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**Collection:** Counsel to the President, Office of the:  
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**Folder Title:** Martha Graham, Member – National Council on  
the Arts

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# WITHDRAWAL SHEET

## Ronald Reagan Library

**Collection Name** COUNSEL TO THE PRESIDENT: APPOINTEE FILES

**Withdrawer**

KDB 6/9/2013

**File Folder** MARTHA GRAHAM, MEMBER - NATIONAL COUNCIL  
ON THE ARTS

**FOIA**

F11-0004/01

**Box Number** 908

GEDULD

1

DOC NO	Doc Type	Document Description	No of Pages	Doc Date	Restrictions
1	FORM	RE M. GRAHAM (PARTIAL)	1	8/2/1984	B6
2	LIST	RE RESPONSES TO PERSONAL DATA STATEMENT QUESTIONNAIRE (PAGE 1, PARTIAL)	1	ND	B6

Freedom of Information Act - [5 U.S.C. 552(b)]

B-1 National security classified information [(b)(1) of the FOIA]

B-2 Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]

B-3 Release would violate a Federal statute [(b)(3) of the FOIA]

B-4 Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]

B-6 Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]

B-7 Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]

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THE WHITE HOUSE

WASHINGTON

February 1, 1985

MEMORANDUM FOR LARRY GARRETT

FROM: DIANNA HOLLAND *dh*

We have received the background investigation on Martha Graham. Would you please let me know where we stand with her personal data statement.

Thank you.

2.6.85

DELL:

WE ARE AWAITING RECEIPT OF MS. G'S ADS -  
WE WROTE HER TWICE - ANN CALLED THE OTHER  
DAY & WAS ADVISED "IT HAD BEEN SENT" SOMETIME  
AGO TO THE NATL. END ON THE ADS. WE CALLED,  
THEY CAN'T FIND IT & MS. G'S STAFF DID NOT RETAIN  
A COPY. HENCE, WE SENT HER A NEW FORM FOR  
COMPLETION.

R  
~~HO~~

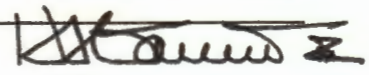
THE WHITE HOUSE

WASHINGTON

March 14, 1985

APPOINTMENT PROCESS PERSONAL INTERVIEW RECORD

DATE OF INTERVIEW: No Interview Conducted  
CANDIDATE: Martha Graham  
POSITION: Member, National Council on the Arts  
INTERVIEWER: H. Lawrence Garrett, III



COMMENTS:

Martha Graham is the 91-year-old Artistic Director of the Martha Graham Dance Company and School, which she founded in 1929, in New York City. Ms. Graham reports no prior Federal Government service.

If confirmed, Ms. Graham will serve as one of 26 members of the National Council on the Arts, appointed by the President, by and with the advice and consent of the Senate, pursuant to the provisions of 20 U.S.C. § 955, as amended. The statute provides that the 26 members shall be selected from among private citizens of the United States who are widely recognized for their broad knowledge of, or expertise in, or their profound interest in, the arts; so as to include practicing artists, civic cultural leaders, members of the museum profession, and others who are professionally engaged in the arts; and so as collectively to provide an appropriate distribution of membership among the major art fields. Members are appointed for staggered six-year terms. Ms. Graham, who has been described as "the Picasso of dance" clearly qualifies, in my opinion, for appointment to the National Council on the Arts.

Ms. Graham was not required to file a financial disclosure report (SF-278) in conjunction with her prospective nomination in that members of the Council serve only part-time and are, therefore, not required, as a matter of law, to file a publicly-available financial disclosure report until they actually serve in excess of 60 days.  
5 U.S.C. app. § 201(h).

Review of Ms. Graham's responses to the questions on the Personal Data Statement reveals no information of a potentially embarrassing or controversial nature. Based upon my review of all of the materials submitted by Ms. Graham, I did not conduct a personal interview in this instance.

I note, however, that the Martha Graham Center is funded in part by the National Endowment for the Arts. Such a relationship, of course, presents a potential conflict of interest should any particular matter come before the Council wherein Ms. Graham has a financial interest. Given the procedures

that are in place, both to identify potential conflicts and to prevent a member of the Council from inadvertently participating in a particular matter in which they have a financial interest, I am satisfied that Ms. Graham will not be allowed to participate in the deliberations and recommendations concerning grant applications from the Martha Graham Dance Company or the Martha Graham Center. This is the only apparent potential conflict of interest which evolves from her financial interests.

