGS: OEXC
SUBJECT: CU/CUP: MATHA GRAHAM

STATE FOR CU/CP, USIA FOR IEA PASS HEDGES

1. MARTHA GRAHAM AND COMPANY ARRIVED BANGKOK ON SCHEDULE THURSDAY SEPTEMBER 26. CALA RECEPTION FOR MISS GRAHAM AND ENTIRE COMPANY WAS HOSTED BY AMBASSADOR AT RESIDENCE THURSDAY EVENING FOR TWO HUNDRED GUESTS. ATTENDEES INCLUDED HIGH RTG OFFICIALS, NLA MEMBERS, PERSONS OF ROYAL RANK LEADING ACADEMICS, BUSINESS COMMUNITY AND PRESS. MISS GRAHAM CHARMED GUESTS IN PRIVATE SITTINGS AND A COMPANY OF THAI CLASSICAL DANCERS FROM RTG FINE ARTS DEPARTMENT PERFORMED TWO NUMBERS. AMBASSADOR CONGRATULATED POST FOR EXCELLENT ARRANGMENTS AND WELL EXECUTED PROGRAM.

2. ROYAL COMMAND OPENING PERFORMANCE AT NATIONAL THEATER ATTENDED BY HIS MAJESTY THE KING, QUEEN RAMPHAI BARNI, AND OTHER ROYALTY WAS SPARKLING SUCCESS. ILLNESS PREVENTED QUEEN SIRIKIT FROM ATTENDING. FULL HOUSE ENTHUSIASTIC ALLY RECEIVED EACH NUMBER. RECEIVING LINE PRECEDING PERFORMANCE INCLUDED AMBASSADOR AND MRS. KINTNER DCM AND MRS. MASTERS, MISS GRAHAM, MRS. HEDGES, APAO AND MRS. HARATUNIAN CAO AND MRS. STIEGITZ, RONALD PROTAS AND GEORGE WEST, PROGRAM SPONSORS, THE FOUNDATION FOR THE BLIND OF THAILAND CO-CHAIRWOMAN AND MEMBERS OF THE FOUNDATION'S GOVERNING BOARD.

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TELEGRAM

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PAGE 02 BANGKO 15632 280301Z

3. AMBASSADOR AND MRS. KINTER, MRS. HEDGES REPRESENTING THE FOUNDATION, ESCORTED MISS GRAHAM TO THE ROYAL RECEPTION ROOM FOR SPECIAL AUDIENCE WITH THE KING DURING SECOND INTERMISSION.

4. ADVANCE PRESS PUBLICITY BEGINNING LAST WEEK IN AUGUST OBTAINED BY POST WAS UNPRECEDENTED. PICTURE STORIES, SPECIAL FULL PAGE THAI LANGUAGE NEWSPAPER ARTICLES, MAGAZINE ARTICLES WITH COLOR PICTURES WERE PUBLISHED. TV AND RADIO PUBLICITY INCLUDING SPECIALS ON TWO BANGKOK TV STATIONS WERE BROADCAST. MARTHA GRAHAM ALSO GRANTED INTERVIEW WITH TWO THAI PAPERS FRIDAY AFTERNOON SEPT 27.

5. PRESS REVIEW SUMMARIES WILL BE FILED SEPARATELY.

6. POST UNDERTAKING STILL AND MOPICK COVERAGE OF ALL EVENTS FOR LATER FOLLOWUP CAMPAIGN.

7. POST CABLE REPORT OF SATURDAY EVENING PERFORMANCE WILL FOLLOW. MASTERS

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TELEGRAM

UNCLASSIFIED 3196

PAGE 01 BANGKO 15709 301230Z

53
ACTION CU-05

INFO OCT-01 EA-07 ISO-00 PA-04 PRS-01 /018 W
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P R 301118Z SEP 74
FM AMEMBASSY BANGKOK
TO SECSTATE WASHDC PRIORITY 7211
INFO USIA WASHDC
AMEMBASSY RANGOON
AMEMBASSY SAIGON
AMEMBASSY TOKYO

UNCLAS BANGKOK 15709

P.O. 116521 N/A
TAGS: OEXC
SUBJ: CU/CP: MARTHA GRAHAM

STATE FOR CU/CP: USIA FOR IEA

1. MARTHA GRAHAM AND COMPANY DEPARTED BANGKOK SUNDAY MORNING, SEPTEMBER 29, FOR RANGOON AFTER EXTRAORDINARILY SUCCESSFUL VISIT.
2. PERFORMANCES ON TWO SUCCESSIVE EVENINGS WERE BRILLIANT. COMPANY OVERCAME THE NATIONAL THEATER'S BUILT-IN PROBLEMS BY PROVIDING ITS OWN FLOORING AND, WITH OUR ASSISTANCE, INSTALLING NEW LIGHTING AND SOUND SYSTEMS. RESULT WAS PERFORMANCES OF COMPARABLE CALIBRE TO THE BEST ANYWHERE.
3. THE SECOND EVENING AUDIENCE FILLED THE THEATER TO BEYOND CAPACITY WITH HUNDREDS OF YOUNG THAIS PRESENT. DANCERS RECEIVED PROLONGED APPLAUSE AFTER EACH NUMBER. AT FINAL CURTAIN MISS GRAHAM WAS ENTHUSIASTICALLY RECEIVED. ON OVATION FOLLOWED BY ANOTHER WHEN HIGH-RANKING MEMBER OF THAI ROYALTY, PRINCESS CHUMBHOT DE NARGA SVARGA, PRESENTED HER AND MEMBERS OF COMPANY WITH GARLANDS OF FLOWERS.
4. PRESS AND MEDIA COVERAGE, SUBJECT OF SEPARATE CABLE, WAS EXTREMELY GRATIFYING THIS WEEK-END WITH TWENTY-SIX SEPARATE PRESS

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TELEGRAM

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PAGE 02 BANGKO 15709 301230Z

STORIES, FIVE LENGTHY ARTICLES ON MISS GRAHAM'S PRESS INTERVIEW ON FRIDAY, SEPTEMBER 27, AND THREE TV CHANNELS IN BANGKOK SENT CAMERA CREWS TO RECORD ARRIVAL OF KING TO OPENING PERFORMANCE.

6. INFLUENTIAL MEMBERS OF CO-SPONSORING FOUNDATION FOR THE BLIND OF THAILAND EXPRESSED THEMSELVES AS DELIGHTED AND APPRECIATIVE. OTHER WORD-OF-MOUTH COMMENTARY TENDED TO SUPERLATIVES AS EXEMPLIFIED BY DIRECTOR OF BRITISH COUNCIL OF THAILAND, TREVOR RUTTER, WHO TELEPHONED USIS TO CONGRATULATE US ON FINEST CULTURAL PRESENTATION HE HAD EVER SEEN IN BANGKOK.

8. MEMBERS OF COMPANY CONDUCTED THEMSELVES IN HARD-WORKING PROFESSIONAL MANNER. SINGLE NOTE OF DISSENT WAS AT ARRIVAL AT HOTEL WHICH WAS NOT FIRST-CLASS BUT WHICH HAD BEEN SELECTED BY THEIR ADVANCE MAN FOR ITS PROXIMITY TO THEATRE. COMPANY STAFF MEMBER ROBERT POWELL REMAINED IN BANGKOK TO RECOVER FROM SUDDEN BOUT OF ILLNESS.

7. WE MAKE NO CONCESSION TO AGE IN STATING THAT MISS GRAHAM IS A SUPERB TROUPE. SHE WAS GREAT IN HER PUBLIC RELATIONS WHETHER IN AUDIENCE WITH THE KING, IN PRIVATE MEETINGS WITH EMINENT THAIS, AT OFFICIAL FUNCTIONS, ON THE STAGE, OR WITH THE PRESS. SHE COMPLIED FULLY AND GRACIOUSLY WITH VERY REQUEST WE MADE OF HER. ALSO, RON PROTAS WAS AT ALL TIMES REASONABLE AND COOPERATIVE.

8. WE THANK AND CONGRATULATE CU FOR HAVING SENT US THIS OUTSTANDING EXAMPLE OF AMERICAN ARTISTIC EXCELLENCE. MASTERS

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TELEGRAM

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PAGE 01 RANGOON 02801 030606Z

13

ACTION CU-05

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112165

R 030540Z OCT 74
FM AMEMBASSY RANGOON
TO SECSTATE WASHDC 8603
INFO USIA WASHDC
AMEMBASSY BANGKOK
AMEMBASSY SAIGON
AMEMBASSY TOKYO

UNCLAS RANGOON 2801

F.O. 11652: N/A

TAGS: OEXC BM

SURJ: CU/CP MARTHA GRAHAM DANCE COMPANY

1. MARTHA GRAHAM OPENING NIGHT A RESOUNDING SUCCESS. MINISTRY OF CULTURE AND EMBASSY PRESSURED FOR TICKETS DAYS IN ADVANCE.

2. AT 4:30 P.M. ON OPENING DAY TICKETS DELIVERED TO BOX OFFICE IN SEALED ENVELOPES. BY 5:00 P.M. SPECIAL POLICE CALLED TO MAINTAIN ORDER AND AT 5:30 P.M. DIRECTOR-GENERAL OF FINE ARTS CAME IN PERSON TO HANDLE SITUATION.

3. AT 7:00 P.M. THE CURTAIN WENT UP TO SRO AUDIENCE WHICH WAS REMARKABLY SILENT, A SIGN OF CONSIDERABLE INTEREST AND ATTENTION AS BURMESE CUSTOMARILY FIND THE THEATER PLACE FOR FAMILY CONVIVIALITY.