No matters of a potentially embarrassing or controversial nature were revealed during my review of the materials submitted by Ms. Graham. I would note, however, that in 1983, she was involved in somewhat of a brouhaha with the National Endowment for the Arts when the Martha Graham Dance Company did not receive a requested challenge grant from the Endowment. However, in a related article in the July 19, 1984, edition of The Washington Post, it was revealed that the National Endowment for the Arts provided a special \$250,000 grant to Ms. Graham's company for the filming of her choreographic masterpieces. This followed the issuance of a strong public protest by Graham, "seconded by many of her supporters" followed by meetings between the Endowment and Ms. Graham "in an effort to patch things up." Apparently this matter has been put to rest, and should cause no difficulty with Ms. Graham's nomination.

Accordingly, assuming successful completion of all other background checks, I recommend this nomination go forward.

THE WHITE HOUSE

WASHINGTON

March 14, 1985

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CANDIDATE: Martha Graham  
POSITION: Member, National Council on the Arts  
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*[Handwritten signature]*

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To LG

Date 8/16 Time 4:45

**WHILE YOU WERE OUT**

M Allan Wallace

of Martha Graham Ctr

Phone 212 832-9166 →

Area Code      Number      Extension

TELEPHONED		PLEASE CALL	
CALLED TO SEE YOU		WILL CALL AGAIN	
WANTS TO SEE YOU		URGENT	

RETURNED YOUR CALL

Message John Clark  
NEA  
682-5400

3/4 spoke to Allan  
Wallace - will send  
cf now Operator J

AMPAD EFFICIENCY® 10:15 AM dea  
23-420



12TH STORY of Level 1 printed in FULL format.

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September 3, 1983, Saturday, Late City Final Edition

SECTION: Section 1; Page 14, Column 1; Cultural Desk

LENGTH: 1064 words

HEADLINE: MARTHA GRAHAM ASSAILS U.S. ARTS UNIT

BYLINE: By JENNIFER DUNNING

BODY:

Martha Graham, in a public statement, has accused the National Endowment for the Arts of age discrimination and bias.

Miss Graham, who is 89 years old, is a founder and one of the leading exponents of American modern dance. She made the statement Wednesday after learning that the Martha Graham Dance Company would not receive a requested challenge grant from the endowment. The names of dance companies receiving the grants will be announced on Sept. 15.

'My concern about this decision moves me to do something that I have never done - to make a public statement in defense of myself and my company and an appeal to the American public,' Miss Graham said in the statement.

'I chose to make this statement before a public announcement is made of the choices for the grant, and before I know of such choices, so that it may not seem that I am acting against any dance institution. It is also my hope that any statement I make will not cast a cloud on the many good works the National Endowment for the Arts has done throughout the years.'

#### Grants Must Be Matched

Challenge grants are awarded by the endowment in amounts of up to \$1.5 million. A condition of the grant is that a recipient must raise three times the award over a three-year period.

The Graham company had requested a \$1 million grant, which it intended to spend on four projects: filming Miss Graham's dances with commentary by the choreographer, developing better studio facilities at the Martha Graham Dance Center on East 63d Street, increasing a national scholarship program at the company's school and instituting a capital campaign and a national teacher-certification program.

Miss Graham, a winner of the \$25,000 Samuel H. Scripps-American Dance Festival Award and the \$25,000 Algur H. Meadows Award for Excellence in the Arts, the largest cash prizes in the performing arts, said in an interview that she and Ron Protas, the associate artistic director of the Graham company, had been informed by the endowment that the company would not receive a grant. She said that they had been told that improvements could be made in the company management and that the company did not qualify as an institution and seemed to have an uncertain future.

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'It is my belief that I have not been given the real reasons for this decision against my company,' Miss Graham said in her statement. 'To me, it appears that I have been discriminated against because of my age and that there may have been a biased decision at the Dance Panel of the National Endowment for the Arts.'

#### Declined to Make Public

Hugh Southern, the deputy chairman for programs at the endowment, declined to say why the Graham company, founded in 1929, had been turned down for the grant.

'The challenge grant program is designed to address longterm institutions and the stability of the institutions it supports,' he said. 'But we haven't announced the rejections at this point. Letters of explanation to those companies will begin to be mailed out at the end of this week. And it should be up to the companies to comment on the reasons we give them.'

Mr. Southern said that neither Miss Graham's age nor a bias against the Graham company had anything to do with the rejection. He said that the advancing age of many dance company founders was only a factor in 'a general consideration of what plans and provisions they have made for the future.'

'The New York City Ballet,' he said, 'planned for quite a number of years for the future after George Balanchine was unable to function or died. I hesitate to report on whether there is a problem there with the Martha Graham company until the company is informed.'

Only six dance institutions of the 220 that applied received challenge grants this year. Mr. Southern said that competition had been unusually strong because institutions that had already received such grants were eligible for the first time to reapply.

#### Considered by Three Panels

Institutions requesting such grants are audited, then considered by three panels, whose recommendations are passed on by Frank Hodsoll, the chairman of the endowment.

The current dance challenge grant panel includes Mary Hinkson, a former Graham dancer; Edward Villella, director of the Egleyvsky Ballet; Ian Horvath, director of the Cleveland Ballet; the choreographer Murray Louis; Tina Ramirez, director of Ballet Hispanico; the choreographer Gus Solomons Jr.; Kent Stowell, director of the Pacific Northwest Ballet, and representatives of state arts councils and private and corporate foundations.

Among the companies reported to have received challenge grants this year were the New York City Ballet and the Merce Cunningham and Paul Taylor modern dance companies.

'Four years ago we received a challenge grant of \$250,000, and we made the match easily,' Mr. Protas said. He said that the program grants that the Graham troupe has regularly received from the endowment and is expected to receive this year, in the amount of \$155,000, were used to maintain the company year to year. 'The challenge grant would have allowed us to implement our plans for the future,' Mr. Protas said. 'It would have opened up funds previously

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unavailable to us and served as a catalyst for raising money in the private sector.'

'The question is what they regard as an institution,' said Miss Graham, who has been invited to a state dinner at the White House on Oct. 4 for Karl Carstens, the President of West Germany. 'I believe that they are afraid that when I die - I don't have a long life span - nothing will continue. I have every reason to believe that it will. The dances are in the custody of two people I trust and have trained for the future: Linda Hodes and Ron Protas.'

Miss Graham and Mr. Protas said that when she was ill recently, the company had been run smoothly by administrators who include several former, longtime Graham dancers, among them Miss Hodes, the associate artistic director of the company.

Mr. Protas said that although the company did not have a New York season last year, it had toured nationally and internationally and planned to perform in New York this year. He said that the company had just hired a director of development and that talks were under way for the creation of a Graham Institute at the University of California at Los Angeles.

GRAPHIC: photo of Martha Graham

SUBJECT: DANCING; DISCRIMINATION

ORGANIZATION: GRAHAM, MARTHA, DANCE COMPANY; ARTS, NATIONAL ENDOWMENT FOR THE

NAME: GRAHAM, MARTHA; DUNNING, JENNIFER

11TH STORY of Level 1 printed in FULL format.

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September 16, 1983, Friday, Late City Final Edition

SECTION: Section C; Page 3, Column 4; Weekend Desk

LENGTH: 850 words

HEADLINE: CITY ARTS GROUPS GIVEN \$8.3 MILLION

BYLINE: By SAMUEL G. FREEDMAN

BODY:

Cultural groups in New York City received \$8.3 million in challenge grants yesterday from the National Endowment for the Arts, more than three times the \$2.3 million given last year.

Thirty-five grants totaling \$20.9 million were presented nationwide. Arts groups in the city received about 40 percent of the endowment's grant funds this year, up from about 20 percent of the total in 1982.

The \$20.9 million in challenge grants is nearly twice last year's total of \$11.4 million. But it is \$5 million below the grants given under the Carter Administration in 1980, before President Reagan began cutting the endowment's budget.

This year, however, the Administration increased the money for challenge grants - which require recipients to raise three dollars in private funds for every Federal dollar contributed - by transferring money from other grant programs that do not require private fund raising, according to Frank Hodson, the chairman of the endowment.