4. NOTED FOR SITTING ON ITS HANDS, THE AUDIENCE AGAIN COUNTERED CUSTOM APPLAUDING EACH NUMBER LONG AND LOUDLY.

5. GENERAL COMMENT WAS THAT GRAHAM CHOREOGRAPHY AND MEANING DEEPLY REFLECTS ASIAN ROOTS.

6. IN SHORT PERMIERE A MARKED SUCCESS, WITH THREE MORE PERFORMANCES SCHEDULED.

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TELEGRAM

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PAGE 02 RANGOO 02801 030606Z

7. GRAHAM FIRST CD CULTURAL PRESENTATION SINCE 1971, AND FIRST
FYFR TO BE SPONSORED BY GUB.
NSRORN

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TELEGRAM

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PAGE 01 RANGOO 02822 040541Z

13
ACTION CU-05

INFO OCT-01 EA-07 ISO-00 /013 W

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R 040505Z OCT 74
FM AMEMBASSY RANGOON
TO SECSTATE WASHDC 8615
INFO AMEMBASSY BANGKOK
AMEMBASSY SAIGON
AMEMBASSY TOKYO
USIA WASHDC

UNCLAS RANGOON 2822

P.O. 11651/ N1
TAGS: OEXC BM
SUBJ: CU/CP MARTHA GRAHAM DANCE COMPANY

1. SECOND PERFORMANCE OF COMPANY ALSO A SELL OUT. MINISTRY OF CULTURE AND EMBASSY UNDER CONSTANT PRESSURE OF TICKET REQUESTS. NATIONAL ASSEMBLY ALONE REQUISITIONED 300 SEATS. MINCULT GIVING NO COMPLIMENTARY TICKETS.

2. TICKETS GO ON PUBLIC SALE 4:30 PM OF PERFORMANCE DAY. TICKETS LIMITED TWO PER CUSTOMER. FIRST DAY SALE LASTED ONLY 2 1/2 HRS. SECOND DAY 1 1/2. KS.3 AND KS.5 SEATS GO ON IMMEDIATE FLE OUTSIDE AT KS.10 AND KS.45. SPECIAL POLICE ON DUTY FROM TIME OF TICKET SALE THROUGH PERFORMANCE. SECOND DAY SALE HALTED HALF HOUR UNTIL ORDER COULD BE RESTORED.

3. SRO AUDIENCE REMAINS FASCINATED, SERIOUS AND LOUDLY APPRECIATIVE FOLLOWING INDIVIDUAL NUMBERS. DAILY PRESS COMMENT CONTINUES DEEPLY IMPRESSED AT QUALITY OF DANCE AND ITS MEANING. HIGH PRAISE FOR GRAHAM AS AN ARTIST.

4. GRAHAM CONTINUES TO MAKE EVERY SCHEDULED APPOINTMENT EVEN THE OPTIONAL ONES AND THE MEMBERS OF HER GROUP COULD NOT BE MORE COOPERATIVE. THEY ARE TROOPERS IN THE BEST SENSE OF THE WORD.
NSRORN

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TELEGRAM

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PAGE 01 RANGOO 02789 020539Z

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ACTION CU-05

INFO OCT-01 EA-07 ISO-00 USIA-12 /025 W

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FM AMEMBASSY RANGOON
TO SECSTATE WASHDC 8598
INFO AMEMBASSY BANGKOK
AMEMBASSY SAIGON
AMEMBASSY TOKYO

UNCLAS RANGOON 2789

FOR CU/CP

F.O. 11652: N/A
TAGS: DEXC BM
SUBJ: CU/CP MARTHA GRAHAM DANCE COMPANY

1. GRAHAM VISIT MOVING SMOOTHLY. MADAME HERSELF A GREAT LADY, CONSUMMATE ACTRESS/ARTISTE OF GRACE, POISE AND CHARM.
 2. THE MEMBERS OF THE GROUP ARE COMPOSED, NATURAL, FRIENDLY. AFTER 3 FULL DAYS THEY REMAIN SOUND REPRESENTATIVES OF THE YOUTH AND THEATER OF AMERICA.
 3. IMPOSSIBLE UNDER TOUR CONDITIONS NOT TO HAVE INNER TENSIONS BUT GROUP HAS DISCIPLINE AND TASTE TO NOT LET IT SHOW IN PUBLIC.
 4. TOM KERRIGAN, NEW COMPANY MANAGER, PARTICULARLY EASY FOR EVERYONE TO GET ALONG WITH.
 5. EXCEPT FOR AMBASSADOR'S RECEPTION, WE DIVIDED GROUP INTO SMALLER UNITS FOR ENTERTAINMENT AND RELAXATION. THEY ARE FRIENDLY, INFORMAL, ENJOY MEETING PEOPLE.
 6. UP TO NOW, WE CAN ONLY APPLAUD THIS COMPANY COLLECTIVELY AND INDIVIDUALLY.
- NSRORN

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U. S. INFORMATION SERVICE

DO NOT TYPE IN THIS SPACE

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Classification

FROM: USIS Taipei

14

TO: USIA WASHINGTON

MESSAGE NO.

REF:

September 25, '74

SUBJECT: The Martha Graham Dance Company

DATE

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AGENCY USE

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INFO.

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1. MR. FAIRHILL

2. CV/IR

SUMMARY: THE GREATEST CULTURAL HAPPENING TO OCCUR IN TAIWAN IN MANY A YEAR, THE VISIT OF MARTHA GRAHAM AND HER DANCERS WAS A NOTABLE POPULAR AND CRITICAL SUCCESS. FOUR PERFORMANCES IN TAIPEI AND ONE IN TAICHUNG ATTRACTED A TOTAL AUDIENCE OF 12,500 PEOPLE INCLUDING PREMIER CHIANG CHING-KUO AND VICE PRESIDENT C.K. YEN. THE FORMAL PERFORMANCES TOGETHER WITH A HOST OF OTHER ACTIVITIES PRODUCED VOLUMINOUS NEWS COVERAGE WHICH PRAISED THE YOUNG AMERICAN DANCERS' ARTISTIC PURITY AND UNIQUELY AMERICAN STYLE.

It was not just the cultural event of the season or even of the year; one would have to go back quite a few years to find a performing group in Taiwan whose impact could be compared with the visit of the Martha Graham Dance Company. The first major CU Cultural Presentation to visit Taiwan in some time, Martha Graham and her troupe of outstanding young dancers were in every respect a resounding success beyond anyone's expectations.

The company gave five performances, four in Taipei at the 2,680-seat Sun Yat Sen Memorial Hall and one in Taichung at the 1,800-seat Chung-Hsing Hall. The Taichung performance was sold-out as were the last two performances in Taipei, and the first two were nearly so. The last Taipei performance, a lecture-concert featuring Miss Graham appearing on stage to speak extemporaneously, was SRO with people sitting in the aisles of the cavernous auditorium. Altogether, the five performances attracted a total audience of 12,500 people.

For opening night, Ambassador and Mrs. Leonard Unger sent special letters of invitation and complimentary tickets to 80 top-level government and community leaders including Premier and Mrs. Chiang Ching-Kuo and Vice-President and Mrs. Yen Chia-Kan, and few of the group of distinguished invitees failed to attend. Before the performance, Ambassador and Mrs. Unger entertained Miss Graham and Vice-President and Mrs. Yen at dinner at the Residence.

PAGE 1 OF 1

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DATE
9/25/74

APPROVED BY:
APAO:Miller

USIS AND OTHER CLEARANCES

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To lead off it's ten-day stay on Taiwan, the company presented a lecture-demonstration at the USIS Lincoln Center which featured Miss Graham and ten dancers demonstrating the Graham technique to about 100 dance specialists and newsmen. The Agency pamphlet Dance In America by Agnes de Mille and the recently published World Today Press Chinese book translation title Dance In America by Walter Terry were distributed to all invitees at the workshop (the latter title was also placed on sale in the theater lobby at all performances, and 505 copies were sold). The company visited the National Palace Museum (a must for any visitor to Taipei), and on a visit to the Fu Hsing Opera School, the island's leading training institution for Peking opera performers, the young American dancers remarked on the similarity between the spartan training regimen required for aspiring opera performers and the training they themselves had undergone.

At a reception for the entire company hosted by the Minister of Education, Miss Graham was presented with the Medal of Culture, the first time a foreigner has been so honored. On their last evening in Taiwan, the American visitors were entertained at a reception hosted by Ambassador and Mrs. Unger and attended by about 150 guests, mostly young dance enthusiasts. The President of Far Eastern Artists Management, who co-sponsored the performances in Taiwan, hosted an informal buffet for the company after their last Taipei performance, and also entertained Miss Graham at a traditional Chinese banquet. In Taichung, the BPAO also hosted a dinner for Miss Graham.

It should be mentioned that a significant contribution to the success of the visit was the unstinting efforts of a young Chinese dancer, Lin Hwai-Min, who happens to be the son of the Minister of the Interior. A former student at the Martha Graham school in New York and the popular leader of his own modern dance troupe in Taiwan, Mr. Lin held a press briefing and three lecture-film programs at USIS which proved to be key events in the pre-arrival publicity campaign. Speaking from his own experience as a Graham student, Lin was able to spark intense interest among his young contemporaries in the forthcoming visit by explaining the almost legendary stature of Martha Graham and her pioneering contributions to the development of modern dance. He interpreted for Miss Graham at the lecture-demonstration and at her insistence, did so again at the lecture-concert. He also introduced some members of his dance company to the young Americans, some of whom then agreed to conduct classes -- without pay -- for groups of young Chinese dance students.