#### Hispanic Heritage Week

Mr. Hodson announced both the challenge grants and similar advancement grants, which are intended for small and developing arts groups, at Plaza de la Raza, a Hispanic cultural center in Los Angeles that received a \$650,000 challenge grant.

The announcement coincided with the declaration of Hispanic Heritage Week by President Reagan. Mr. Hodson served as a White House aide to President Reagan before the President appointed him to the top post in the endowment.

The Administration's increased support for the challenge grants, with their fund-raising provisions, reflects the President's policy of encouraging private philanthropy to replace Federal aid in various programs. The past success of the challenge grants, the President said in a prepared statement yesterday, 'shows the volunteer spirit of Americans everywhere is alive and well and that the arts are important to all of us.'

The 13 grant recipients in New York range from the Metropolitan Opera, which received \$1.5 million, the largest grant in the nation, to the Boys Choir of Harlem, which got \$250,000, and the Dance Theater Workshop, which received \$130,000.

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### 'We Started From Zero'

'We are small fish compared to the biggies,' said Walter Turnbull, the director of the choir. 'We started from zero 10 years ago and this is the first time we're really provided for.'

Nine arts groups in New York City received at least \$40,000 each in advancement grants. A total of 29 groups nationwide got \$1.6 million in the program. The advancement grants also require \$3 in private support for each Federal dollar.

Since its inception in 1977, the challenge grant program has brought private contributions of about \$9 for every \$1 in Federal funds, endowment officials said. Twenty-five of the 35 grant recipients this year - and 10 of the 13 in the city - were given grants for the second time because of their past success at private fund raising.

More than 200 arts groups requested a total of \$129 million in challenge grants, the highest level ever. Among the groups turned down was the Martha Graham Dance Company. Miss Graham, who is 89 years old, has complained that the endowment engaged in age discrimination in denying the grant. Mr. Hodson has declined to discuss the endowment's decisions. Earlier this week, he said, 'What we do with people who don't get grants is write them a letter of explanation and that is between us and them.'

The following arts groups in New York City received challenge grants:

Alvin Ailey American Dance Theater, \$400,000, for an endowment.

Arts Connection, \$400,000 for an endowment.

Boys Choir of Harlem, \$250,000, for a cash reserve and operating expenses.

Brooklyn Academy of Music, \$600,000, for a cash reserve and payment of a deficit.

Cunningham Dance Foundation, \$275,000, for adding to cash reserve, forming an understudy group and adding a third week to the repertory season.

Dance Theater Workshop, \$130,000, for establishing a cash reserve, purchasing a lighting system and co-producing four American dance companies.

Metropolitan Opera, \$1.5 million, for part of a \$100 million endowment campaign.

Museum of Modern Art, \$1 million, for part of a \$75 million endowment campaign.

New York City Ballet, \$1 million, for augmenting a cash reserve and experimenting with new choreography and technology.

New York Philharmonic, \$1 million, for augmenting an endowment.

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New York Shakespeare Festival, \$1 million, for augmenting an endowment. 92d Street Y, \$500,000, for augmenting an endowment.

Paul Taylor Dance Foundation, \$250,000, for establishing an endowment and augmenting a cash reserve.

Among the other grants were \$150,000 to the International Museum of Photography in Rochester and \$750,000 to the Newark Museum in Newark.

Advancement grants ranging from \$40,000 to \$85,000 were given to the following groups in New York City: Ecco Press, Persea Books, SUN Press, Asian Cine-Vision Inc., Film Art Fund Inc./Anthropology Film Archive, AMAS Repertory Theater, Music Theater Group/Lenox Arts Center, Creative Time Inc. and Franklin Furnace Archive Inc.

GRAPHIC: photo of Alvin Ailey

SUBJECT: CULTURE

ORGANIZATION: ARTS, NATIONAL ENDOWMENT FOR THE

NAME: FREEDMAN, SAMUEL G

GEOGRAPHIC: NEW YORK CITY; UNITED STATES (1983 PART 1)

10TH STORY of Level 1 printed in FULL format.

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September 18, 1983, Sunday, Late City Final Edition

SECTION: Section 2; Page 12, Column 1; Arts and Leisure Desk

LENGTH: 1738 words

HEADLINE: DANCE VIEW;  
MARTHA GRAHAM PROTESTS

BYLINE: By Anna Kisselgoff

BODY:

The rare artist who can change the course of an entire art form and actually create a new one is an exception to the norm. In most countries, that genius would be granted the conditions most conducive to furtherance of his or her creativity and the preservation of that art. He or she would, in effect, gain the support of a grateful nation.

Now America's Picasso of the dance has - thanks to her own Government - fallen into a bureaucratic crack. A month ago, Martha Graham was informed by officials of the National Endowment for the Arts that her dance company would not receive the challenge grant from the Endowment for which it had applied. No one questioned artistic merit, she was assured. It was rather, she was told, that the application did not hold up strongly enough in this competitive program designed specifically to further long-term institutional growth and stability.

This is not an explanation that Miss Graham, a most active choreographer and director at the age of 89, has accepted. Instead, in an unusual public statement 'in defense of myself and my company and an appeal to the American public,' she charged that she was discriminated against because of her age and that there may have been a bias against her organization on the dance panel that reviewed her application at the Endowment.

The official announcement of the challenge grant recipients was scheduled for this weekend. Miss Graham made her statement several weeks earlier so that she would not appear to be acting against any other dance company that did receive a grant. Since then it has become known that those slated to receive the dance grants are the New York City Ballet, the Joffrey Ballet, the Alvin Ailey American Dance Theater, the Merce Cunningham Dance Company, the Paul Taylor Dance Company and Dance Theater Workshop.

The outrageousness of Miss Graham's absence from this list is - or should be - apparent to all. With the exception of the City Ballet - even here the point is arguable - none of these groups would be doing what they are today without Miss Graham's having paved the way first. They have all drawn from the idiom and technique she invented and they work within the philosophy that dance must be contemporary - a concept she was foremost in promoting.

Moreover this omission raises much larger issues that go beyond Miss Graham's case alone. In the increasing trend toward institutionalization - a trend imposed by funding bodies on the assumption that it insures permanence - there

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is a danger that a uniform structural mold will actually work against the art forms the Endowment was designed to support.

Several points have to be made. The first is that as modern dance's leaders grow older, modern dance itself seems in danger of being doomed to less funding than ballet. Every modern-dance company has traditionally been created around its own charismatic creative leader. The unvoiced assumption is that these companies will not continue past their leaders' life span. When the leader goes, so goes the company - unless, it is suggested, the company adopts certain institutional structures. Yet these are opera-house structures inimical to the very nature of modern dance as a form of individual expression.

The second point is that the Endowment itself might benefit from reviewing its challenge guidelines in order to better accommodate the special nature of the groups it serves. The challenge program is designed to support long-term stability, not specific projects in one discipline. These are supported by the Endowment's discipline programs such as that for dance, which is giving \$155,000 to the Graham company this year for its regular operations.

The point is that as an inter-disciplinary program, the Challenge program takes as its institutional models groups whose history is totally different from most of American dance. These are definitions that better fit a museum or symphony orchestra. As Frank Hodson, the Endowment's chairman, recognized in an interview last week, these definitions favor organizations that are repositories of art rather than those that are creative.

These are also models that come from the corporate world. Are they as valid as they seem? The New York City Ballet was held up by Hugh Southern, the Endowment's deputy chairman for programs, as a group that had planned for its future beyond the lifetime of its co-founder, George Balanchine. Yet the history of all private ballet companies - including an American company created by a board, the Ballet Russe de Monte Carlo - is that they all expire.

There is one less general point that stems, nonetheless, from Miss Graham's experience. As the leading pioneer of modern dance in the 1930's, she was consistently under pressure to "institutionalize" herself and teach dance in a college gym department. The ludicrousness of this situation for an artist of her magnitude is obvious.

Before the specifics of the challenge proposal are considered, here is what Miss Graham said, in part, in her "public appeal."

"It is my belief that I have not been given the real reasons for this decision against my company. To me it appears that I have been discriminated against because of my age and that there may have been a biased decision at the Dance Panel of the NEA.

"I feel that I must speak out against this discrimination not only for myself but for all those who have been touched by discrimination in any form. That my company should be excluded from much-needed help at this key moment in time, when I wish to film and record properly my works and technique, troubles me deeply. So many projects in our challenge grant application vital to our present and future must now be considered and delayed, if not given up completely.