News media coverage before, during and after the visit was voluminous and almost overwhelming in its praise of the dancers. Critical reviews of performing artists are almost unknown in Taiwan (one newspaper editorial, prompted by the visit, lamented this fact), but the opening night performance produced comments in all major newspapers which were

unanimous in praising the creativity of Miss Graham and the artistic purity of her dancers. The performance was described as distinctly and uniquely American. Social events and other activities were widely reported, and many newspaper comments emphasized the important contribution of the visit to international understanding and friendship.

The success of this visit is convincing evidence of how important a first-rate cultural presentation can be in any educational and cultural exchange program. One visit by a group of the caliber of the Martha Graham troupe is worth any number of appearances by single, usually relatively unknown artists, our usual cultural exchange fare -- though such appearances are certainly welcome and should continue. But one visit each year by a performing group comparable to the Martha Graham Company -- of comparable prestige and capable of attracting comparable attention -- should not be too much to expect of a first-rate program of cultural exchange.

Attn

William D. Miller, Jr.
William D. Miller, Jr.
Acting Public Affairs Officer

Agency please pass to CU/EA

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Classification

ACTION COPY

AIRGRAM

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Original to be Filed in _____ Decentralized Files.

FILE DESIGNATION

UNCLASSIFIED

327

HANDLING INDICATOR

TO : Department of State - CU/CP

INFO: : USIA/IEA
All IEA Posts

FROM : AmEmbassy, MANILA

DATE: Sep 26, 1974

SUBJECT : Cultural Presentations: Martha Graham Dance Company

REF :

SUGGESTED DISTRIBUTION

SUMMARY: THE MARTHA GRAHAM DANCE TROUPE APPEARED IN MANILA AT THE CULTURAL CENTER OF THE PHILIPPINES AND THE FOLK ARTS THEATER SEPTEMBER 12-14 IN A MASTERCLASS, A WORKSHOP-DEMONSTRATION, A GALA, A LECTURE-CONCERT AND A POPULAR PERFORMANCE WITH A TOTAL LIVE AUDIENCE OF OVER 11,000. THE GALA WAS ATTENDED BY THE FIRST COUPLE FOLLOWED BY A DINNER-DANCE HOSTED BY THE FIRST LADY. OTHERS IN ATTENDANCE INCLUDED THE DIPLOMATIC CORPS, THE CABINET, THE SUPREME COURT AND NOTABLES FROM ALL OVER THE COUNTRY. STUDENTS ATTENDED THE PERFORMANCES IN UNPRECEDENTED NUMBERS IN RESPONSE TO EXTENSIVE MEDIA SUPPORT OF THIS VERY IMPORTANT WEEK IN PHILIPPINE DANCE HISTORY.

The Graham Dance Company arrived in Manila as scheduled at 4:30 PM September 10. The troupe was met at the airport by GOP officials, Embassy officers and representatives from the mass media. A press conference was held in the VIP kiosk at the airport immediately upon arrival. Spokesmen for the troupe, Takako Asakawa, Robert Powell, Diane Gray and David Hatch Walker, all wearing welcome leis of sampaguita flowers, answered a variety of questions concerning impressions of the Philippines and Philippine dance, the art and theater of Martha Graham, the repertoire, etc., all of which led to

Attachments:

1. Copies press coverage
2. Souvenir program
3. Ambassador's guest list for Reception
4. Ambassador's guest list for Gala

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FORM 10-64 DS-323

Drafted by: USIS: GAO: JHoyt: fe Drafting Date: 9/25/74 Phone No.: 204 Contents and Classification Approved by: Acting CPAO: J Phillips

USIS: TJCC: CSM: JHoyt: fe

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unprecedented advance publicity (see attached press clippings). For additional press coverage, see USIS Manila signal P 170210Z September.

The group was then escorted to the Hilton Hotel, where a special floral arch of welcome dominated the vestibule. A briefing session in the Las Islas room of the hotel expeditiously covered various administrative matters, after which company members were invited by the First Lady to attend the President's birthday celebration in the Folk Arts Theater (FAT), which featured Philippine ethnic dances and pageantry. An alternate attraction available for those interested was the "Stars of the Bolshoi" appearing that night at the Cultural Center of the Philippines (CCP).

A masterclass at the dance studio of the CCP began promptly at 10:30 AM September 11 under the direction of David Hatch Walker and Takako Asakawa. The class was attended by over twenty dancers from the CCP troupe under the direction of Alice Reyes and some six guests from the Guam Ballet Theater under the leadership of Gregoria Baty, who travelled especially from Agana for this event. As lead dancer of the Graham Troupe, Walker was excellent in his role of tutor for the local dancers and his pointers and comments were well received. The local dancers were especially interested in "the Graham technique" to which they had not previously been exposed.

That same afternoon, some 420 of the leading dancers and dance teachers of the Philippines gathered in the Little Theater of the CCP for Miss Graham's workshop-demonstration. Miss Graham directed a dozen of her leading dancers from the stage, demonstrating basic movements of the modern dance and instructing in the Graham techniques. All participants were presented with "The Dance in America," a USIS publication by Agnes de Mille, and with a souvenir program for the forthcoming presentations by the Graham Dance Troupe, which contained personality sketches on the principal dancers, a summary of pieces in the repertoire, and selected quotations from the critics (copy attached). As could be expected from this audience, the reaction was uniformly enthusiastic.

That evening Ambassador Sullivan gave a major reception honoring Miss Graham and her company at the Embassy Residence in Forbes Park. To ensure the company's prompt arrival, a police motorcycle escort was provided to take the company from their downtown hotel to suburban Makati. In addition to leading cultural and government personalities, the guest list (attached) included the principal dancers from all of the major troupes in the Philippines. The Graham dancers were excellent American representatives; they mingled freely with the Filipino guests, and left a good impression of themselves as young, exciting and interested American artists.

The gala performance in the Main auditorium of the CCP scheduled for 7:30 on September 12 included "Diversion of Angels," "Cave of the Heart," and "Night Journey." President and Mrs. Marcos had Ambassador and Mrs. Sullivan as their guests in the Presidential box (see attached full-color front-page photo of the President and Mrs. Marcos in their box, the President holding two USIS publications in hand). Also attending, as guests of the Ambassador, were members of the cabinet, the diplomatic corps and other distinguished personalities (see attached list). The performance was slightly delayed until the first couple were in their places for the Philippine and American national anthems. The theater, which has 1,800 seats, was packed; standing room only was sold and some enthusiastic observers were seated in the aisles. Miss Graham was repeatedly called back to the stage for curtain calls.

Following the opening night performance, the First Lady hosted a gala dinner in the beautiful Silangan Dining Hall of the CCP, which has been her special project and delight. Miss Graham and her leading stars shared the First Lady's table with Ambassador and Mrs. Sullivan. The entire troupe attended along with Embassy officers, officers of the CCP and various cultural personalities and friends of Mrs. Marcos. A modern Filipino dance band entoned favorite dance music of the United States and the Philippines. After the First Lady and the Ambassador initiated the dancing, the troupe members enthusiastically joined in and gave an animated showing of contemporary dance steps until well after the curfew hour. Troupe members returned to the hotel with a police escort and other guests were provided with special curfew passes so that they could get home after hours.

The September 13 performance featured Miss Graham in her "lecture-concert." This evening was a special treat for dance aficionados and those who wanted to learn more about the contemporary dance. The program was divided into three parts with two intermissions. The first part consisted of Miss Graham's exposition of her philosophy of the dance, accompanied by a demonstration of movements and techniques under the direction of Robert Powell. The concluding portion was a full performance of a piece selected to show the various elements explained in the foregoing sessions. The entire Supreme Court attended as guests of Ambassador Sullivan. Parties were hosted by Minister Purnell, the Counselor of Embassy for Political Affairs, the Labor Attache and the Cultural Affairs Officer, among others. It was Miss Graham's vibrant and magnetic personality that made the evening a complete success for the crowd of over 1800. Extra seats were provided in the side aisles to accommodate the crowd.

The popular performance on September 14 was designed for the young audience at 6:30 PM to accommodate the "jeepney" crowd. Nearly 5,000 bleacher seats were available at 2 and 5 pesos (about 30 and 75 cents US). This was the first commercial performance in the Folk Arts Theater, a project of the First Lady inaugurated in July with the Miss Universe contest. Major universities purchased block seats for their students, led by the University of the East, which purchased over 500 seats. Total attendance for this performance was nearly 7,000, the largest crowd ever assembled in Philippine theater for a dance (or any other kind of commercial) performance. It was the largest crowd, according to the Company's management, ever to attend a Martha Graham performance anywhere. The nationwide interest engendered in this performance is demonstrated by the attendance of the Sultan of Masiu and his retinue of fifteen, who travelled from Marawi City in Mindanao to see "Embattled Garden," "Appalachian Spring" and "El Penitente."

This overwhelming and unprecedented popular response as evidenced by the young crowd at the Cultural Center of the Philippines was in part a result of continuing television programs dealing with the artistic achievement of the Troupe. The Radio-TV section of USIS arranged for daily announcements and showings of promotional film clips. The Cultural Affairs Officer discussed the upcoming Graham presentations on a popular TV talk show on September 7, which also featured a film clip of Takako Asakawa. The Directress of the Thomas Jefferson Cultural Center appeared on a TV panel discussion with the stars of the Troupe the morning of the Folk Arts Theater presentation.

To celebrate the successful completion of a very important week in Philippine dance history, Lindy Locsin, Chairman of the CCP Dance Company Board of Directors, gave a memorable buffet dinner at his show-place residence in Forbes Park, which included a tour of his personally designed mansion, Oriental gardens and his collection of period-piece ceramics found in the Philippines. This sparkling social event was a suitable finale for the Martha Graham performances in Manila, which were seen by a total live audience of over 11,000 persons.