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'I believe that as an active practicing artist I am within my rights to make this request and while I do not give up hope and will go on, this decision has been a great blow to me personally and to the future of my company to which I have committed myself.'

The crucial phrase is 'this key moment in time when I wish to film and record properly my works and technique.' This is a reference to the main thrust of the Graham proposal submitted to the challenge program.

It is all very fine to build institutional structures. But a strong board and an endowment are useless if these structures have no artistic content. Ballet companies, as we have seen, are particularly vulnerable when they face a dearth of choreographers. They are, however, sanctioned as museums.

The Martha Graham Dance Company without her choreography is a contradiction in terms, a gallery that is empty. It is, in fact, to insure the maintenance of this repertory as close as possible to Miss Graham's specifications, that she asked to fund this primary project as part of her company's future. As usual, she is way ahead of the herd. The method she proposes has not been attempted. Each work will be filmed in three versions. One will show the full theatrical production. Another will show the dancers in tights, with Miss Graham's voice explaining the dramatic pulse, and quality of each movement (as opposed to just steps). Another film will dissect the technique required, filming the dancer in the choreography from four angles.

If there are any questions as to what will happen to Miss Graham's company without her - if her age is indeed a factor, as is doubt about those who will run her troupe - then certainly a refusal to fund this project while she is active is to guarantee that repertory a more easy disappearance.

The filming was not the Graham company's sole request to the challenge program. In January, it engaged Carl W. Shaver and Co., a consulting firm, to draw up a five-year plan as required by the Endowment. Ironically, Mr. Shaver was instrumental in establishing the challenge program in 1977 when he was consulted by the late Nancy Hanks, then Endowment chairman. In its application, the Graham organization asked for help for establishing a capital campaign, expanding studio and school facilities, increasing a national scholarship program and instituting a teacher-certification program in Graham technique. The request was for \$1 million.

This was the first year the challenge program was open to those who had already received a challenge grant. Competition for the grants, which go to institutions in many fields, was thus more severe. Slightly under \$21 million was awarded to 35 groups, six of which were in dance.

The rejection of Martha Graham is difficult to justify. The Graham company matched its previous \$250,000 challenge grant in 1979 on the required 3 to 1 basis. And as Mr. Southern declared, the company has never misused an Endowment grant: 'There never has been a suggestion of any misuse and I can say absolutely that is not an issue,' he said.

In view of recipients who have been in a shaky financial position in recent years - the Joffrey is the prime example - it is difficult to see the validity of comparable questions about the Graham company's fundraising capacity. The challenge program favors those who ask for money to augment or establish cash

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reserve programs and endowments, as did the six dance groups who were awarded grants.

Yet like the Graham company, some also submitted proposals under the allowable category of 'major artistic initiative.' Some received money to extend a season or experiment with videotape. Dance Theater Workshop has received money as part of its challenge grant to present four American companies at France's Avignon Festival. The Joffrey, with a new, second home in Los Angeles, received its grant as a California organization.

If the Graham application was mismatched with Challenge program concerns, the Endowment, as it once used to do, should have aided the Graham company to rewrite its proposal. It can make amends; Miss Hanks once reversed a panel's rejection of Miss Graham.

It seems rather presumptuous for any government panel to decide at what age an artist will cease creativity. Moreover, anyone can be hit by a truck, as they say. Miss Graham produced one of her best works, 'Acts of Light,' two years ago at the age of 87. She deserves the support to continue creating and an assurance that her work will have a chance of living into the future. Like everybody, she has to sign application forms. The whole point is that Martha Graham is not everybody.

GRAPHIC: photo of ballet dancers

SUBJECT: Terms not available

9TH STORY of Level 1 printed in FULL format.

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September 30, 1983, Friday, Late City Final Edition

SECTION: Section A; Page 30, Column 4; Editorial Desk

LENGTH: 459 words

HEADLINE: GRAHAM'S CHALLENGE TO THE NATIONAL ENDOWMENT

BODY:

To the Editor:

Of course Martha Graham's dance company deserves a challenge grant from the National Endowment for the Arts (N.E.A.). She makes an eloquent case (Arts and Leisure article Sept. 18). As Director of Program Development and Coordination at the N.E.A. I had principal staff responsibility for the development of challenge grants between 1974 and 1977. I have continued to follow N.E.A. programs and policies during the five years that I have been director of the American Association of Museums.

I submit, however, that the Martha Graham Dance Company and all other not-for-profit performing arts institutions and museums that are a part of the N.E.A.'s constituency need something more: namely, a sustained commitment and increased support to allow them to improve the quality of what they do, specifically to make art and preserve our cultural heritage for future generations.

The fundamental premise of the Challenge Grant Program was that there would be a strong base of support and leadership for cultural institutions through the discipline programs, namely dance, museums, music, opera/musical theater and theater. Over the last several years this has been severely eroded.

Because of the recession and the negative impact the cuts in the N.E.A. funds have had on encouraging private support, cultural institutions are being forced to take drastic measures just to maintain operation.

What is needed most is a renewed commitment to supporting their basic needs through innovative and aggressive leadership, and increased support for the N.E.A. discipline programs. At the same time the N.E.A. needs to be more flexible in allowing institutions to achieve the principal goal of challenge grants - substantially increased levels of on-going support - rather than emphasizing endowments and cash reserves. Under the leadership of Representative Sidney Yates, the House Appropriations Committee approved a budget that would provide the N.E.A. with increased funding. At its recommended level of \$165 million, the N.E.A. plans call for some strengthening of the programs. The Senate would hold the N.E.A. to the current level of support, rejecting, however, as did the House, the Administration's proposal to further reduce N.E.A. appropriations. The final outcome is unclear but it appears there will be some increase for the N.E.A. next fiscal year.

Even more encouraging is the call of the House committee for the N.E.A. to submit a five-year plan. While one cannot expect that Administration officials will support a request for increased funding, it will give the agency an

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opportunity to reassert a leadership role in helping to improve the quality of cultural institutions.

LAWRENCE L. REGER, Washington, Sept. 21, 1983

GRAPHIC: Drawing

TYPE: LETTER TO THE EDITOR

SUBJECT: DANCING; FEDERAL AID (US)

ORGANIZATION: GRAHAM, MARTHA, DANCE COMPANY; ARTS AND HUMANITIES, NATIONAL FOUNDATION ON THE

NAME: REGER, LAWRENCE L

8TH STORY of Level 1 printed in FULL format.

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December 7, 1983, Wednesday, Late City Final Edition

SECTION: Section C; Page 25, Column 5; Cultural Desk

LENGTH: 439 words

HEADLINE: MARTHA GRAHAM'S YEAR

BYLINE: By JENNIFER DUNNING

BODY:

MARTHA GRAHAM will choreograph 'Rite of Spring,' which will receive its world premiere in her company's season at the New York State Theater in February and March.

The three-week season, the company's first here since June 1982, and Miss Graham's new work were announced by Miss Graham at a news conference yesterday at the Martha Graham Center for Contemporary Dance on East 63d Street. It will be one of a number of events in a yearlong celebration of Miss Graham's 90th birthday on May 11.

'I started work on 'Rite of Spring' with reluctance and fear,' Miss Graham said. She had danced the role of the Chosen One in a 1930 revival of the ballet set, as her dance will be, to the Stravinsky score. 'The music is overwhelming. And I still have great fear. But I had to let that fear go.'

She said the scenario will not follow that of the original ballet, choreographed by Nijinsky. 'She dances herself to death,' Miss Graham said of the Chosen One. 'There's usually a death in any dance I do. That is the rite of spring.'

The celebration will begin with a gala in Paris on Jan. 23. The Martha Graham Dance Company will perform at the Paris Opera, the first American dance troupe ever to appear on that stage. The company will also perform there on Jan. 25. Rudolf Nureyev, the head of the Paris Opera Ballet, will appear as a guest artist in Miss Graham's recent work, 'Phaedra's Dream.' The ballet will receive its New York premiere during the three-week season at the State Theater that begins on Feb. 28.

The creation of a Martha Graham Institute at the University of California at Los Angeles was also announced, as well as plans for an institute in Florence. The documentation of Miss Graham's work on film will be undertaken in Los Angeles, and Miss Graham's technique will be taught there and in Florence.