SULLIVAN

JAKARTA
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SECSTATE WASHDC 4500

UNCLAS JAKARTA 11639

USIAC

USIA FOR IEA PAYEFF, CINCPAC FOR USIA ADVISOR

FO 11652: N/A
SUBJ: WEEKLY REPORT

1. OVER 4000 PEOPLE ATTENDED TWO GRAHAM PERFORMANCES IN JAKARTA, AND BETTER THAN 250 SHARED IN A WORKSHOP WHICH DEVELOPED INTO THE DANCE "HAPPENING" OF THIS AND RECENT YEARS. ATTENDANCE BROKE EXISTING RECORDS AT CITY'S CULTURAL CENTER, AND WORKSHOP ATTRACTED A GATHERING OF THE LEADING INDONESIAN DANCERS-SOME OF WHOM HAD STUDIED WITH GRAHAM.

2. ADVENT OF THE MARTHA GRAHAM DANCE COMPANY IN JAKARTA HAS BEEN DESCRIBED BY ONE INDONESIAN JOURNALIST AS THE MOST PUBLICIZED CULTURAL EVENT TO TAKE PLACE HERE WITHIN HIS MEMORY. THROUGHOUT THE VISIT, THE PRESS, IN REACHING A LARGE AND IMPORTANT SEGMENT OF INDONESIAN SOCIETY, AN ESTIMATED 500,000 STRONGLY SUPPORTED THE IMAGE OF AMERICA AS A CULTURALLY DYNAMIC SOCIETY. LAYIN ACTING

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FM AMEMBASSY JAKARTA
TO SECSTATE WASHDC 4523

UNCLAS JAKARTA 11686

F.O. 11652: N/A
TAGS: SCUL
SUBJ: MARTHA GRAHAM PERFORMANCE

REF: JAKARTA USIAC 11639

I SHOULD LIKE TO ADD TO USIA REPORT OF HIGHLY SUCCESSFUL VISIT BY MARTHA GRAHAM COMPANY TO JAKARTA MY OWN APPRECIATION FOR THEIR SPLENDID PERFORMANCE AND FULL COOPERATION WITH MISSION PROGRAM. NOT ONLY WERE THE FORMAL PERFORMANCES WELL ATTENDED BUT THE MANY OCCASIONS AT SOCIAL FUNCTIONS AND AT WORK SHOPS PROVIDED UNPARALLELED OPPORTUNITY FOR ALL OF US TO BECOME BETTER ACQUAINTED WITH LEADING CULTURAL FIGURES IN INDONESIA. BEGINNING WITH MISS GRAHAM HERSELF, WHO MADE MAGNIFICENT EFFORT AND RADIATED CHARM AND PROFESSIONAL COMPETENCE, ENTIRE COMPANY WAS CREDIT TO UNITED STATES AND TO OUR CULTURAL AFFAIRS PROGRAM.
NEWSOM

AMEMBASSY JAKARTA
TO SECSTATE WASHDC 4533
INFO AMEMBASSY TOKYO
AMEMBASSY TAIPEI
AMCONSUL HONG KONG
AMEMBASSY MANILA
AMEMBASSY SINGAPORE
AMEMBASSY KUALA LUMPUR.
AMEMBASSY RANGOON
AMEMBASSY BANGKOK
AMEMBASSY SAIGON

UNCLAS JAKARTA 11711

F.O. 11652: N/A
TAGS: OEXC
SUBJ: MARTHA GRAHAM DANCE COMPANY

1. WIDEST ADVANCE PRESS EVER DEVOTED CULTURAL EVENT
IN JAKARTA CITY CULTURAL CENTER DREW RECORD-BREAKING
AUDIENCE OF NEARLY FIVE THOUSAND TO TWO PERFORMANCES
AND WORKSHOP. GRAHAM AND COMPANY EVOKED UNPARALLELED
RESPONSE FROM MASS CROSS-SECTION OF INDONESIAN YOUTH,
ACADEMICS, ARTISTS, OFFICIALDOM AND DIPLOMATIC COMMUNITY.
WORKSHOP ATTENDED BY APPROXIMATELY TWO HUNDRED FIFTY
BEST DESCRIBED AS DANCE HAPPENING OF RECENT YEARS.
LEADING INDONESIAN DANCERS AND CHOREOGRAPHERS JOINED
FORMER GRAHAM STUDENTS IN TRIBUTE TO GRAHAM AND
COMPANY. NEWSPAPER COVERAGE TO DATE STATED THAT AMONG
OTHER UNQUALIFIED PRAISE AUDIENCE HYPNOTIZED BY GRAHAM
CHOREOGRAPHY; THAT IT WAS DEMONSTRATION OF DISCIPLINE
AND MOVEMENT WHICH EXPRESSED MODERN CULTURAL
LANGUAGE WHICH OVERCAME NATIONAL BOUNDARIES; THAT
CHOREOGRAPHY EXPRESSED THE RESTLESSNESS OF MODERN MAN
AND THEREBY REFLECTED THE YOUNGER GENERATION AND THEIR

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PROBLEMS; AND THAT PERFORMANCES CONVINCED EVERYONE MODERN
AMERICAN CULTURE HAD MADE IMPORTANT CONTRIBUTION TO
DEVELOPMENT OF TWENTIETH CENTURY CULTURE.

2. MISSION-WIDE EFFORT BROUGHT EVERY MEMBER OF GRAHAM
COMPANY INTO CONTACT WITH INDONESIAN COMMUNITY IN SERIES
OF DINNERS,
LUNCHEONS, INCLUDING ONE HOSTED BY WIFE
DIRECTOR GENERAL DEPT TRADE FOR ENTIRE COMPANY AND FORMER
GRAHAM STUDENTS, AND CULMINATING IN POOLSIDE PICNIC AT
RESIDENCE FOR COMPANY AND INDONESIAN DANCERS. WISH
STRESS COMPANY DESIRES THIS SORT OF CONTACT AND GREATLY
APPRECIATIVE WHEN POSSIBLE.

3. DETAILED FM FOLLOWS.
NEWSOM

WASHDC 7059
AMEMBASSY BANGKOK
AMCONSUL HONG KONG
AMEMBASSY JAKARTA
AMEMBASSY KUALA LUMPUR
AMEMBASSY RANGOON
AMEMBASSY SAIGON
AMEMBASSY SINGAPORE
AMEMBASSY TAIPEI
AMEMBASSY TOKYO

UNCLAS MANILA 11385

F.O. 116521 NA

TAGS: OEXC

BURJI MARTHA GRAHAM DANCE COMPANY

REF: STATE 208497

1. MANILA PRESS UNANIMOUS IN ACCLAIM OF PERFORMANCES HERE. GALA OPENING SEPTEMBER 12 ATTENDED BY THROG OF NOTABLES INCLUDING PRESIDENT AND MRS. MARCOS, AMBASSADOR AND MRS. SULLIVAN, CABINET MEMBERS AND DIPLOMATIC CORPS. ALL THREE PERFORMANCES DREW STANDING OVATIONS AND SHOWERS OF CONFETTI AND FLOWERS FROM ADMIRING CROWDS.

2. BOTH PERFORMANCES AT CCP WERE TO ENTHUSIASTIC STANDING-ROOM-ONLY AUDIENCES IN 1,800-SEAT CULTURAL CENTER OF PHILIPPINES BAY. A THIRD PERFORMANCE, THE FIRST COMMERCIAL SHOW IN THE NEW FOLK ARTS THEATER, INAUGURATED WITH THE MISS UNIVERSE CONTEST LAST JULY, HAD AN ESTIMATED 7,000 IN ATTENDANCE, LARGEST THEATER CROWD EVER ASSEMBLED FOR A DANCE PERFORMANCE IN COUNTRY'S HISTORY AND THE LARGEST EVER TO ATTEND A GRAHAM PERFORMANCE ANYWHERE.

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4

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PAGE 02 MANILA 11385 231011Z

3. BACKSTAGE, PRESIDENT MARCOS CONGRATUTATED MARTHA GRAHAM, SAYING "THAT WAS EXCELLENT." TROUPE HONORED BY DINNER FOLLOWING SHOW HOSTED BY FIRST COUPLE. FIRST NIGHT PERFORMANCE RATED FRONT PAGE EIGHT-COLUMN COLOR PICTURE OF PRESIDENTIAL BOX AND A SCENE FROM "DIVERSION OF ANGELS." FOR ADDITIONAL DETAILS AND PRESS COMMENT SEE USIS MANILA SIGNAL P 1702.02 SEPTEMBER, SULLIVAN



Department of State

TELEGRAM

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ACTION CU-05

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FM AMCONSUL HONG KONG
TO AMEMBASSY TOKYO
AMEMBASSY MANILA
AMEMBASSY JAKARTA
AMEMBASSY SINGAPORE
AMEMBASSY KUALA LUMPUR
AMEMBASSY BANGKOK
AMEMBASSY SAIGON
AMEMBASSY RANGOON
INFO SECSTATE WASHDC 2166
UITA WASHDC

UNCLAS HONG KONG 10074

UITSAC

MANILA PASS TO WEST

E.O. 11052: N/A

SURJ: MEDIA REACTION TO GRAHAM DANCE COMPANY PERFORMANCES

1. FOLLOWING PARTIAL TEXT OF ARTICLE "MARTHA STILL A FAVORITE"
BY ENGLISH-LANGUAGE SOUTH CHINA MORNING POST MUSIC CRITIC
SEPTEMBER 10:

2. QUOTE: MARTHA GRAHAM'S DANCE COMPANY HAS A FIRM PLACE
IN THE HISTORY OF CONTEMPORARY DANCE, AND FOR YEARS HAS DELIGHTED
AND ASTOUNDED THE AUDIENCES THAT HAVE SEEN THE PERFORMANCES OF
HER YOUNG GIFTED DANCERS.

3. THE EFFECT ON THE ART OF THE DANCE, THE NEW TRADITIONS HAS BEEN
TREMENDOUS AND THE GENIUS OF MARTHA GRAHAM IS ATTESTED TO, NOT
ONLY BY HER MANY STUDENTS, PROFESSIONAL DANCERS, HER MANY
PUPILS WHO ARE NOW TEACHERS, BUT THOUSANDS UPON THOUSANDS OF
DEVOTEES OF MODERN DANCE WHO HAVE SEEN HER COMPANIES PERFORM.

UNCLASSIFIED
23



Department of State TELEGRAM

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PAGE 02 HONG K 10074 111238Z

IN MANY COUNTRIES OVER A LONG PERIOD OF YEARS.

4. ON SATURDAY AND SUNDAY EVENING AT THE CONCERT HALL, CAPACITY HOUSES ENJOYED THE PERFORMANCES, AND CHEERED MISS GRAHAM WHO CAME ON STAGE AT THE END OF THE PROGRAMME TO RECEIVE A BOUQUET OF FLOWERS AND TO SHARE IN THE CURTAIN CALLS OF THE MEMBERS OF HER TOURING COMPANY.

5. CHOREOGRAPHY WAS EXCITING, AND THE LEAPS AND WHAT CAN BE DESCRIBED AS THE ACROBATIC FEATS OF THE TWO PAIRS OF DANCERS SEEMED AMAZINGLY EASY, SO SMOOTHLY WERE THEY EXECUTED, AND YET, WHEN ANALYSED, SO DIFFICULT TO ACHIEVE AND CONTROL.

6. THERE WERE MANY ELOQUENT HAND GESTURES - A TYPICAL HIGHLIGHT OF THE GRAHAM CHOREOGRAPHY, AND DRAMATIC GESTURES OF THE HEAD. MISS KIMURA, A VERY GIFTED JAPANESE DANCER WAS OUTSTANDING.

7. THE FINAL DANCE WAS A TRIUMPH FOR TAKAKO ASAKAWA AS THE SORCERESS, MEDEA. HER DANCING MADE ONE FEEL THAT HER BODY DID NOT HAVE THE BONE STRUCTURE OF ORDINARY HUMAN BEINGS. SO FLUID WERE HER MOVEMENTS, AND SO GRACEFUL WERE HER GESTURES.

8. ROSS PARKES WAS THE HANDSOME AND FAITHLESS JASON, AND DIANA HART, DANCING WITH YOUTHFUL GRACE AND DEXTERITY, WAS THE VICTIM, CREON'S DAUGHTER. JANET EILBER DANCED WITH STORY-TELLING EFFECT THE PART OF THE CHORUS, HER SORROW, HER PITY AND HER FEAR AS MEDEA MURDERED HER RIVAL AND THEN HER OWN CHILDREN.

9. THE SUPERB GRACE OF THE DANCERS, THE DEMONSTRATION OF SKILL, THE BRILLIANT CHOREOGRAPHY AND ABOVE ALL THE EXPOSITION OF THE ART OF THE MODERN DANCE BY EXPERTS WAS MUCH APPRECIATED BY THE PACKED AUDIENCES WHICH INCLUDED MANY DANCE TEACHERS AND STUDENTS. END SCMP QUOTE.

10. FOLLOWING PARTIAL TEXT OF ARTICLE "THE MARTHA GRAHAM DANCE COMPANY" BY PRO-PRC CHINESE-LANGUAGE DAILY TIN FUNG YAT PO COLUMNIST CH'EN CH'ING-FENG SEPTEMBER 10:

11. QUOTE: I WENT TO SEE THE MARTHA GRAHAM DANCE COMPANY'S PERFORMANCE MORE OUT OF CURIOSITY THAN FOR THE SAKE OF APPRECIATION. NEVER BEFORE HAD I SEEN A DANCE TROUPE USE THIS KIND OF "DANCE



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TELEGRAM

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PAGE 03 HONG K 10074 111238Z

VOCABULARY" AS A MEANS OF EXPRESSION. OF COURSE I AM SAYING THIS AS A LAYMAN...

12. THE MARTHA GRAHAM DANCE COMPANY IS LED BY MARTHA GRAHAM, WHO IS CONSIDERED ONE OF THE GREATEST MODERN DANCERS OF 20TH CENTURY AMERICA AND WHO IS 80 YEARS OLD THIS YEAR. HAVING ENTERED THE FIELD OF DANCING AT ABOUT 20, SHE SPINNED ON THE STAGE FOR MORE THAN 50 YEARS UNTIL SHE EXITED TO THE BACKSTAGE AT 76 TO UNTIRINGLY CARRY ON HER WORK IN DANCING AS ART DIRECTOR.

13. SUCH A PERSON WHO DEVOTES HER LIFE'S ENERGY TO A CAREER IS BOUND TO SUCCEED. WHETHER OR NOT WE CAN ACCEPT THE "GRAHAM TECHNIQUE" IN DANCING, ITS NEWNESS AND ITS UNIQUE FORM OF EXPRESSION CANNOT BUT TURN THE EYES OF MANY, WHO WILL AT LEAST WANT TO UNDERSTAND ITS "DANCE VOCABULARY" BETTER. THE "GRAHAM TECHNIQUE" IS NOT SENSATIONALISM; RATHER IT HAS A SET OF CONCRETE DANCE VOCABULARY... ITS DANCE MOVEMENT, IN SHORT, LIFTS HUMAN EMOTIONS UP TO A NEW AND HIGHER LEVEL. THE MAGAZINE WORLD TODAY IN CONTRASTING GRAHAM'S DANCING WITH CLASSICAL BALLET RAN A VERY CONCISE PASSAGE:

14. "MS. GRAHAM SAW THE FIRST TASK OF A DANCER TO BE PERFECTION OF THE BODY, TO MAKE THIS INSTRUMENT OF THE DANCE BOTH FLEXIBLE AND OBEDIENT. DANCE TAKES EFFORT, AND WHERE CLASSIC BALLET HAD CONCEALED THIS GRAHAM EXPOSED IT. TO HER, DANCE WAS LIFE AND LIFE WAS EFFORT. TO CONCEAL EFFORT WAS TO DENY LIFE. THE MOVEMENTS SHE ADOPTED WERE ANGULAR, SHARP, SOMETIMES GROTESQUE BUT ALWAYS INVENTIVE AND EXPRESSIVE."

15. THIS PASSAGE EXPLAINS VERY WELL THE CHARACTERISTICS OF GRAHAM'S DANCING. WE OFTEN FIND CLASSICAL BALLET HARD TO ACCEPT, PERHAPS FOR THE VERY REASON OPPOSED BY GRAHAM -- ITS STRENUOUS EFFORT AT "CONCEALING" AND AT MAKING THE MOVEMENT LOOK SMOOTH, WHICH IS ALSO A KIND OF INHIBITION OF HUMAN EMOTIONS, HIDING THEM WITH A SEEMINGLY ELEGANT HYPOCRISY. GRAHAM HAS BROKEN THIS STEREOTYPE WITH HEAVY BLOWS, LETTING THE EMOTIONS FLOW OUT UNRESTRAINED. THIS IS INDEED A BREAKTHROUGH.

16. THE "GRAHAM TECHNIQUE" BRINGS TO MY MIND CHINA'S MODERN DANCE DRAMA, WHICH IS ALSO A BREAKTHROUGH. HOWEVER, EVEN THOUGH ITS EMPHASIS IS ALSO ON THE UNLEASHING OF EMOTIONS, MODERN

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Department of State **TELEGRAM**

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PAGE 04 HONG K 10074 111238Z

CHINESE DANCE DRAMA IS MASS IN NATURE WHILE GRAHAM'S EMOTIONS ARE STILL DICTED BY INDIVIDUAL TASTE. END TIN FUNG QUOTE.

17. OTHER LOCAL MEDIA COVERAGE INCLUDED INTERVIEW WITH MS. GRAHAM IN SOUTH CHINA MORNING POST, PICTORIAL SPREAD IN MASS-CIRCULATION MING PAO WEEKLY MAGAZINE, AS WELL AS FEATURE IN POST-PUBLISHED WORLD TODAY (QUOTED BY TIN FUNG ABOVE). WE WILL FORWARD CLIPS TO CU/CP AND AGENCY.
YZFNBERG

NATIONAL
ENDOWMENT
FOR
THE ARTS

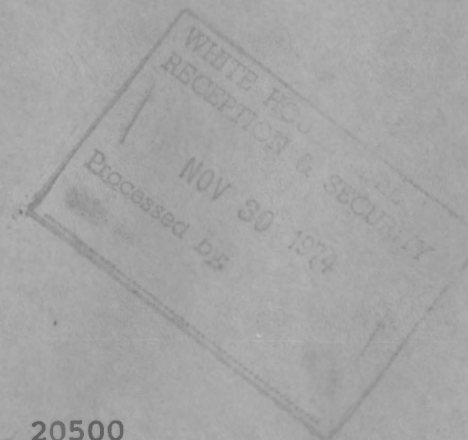
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and the Humanities

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



RUDOLF NUREYEV INFORMATION

FROM: MARTHA GRAHAM

MOTHER - FARIDA NUREYEVA

SISTER - ROSA NUREYEVA

NIECE - GUELL NUREYEVA

(1) U.S.S.R ORGANIZATION HANDLING VISA
APPLICATION:

OVIR (IN LENINGRAD

CONTACT: MR. VOROTINTZOV

(2) HANDLED BY U.S. CONSULATE IN LENINGRAD

- (3) Visa Fee and Forms Accepted
- (4) over 3 years attempted visa
- (5) VISITOR'S VISA



THE MADISON
WASHINGTON, D. C. 20005

MARTHA GRAHAM TOUR.

MARCH, 4, 5, 6

WASHINGTON, DC.
MG on stage 4th

MARCH 11, 12

ATLANTA
CIVIC AUDITORIUM
RUDOLF NUREYEV
GUESTS
MG on stage.

MARCH 21?

Houston
orchestra
MG (Nureyev?)
— Aaron Copland
Gregory Peck.

MARCH 23

AUSTIN, TEXAS



THE MADISON
WASHINGTON, D. C. 20005

April 17, ~~18~~

Los Angeles
orchestra Shrine Audit.
MGV
Gregory Peck?
(Lincoln Portrait)
Nureyev in Spring?
Copland unducts?

other dates

march 16

Miami Beach

21

Little Rock, Ark.
(if Houston falls thru)

April

26, 27, 28

Current theatre
San Francisco



THE WHITE HOUSE

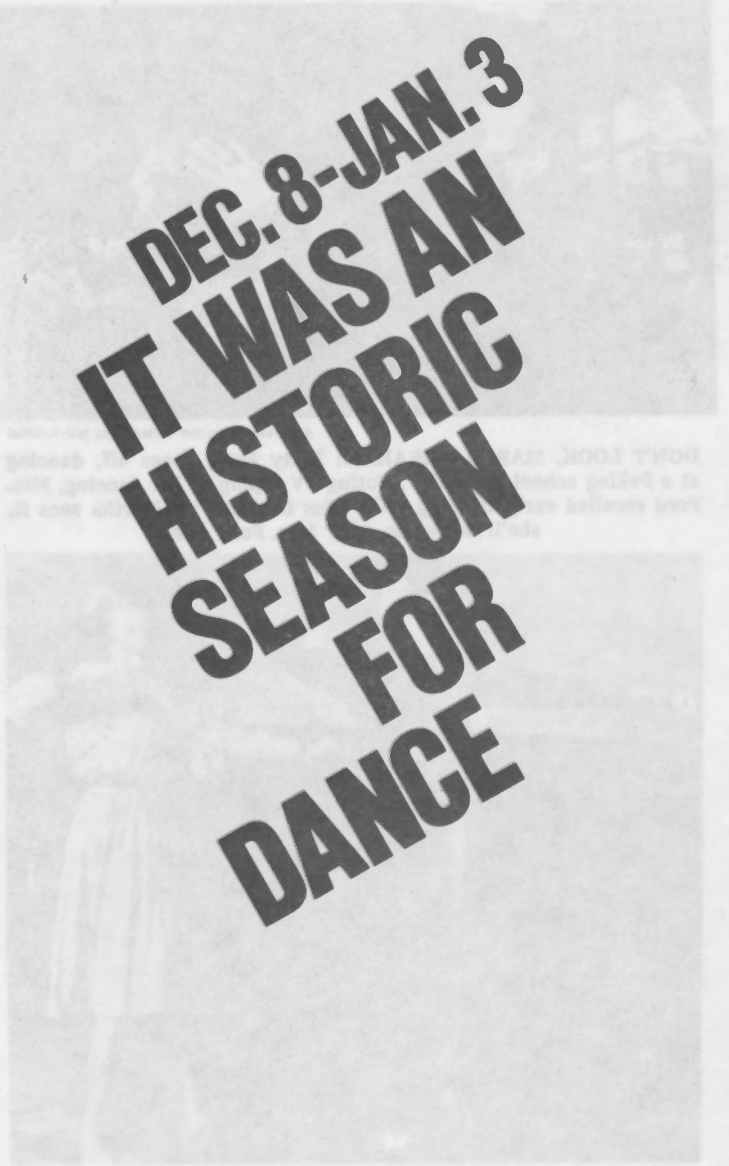
Apr. 1	7	Spokane, Washington
	9+10	Salt Lake City (on stage 10 th)
	15	San Diego
	17	Los Angeles
	20, 21, 22	Portland, Oregon (on stage 20 th)
	23+24	Seattle, Washington (on stage 23 ^d)
	27	Houston, Texas
May	3	Princeton, N. Jersey

The New York Times

— NEW YORK, THURSDAY, DECEMBER 4, 1972 —



DEC. 8-JAN. 3
IT WAS AN
HISTORIC
SEASON
FOR
DANCE



Martha Graham Dance Company | 50th Anniversary Celebration

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The New York Times

— NEW YORK, THURSDAY, DECEMBER 4, 1975 —



Associated Press and United Press International

DON'T LOOK, MARTHA GRAHAM: Betty Ford, shoes off, dancing at a Peking school yesterday. Noting TV taping of her dancing, Mrs. Ford recalled early training with Miss Graham. "If Martha sees it, she'll throw me out," Mrs. Ford said.



THE NEW YORK TIMES, SUNDAY, DECEMBER 7, 1975

Choreography for Graham Is a Gut Reaction

By ELIZABETH KENDALL

Fifty years ago in the middle of the Jazz Age, Martha Graham hired a Broadway Theater for one night and gave an evening of her own dances. It was a declaration of where she belonged—not in vaudeville,



—“Frontier,”
the World,”
Spring,” “Dark
“Errand into
“Cave of the He
“Seraphic Dial
of Arc) — are
than heroines.
proudly, they
ible vigor, they
The territory t

THE NEW YORK TIMES, SUNDAY, DECEMBER 28, 1975

DANCE VIEW

CLIVE BARNES

Nureyev Shines With Graham

There is a lovely one-act play by Chekhov, called "The Wedding," in which a Greek pastry cook, trying to explain the inexplicable and dangerous problem of the inexplicably dangerous stands up at a wedding reception

had perhaps changed the emphasis in some of her dancing.

The company in those days and the years after was full of strong personalities in addition to Graham herself. Those earlier companies, while certainly not short on technique—I think it is true to say that the present troupe in sheer technique is probably stronger—were histrionically passionate. They acted with a fire and a fury—a conviction that stemmed from Graham herself, who was above all passionate.

Today that quality of thunderstruck stagecraft is good deal less evident, although admittedly there are such powerful actors as Ross Parkes, Asakawa, Pearl Lang and one or two others—which brings one to Nureyev, and to the question of what a dancer like him is doing in a company like that. The brief answer is that he is being passionate.

At time of writing, the major new vehicle Graham has created for him, "The Scarlet Letter," has yet to its premiere. So far he has been seen in "Lucifer," the ballet Graham made for him for a solo recital in the

DANCE VIEW

CLIVE BARNES

On Graham, Louis and Béjart

Once upon a time, when I was growing up on this paper, I used to have a vacation at Christmas and the New Year. I would go to the sunshine and come back a happier if poorer man. It does not work out that way anymore; dance has certainly taken over the holidays.

This year the one respite I got from New York was a day in Philadelphia, watching Maurice Béjart and his Ballet of the 20th Century, which was on a cross-country tour that bypassed New York. (It will play here with the "Ninth

DAILY NEWS, WEDNESDAY, DECEMBER 10, 1975

A golden

Graham gets going

By BILL ZAKARIASEN

Martha Graham has celebrated the 50th anniversary

is the more successful of the two. It is an abstract, yet sunny hymn to movement, the

intentioned failure. Yet Janet Eilber as Night (she seems very young and even ingenue-



THE NEW YORK TIMES, TUESDAY, DECEMBER 9, 1975

Dance: Martha Graham Back With Her Company

**Nureyev in 'Lucifer'
—2 World Premieres**

By CLIVE BARNES

After far too long an absence, Martha Graham is back on Broadway. Well not quite

The Program

MARTHA GRAHAM DANCE COMPANY, Martha Graham, artistic director and choreographer; associate artistic directors, Ross Parkes and Robert Powell. At the Mark Hellinger Theater.

ADORATIONS (Premiere). Music, Mateo Albeniz, Girolamo Frescobaldi and Donald Frost; lighting, Ronald Bates; set, Leandro Locsin; costumes, Halston; assistant to Miss Graham, Mario Delamo; guitarist, Donald Frost. With the company,

two men, the poet, represented by Jacob, and the hunter, represented by Esau. But Miss Graham does not mean us to take the Biblical story too literally—and it seems likely that the two brothers are intended as differing aspects of the same man. As with most of Miss Graham

**Opening Gala Is Start of
32-Program Season**

designed for her but originally danced by Margot Fonteyn, and at one point, surprisingly, wearing almost as little as

NEW YORK POST, TUESDAY, DECEMBER 9, 1975

Nureyev—An Improved Lucifer

By FRANCES HERRIDGE

A lot of impressive facts surrounded the opening last night of the Martha Graham Dance Company at the Mark Hellinger. It was Miss Gra-



THE WALL STREET JOURNAL
Dec. 19, 1975

The Unfading Genius of Dance

By DONNA C. REDEL

New York

Martha Graham has been called a legend, a shrine, and a living monument of the modern dance. All these terms accurately describe and pay homage to the woman who began her career as an iconoclast and managed to create an enduring

classic roles as Medea, the Pioneer Woman, and Clytemnestra, while at the same time confirming the timelessness of Miss Graham's creative genius.

Thematically, Miss Graham interweaves her preoccupation with religion, myth, and mystery with man's psyche. The power of her dramas stems from the fact

DANCE

Down to Earth

More than any other living artist, Martha Graham has at 81 lived to see her own apotheosis. The current 50th-anniversary celebration of the Martha Graham Dance Company in New York City resembles a national festivity led by a parade of celebrants beginning with Mrs. Gerald R. Ford, a former Graham student, who was the honorary chairman of last week's gala opening. Imagine, in addition, an anniversary committee of

nique." What appeared was disarmingly simple at first, the dancers in leotards sitting in the lotus position, twisting gracefully and happily, raising a rhythmic arm ornamentally, always preserving the still center of themselves. Then, kneeling, they took on the reverence of Indian sun worshipers, their bodies taut and bent as bows, their arms as stiff and

WOMEN'S WEAR DAILY
Dec. 10, 1975

DANCE

THE DANCE

Martha Graham gave her first solo recital on April 18, 1926 — and of course, she had been dancing before that. Her current season at the Mark Hellinger Theater, then, is a celebration of 50 years of genius.

On opening night she spoke to



Rudolf Nureyev

DANCE

'Tis the season for Martha Graham

By Bob Micklin

No matter how much dance is in New York—and this season is teeming with it—the arrival of the Martha Graham Dance Company deserves your special attention.

The company began a four-week engagement last night at Broadway's Mark Hellinger Theater,

NEWSDAY, TUESDAY, DECEMBER 9, 1975

Instead, it creates symbolic characters who enact the tormented strivings of man against man and mankind's struggle for some sort of spiritual illumination and release. Those strivings and struggles seemed pretty muddy to me, and the dance is certainly too long, despite its often striking visual images and

LONG ISLAND PRESS, TUESDAY, DECEMBER 9, 1975



Critic-at-large

'Adorations' astound

By **BYRON BELT**

Martha Graham had barely launched the longest Broadway season of her career last evening at the Mark Hellinger Theatre when she announced at a backstage press conference that her magnificent company would become the first modern dance ensemble to appear

lyrical, witty and exciting. The Graham company looked and danced magnificently in the evening's first premiere, and the abstract beauties of the new work tended to make the next premiere — "Point of Crossing" — look overdone and old hat.

"Point of Crossing" is a re-working



Rudolf Nureyev re-created role of "Lucifer" last night and will appear in a new Martha Graham-work, "The Scarlet Letter," later in December.

Graham dancers on target

By BARBARA L. ARCHER

Dance Writer

Within minutes of the opening of its 50th anniversary season last night, the Martha

Last night, Miss Graham did not define sin in moral terms, but she used an old archery term in which "to sin" means to miss the mark.

of Jacob with consummate skill and strength. Janet Eilber, Yuriko Kimura, Diane Gray, Tim Wengerd, Barry Gray, and Rudolf Nureyev

run, with her head alternately thrown forward and tossed back, is like a burst of laughter.

CHELSEA CLINTON NEWS

Dec. 25, 1975

Graham most vital force in dance

By MARION SAWYER

The most vital force in dance today is—what else but the most vital force in dance yesterday?

Graham's new movement system gave dance the opportunity to get in on it. But in using the technique, shucked of the

imagination ever created and I only regret that Graham did not have the opportunity to make other long dances. Largeness

same year as "Appalachian Spring" (1944), but in diametrical contrast to it. Apparently suggested by a dramatic poem of

THE NEW YORK TIMES, WEDNESDAY, DECEMBER 17, 1975

The Dance: Miss Graham's Americana

Appalachian 'Spring' Given by Copland

By CLIVE BARNES

Martha Graham is not so
much a specially American

The Program

AMERICANA EVENING, presented by
the Martha Graham Dance Company at
the Mark Hellinger Theater.

INTRODUCTION, with Martha Graham.
FANFARE FOR THE COMMON MAN,
composed and conducted by Aaron
Copland.

FRONTIER, choreography, Miss Graham;
music, Louis Horst; set, Isamu

'Frontier' Solo Back After Long Absence

lar Graham repertory—for, of
course, the title role in "Luci-
fer" had been created for

NEW YORK TIMES, THURSDAY, DECEMBER 18, 1975

Copland on 'Appalachian' Beginnings

By ANNA KISSELGOFF

"Nervous," said Aaron Copland when asked how he felt about conducting his own Pulitzer Prize score, "Appalachian Spring" for the

There is a house that has not been completed. The bare poles are up. The fence has not been completed. Only a marriage has been celebrated. It is essentially the grim- ing World War II, Miss Graham said, "I felt America was on the verge of changing—or the world was accepting a different image of America. It was an America

Americana Night ***At the Mark Hellinger***

By FRANCES HERRIDGE

Martha Graham, introducing her Dance Company in the second gala last night at

In a masterly dramatic structure, Miss Graham di-

week, in which he also plays a minister.

Notable in the piece was



LONG ISLAND PRESS, WEDNESDAY, DECEMBER 17, 1975



Critic-at-large

'Evening' is Copland's night

By **BYRON BELT**

Martha Graham's Americana Evening highlighted the great choreographer's Appalachian Spring," its composer Aaron Copland and Rudolf Nureyev in his debut performance of The Revivalist. "This is Mr. Copland's night," the gracious Graham noted in a,

as One Who Dances and Jean Erdman as One Who Speaks.

Miss Lang is the supreme interpreter of the poetic Graham roles, and her face is one of haunting beauty. Jean Erdman's voice bothers some, but her off-hand delivery seems to fit the epigrammatic Dickinson po-

THE RECORD, WEDNESDAY, DECEMBER 17, 1975

Graham company dazzles

By BARBARA ARCHER

Entertainment Writer

Martha Graham returned to the stage of the Mark Hellinger Theater last night for the second gala program of her unprecedented four-week season. It was called an Americana evening, and with the help of guest composer Aaron Copland, Miss Graham made

scans a vast horizon. The land she sees stretches out endlessly before her, and she steps out with determination to explore it. Her dance is one of wide perspectives beautifully evoked by Peggy Lyman last night.

"Letter to the World," the Graham masterpiece inspired



the best loved of Miss Graham's dances and a treasure of American music. Copland conducted the score for the first time, fulfilling a lifelong dream of Miss Graham's.

Inspired by Nureyev

Inspired by his presence and that of Nureyev, the company

DANCE

A vital old pro

By Bob Micklin

The evening opened with Martha Graham—so tiny and yet so vital—seated on one side of the Mark Hellinger stage, carrying on the fine-spun monologue she had begun when her dance company

NEWSDAY, THURSDAY, DECEMBER 18, 1976

Such a dance is "Diversion of Angels." It is about as romantic a dance as Graham has ever done, and it sings with sweet exuberance.

So does "Frontier," but in a slightly different way. It is a tale, spirally danced by Graham her-

THE NEW YORK TIMES, WEDNESDAY, DECEMBER 24, 1975

Dance: Miss Graham's 'Scarlet Letter'

**Premiere a Feature
of Her Third Gala**

By CLIVE BARNES

The Program

MARTHA GRAHAM DANCE COMPANY,
choreography, Martha Graham. At the
Mark Hellinger Theater, 237 West
51st Street.

SERAPHIC DIALOGUE, music, Norman
Dello Joio; lighting, Jean Rosenthal;
set, Isamu Noguchi; choreography and

**Nureyev Plays the
Puritan Priest**

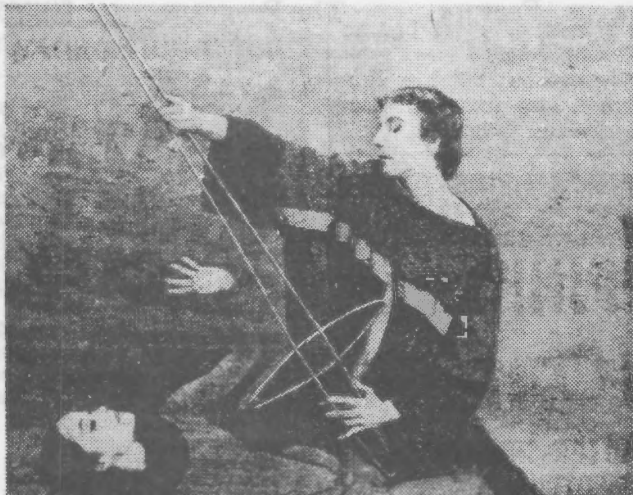
dolf Nureyev as Dimmesdale,

'Scarlet Letter' a Shade Off

By FRANCES HERRIDGE

Martha Graham has been fascinated for some time by the theme of Nathaniel Hawthorne's "The Scarlet Letter." The cruel intolerance of our Puritan ancestors is a part of her experience and her rebellion. She once sketched a film adaptation for the novel, which was never made.

Now she has transformed it into a dance drama, which was given its gala premiere by her Dance Company last night at the Mark Hellinger. A great deal of work has gone into it, but obviously more needs to be done.



but at this point half realized.

The excitement program was T. Kawa's portrayal Arc in "Seraphic." What an incredible talent she has in her body! She moves like a piece of steel from the floor and through every re- out the tiniest e- ing. Her phrasing is daring, yet economical and amazingly controlled.

She is, in short, a thrilling modern dancer who has never been

Letter 'A' gets C-plus

By BILL ZAKARIASEN

"The Scarlet Letter," based loosely on the Hawthorne novel is one of the better



THE RECORD, TUESDAY, DECEMBER 23, 1975

'Scarlet Letter' danced

The Martha Graham Dance Company, in the third gala evening of its four-week season, last night presented the much-awaited premiere of "The Scarlet Letter" with Rudolf Nureyev playing the part of the minister Dimmesdale.

As Miss Graham herself explained be-

that has been on Martha Graham's mind for a long time. Many years ago she conceived a film version of the novel. The film was never made, but it is vividly described in the published "Notebooks of Martha Graham." Many of its images and symbols appear in the new work.

THE NEW YORK TIMES, THURSDAY, DECEMBER 11, 1975

Dance: Graham 'Cave' and 'Acrobats'

Yuriko Kimura Strong in Debut as Medea

By ANNA KISSELGOFF

At its second program, at

viper. In its first version as a solo, "Cave of the Heart" was called "Serpent's Heart," and indeed, the power of Miss Kimura's portrait of hate remains rooted in the serpentine, slithering shapes

Parody Suffers From Loss of Its Leader

combination of archaic postures and chauvinist piggism.

THE NEW YORK TIMES, MONDAY, DECEMBER 15, 1975

Dance: Graham's 'Appalachian Spring'

By CLIVE BARNES

Martha Graham's "Appalachian Spring" is a simple message to the Frontier — a

Theater, one performer was certainly steeped in the old way and traditions—the formidable and wonderful Pearl

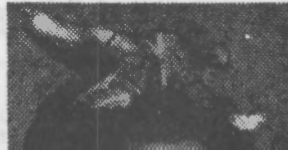
and Janet Eilber, the first as Medea and the second as the Chorus in Miss Graham's "Cave of the Heart." Miss

THE NEW YORK TIMES, FRIDAY, DECEMBER 12, 1975

Tragic Theater of Martha Graham

By CLIVE BARNES

Martha Graham's idea of tragedy is almost Ibsenlike in its view of time—its sense of the retribution of time past over time future. It is an uncluttered concept that



the accident of being a great dancer who made things for herself, rather as a painter might paint a self-portrait. Indeed, most of her works will be seen in the future as a long series of self-portraits.

Clytemnestra we once saw from Miss Graham.

The company dances differently from the way it did when "Clytemnestra" was new in 1958. It has acquired a more athletic sheen, and

THE NEW YORK TIMES, MONDAY, DECEMBER 15, 1975

Dance: Graham Revives 'Herodiade'

By CLIVE BARNES

One approaches unknown memories with undue suspicion. The things you should have known, could have known, but never actually

The Program

HERODIADE, (revival), music, Paul Hindemith; libretto, Jean Rosenthal; set, Isamu Noguchi; choreography and costumes, Martha Graham; Conductor, Robert Irving. Presented by the Martha Graham Dance Company at the Mark Hellinger Theater. With Pearl Lang and Susan McGuire.

bland, as polite as a doorman to the portals of a necessary hell—literally waits in waiting. It is a portrait written in experience and painted in grief. The meaning of the work for Miss Graham is never in any doubt. But the

THE NEW YORK TIMES, TUESDAY, DECEMBER 16, 1975

Dance: 'Night Journey' Ala Graham

Ross Parkes's Oedipus Is Letter Perfect

By CLIVE BARNES
Oedipal passions seem so

of love and the universality
of love, Miss Graham creates
a choreographic tone poem
of anguish. It is so easy, and
yet in its frozen torment—
note how still the choreo-
graphy is, it moves with a

A Choreographic Tone Poem Is Created

erly gloating concept of
knowledge—for Chorus can

THE NEW YORK TIMES, THURSDAY, DECEMBER 18, 1975

Dance: Graham Myths

By ANNA KISSELGOFF

In "Errand Into the Maze," Martha Graham deals with a woman confronting her sexual fears. In "Circe," she is concerned with man overcoming his baser feelings.

Certainly, one of the strik-

On this program, much of that power came from the truly great performances of the dancers. To say that Yuriko Kimura dances full out is an understatement. As the women, she

THE NEW YORK TIMES, SUNDAY, DECEMBER 21, 1975

The Dance: 'Dark Meadow' Revived

Graham Cast Superb in Old Mystery Theme

By ANNA KISSELGOFF

"Dark Meadow," that mystery of all Graham mysteries, came in for a stunning re-

up schematically but such an outline cannot begin to do justice to the richness of the choreography and the disturbing way in which Miss Graham so effectively touches at the root of everyone's experience. On a philosophi-

Takako Asakawa Stars in 'Seraphic Dialogue'

ble—ecstatic in every posture. Its dancers were Lucinda Mitchell, Elisa Monte,

THE NEW YORK TIMES, THURSDAY, DECEMBER 25, 1975

The Dance: 'Herodiade'

**Diane Gray Makes Eloquent Debut as
'A Woman'—Peggy Lyman Is Servant**

By ANNA KISSELGOFF

It could just be possible to look upon "Herodiade," Martha Graham's study of a woman about to make a mo-

chastity in the way Miss Graham's heroine meditates upon her own state and it is true that Herodiade needed Sel-

THE NEW YORK TIMES,

WEDNESDAY, DECEMBER 31, 1975

Graham Dancers Excel In 'The Scarlet Letter'

By ANNA KISSELGOFF

Martha Graham's dance theater has always been an extension of herself and the current historic season by the design of Marisol's set, and significantly, Hester Prynne wears a red rose on her breast instead of the scarlet

SATURDAY, JANUARY 3, 1976

The Ballet: 'Lucifer'

Mario Delamo Careful, Cool, Clever in
Nureyev Role for Martha Graham

By CLIVE BARNES

When Martha Graham created the ballet "Lucifer" last Delamo si more careful. Yet it was a cool and clever in-

THE NEW YORK TIMES, MONDAY, DECEMBER 22, 1975

Dance: Miss Asakawa

She Is Spellbinding in the Title Role of
Martha Graham's 'Clytemnestra'

By ANNA KISSELGOFF

One feels sorry for those who missed Takako Asakawa's first performance this season in the title role of Martha Graham's "Clytemnestra" on Saturday night at

defines her relationship to each of the other characters by her clearly drawn reactions to them.

But it is as a dancer that Miss Asakawa tells the most

The Big One: 'Clytemnestra'

S HERRIDGE

tra" is Martha
gest, most com-
most prodigious
done in 1958, it
rly construction
well have been
er of such inte-
as Tom Stop-
esties."

mediate warning!
long work is not
neophytes. Its
eference is the
e of Atreus—no
miliar story to
e. Its large cast
s is otherwise



The latter is played with splendid wantonness by Ross Parkes. I also like Elisa Monte's troublesome Electra, Mario Delamo's Messenger of Death, and Janet Kilber's chilling Cassandra.

But the others are not exceptional enough to warrant the length of their dances. Occasionally, as with Peter Sparling's Orestes, the fault may be partly with the choreography. Miss Graham is not as subtle with her men as with her women. Too often

a male is designated by pompous struts and athletic jumps, making them seem repetitious and predictable.

Halem-El-Dabh's unrelenting music is appropriate atmosphere for the tragedy and the singers — Johanna Albrecht and John Ostendorf — are useful in clarifying the minor characters. But it is a demanding work for the audience to follow, and one that might be shortened or narrowed in scope for more intense dramatic impact.

Hodes and Kimura In Graham Roles

By FRANCES HERRIDGE

The Martha Graham Dance Company added two more favorites to its repertory last night at the Mark Hellinger with opposite results in the

and handsome, but he lacks the stubborn power of Hawkins. He cracks his whip as though he hopes it won't hurt.

Miss Graham used to

A Sensual 'Circe' & a New Oedipus

By FRANCES HERRIDGE

The Martha Graham Dance Company added several favorites to its repertory at the Mark Hellinger yesterday as well as a new Oedipus (Rudolf Nureyev) for its "Night Journey." Let's take the best first.

There is probably no Graham work that is more sensual than "Circe." On the surface it is the story of Ulysses resisting the dangers of the deep on his return home. But it is actually a metaphor for Everyman's need to resist his baser nature and rise above bestial

Miss Graham's "Night Journey" has not survived the years as well as these last. It uses the Greek legend of Queen Jocasta who unwittingly marries her son Oedipus and, on discovering it, kills herself while he puts out his eyes.

The 1947 work once had tragic grandeur in its style, but it now has lost its power. Miss Graham has done that theme and mood much more effectively in "Clytemnestra."

Although Diane Gray is radiantly convincing earlier on the program as the bride in "Appalachian Spring," her

as Joan. She projects the complex character as though she had choreographed it for herself.

The program also included "Herodiade," a cryptic little work about a woman faced with a momentous decision to make. Pearl Lang, self-absorbed and tense, keeps you intrigued without satisfying your curiosity as to the alternatives or outcome.

Since she solemnly dons a smothering black cape at the end, you may surmise it is death she chooses.

THE WASHINGTON POST

Tuesday, Dec. 9, 1975

LEISURE/THE ARTS

Bound for Covent Garden

The Royal Opera House in London's Covent Garden, also home of the Royal Ballet, will present modern dance for the first time in its 118-year history next July when New



New York Times
Date

22

c

Fonteyn, Nureyev to Join Martha Graham in Benefit

By ANNA KISSELGOFF

Dame Margot Fonteyn and Rudolf Nureyev, classical ballet's most celebrated team, will join forces with a once rival camp June 19, when they appear here for the first time in a work created for them by

"Others in ballet have come to me, and I have refused them because I have not trusted the motive. It takes great courage to embark upon a new course."

"I have enjoyed working with Rudolf Nureyev," she said. "He

**JUNE 19
1975**

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



**MARTHA
GRAHAM**

Martha Graham has choreographed a new work in which Margot Fonteyn and Rudolf Nureyev will dance with the Martha Graham Dance Company. Entitled "Lucifer," the work has music by Halim El-Dabh. During the evening, Miss Graham will appear onstage and speak about the dances.



**MARGOT
FONTEYN**

Margot Fonteyn makes her first New York appearance since 1973. She will appear with Nureyev in the "White Swan" as well as in "Swan Lake" as well as danced together