Pan American World Airways will underwrite the cost of flying the company and its sets and costumes to Paris. 'And we offer continuing support to the company on its return,' Peter C. Sheahan said, representing C. Edward Acker, the chairman of Pan American. He described Miss Graham and her dancers as 'brilliant ambassadors of American culture and international understanding.'

Miss Graham declined to comment on the fact that the company had been denied a National Endowment for the Arts challenge grant this year. 'We are in a

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dialogue with the endowment now," Ron Protas, associate artistic director of the troupe, said. "It is an optimistic one. We are hopeful."

The conference ended with a performance by the Graham dancers of the closing section of her "Acts of Light."

SUBJECT: DANCING

ORGANIZATION: GRAHAM, MARTHA, DANCE COMPANY

NAME: DUNNING, JENNIFER

6TH STORY of Level 1 printed in FULL format.

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April 8, 1984, Sunday, Final Edition

SECTION: Show; H1

LENGTH: 2518 words

HEADLINE: The Spring Of Martha Graham

BYLINE: By Alan M. Kriegsman

KEYWORD: GRAHAM

BODY:

IT ISN'T everyone who celebrates the approach of a 90th birthday--even presuming one gets that far in reasonable health--by choreographing "The Rite of Spring." For Martha Graham, who'll be 90 on May 11, such an action seems at once extraordinary and the most natural thing in the world. But then, breaking precedents--expanding the limits of the possible--is what Graham has always been about.

After a recent performance of "The Rite," Graham took a curtain call, as is her custom, with her company. Standing there in the light, in one of those shimmeringly metallic Halston gowns, she presented as radiant, as forceful a vision as she always has on stage. No one was using the word "charisma" when Graham made her first independent appearance in 1926, but all were struck by it then, and even before, in her days with the Denishawn troupe and as a soloist with the Greenwich Village Follies.

The day after, in her East Side apartment, Graham spoke of her work and her life, sitting casually on a fawn-colored divan with seven or eight throw pillows, surrounded by oriental artworks large and small. Up close, her youthfulness is even more startling--the deep-set eyes glowing, the skin taut and pink over the famous ridges of cheekbone, the voice velvety, melodic.

On the subject of age, Graham is frankly ambivalent, accepting it as an inevitability, but reluctant to yield an inch to its debilitations (painful arthritis, for many years now, has come with the territory). "I can remember," she says, "when I was 4 years old and was taken to the country to visit my great-grandmother, who was 96. I remember my complete puzzlement, how anybody could actually be 96. There she was, impeccably dressed in her black taffeta with buttons down the front, still quilting away.

"As for me, I have had a time of it, remembering my age, and submitting to it. Yes, it has certain advantages. But there are all those boring times when you just cannot do what you want to do. I watch the dancers every day, and see the glory of their beings, and I don't admit that I'm not jealous. I am jealous."

Graham's version of "The Rite"--marking her first use of music by Igor Stravinsky, in a production with costumes by Halston, who commissioned the work--had its premiere Feb. 28 at the start of the Graham company's three-week engagement at Lincoln Center's New York State Theater. The dance, for two soloists (the Chosen One and the Shaman) and an ensemble of 18, is an

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astonishing opus not only by virtue of who composed it and when, but for the vigor of its creative impulse and the serene authority of its craftsmanship. It's Graham's most ambitious endeavor since the three-movement "Acts of Light," which was given its world premiere at the Kennedy Center in 1981, and probably her most vivid choreography since the evening-length "Clytemnestra" of 1958.

"The Rite," in other words--both for Graham as an artist and in its dance content--is a tribute to the renewal of life. Her victory over time is the making of a work like "The Rite of Spring."

In general outline, Graham's dance follows the original Stravinsky-Nicholas Roerich scenario of 1913--it's a primeval ceremony of propitiation, in which a young woman is sacrificed to the lord of fertility to ensure a spring harvest; Graham has changed the locale and atmosphere, however, from that of pagan Russia to her beloved American Southwest. The set for the production was designed by Ron Protas, the associate artistic director of Graham's company and a close friend. It's an abstracted sacrificial mound and a striking, gallows-like structure that Protas modeled after a southwestern plant nicknamed a "devil's claw."

"At first," Graham relates, "I wanted Georgia O'Keeffe to let us use two of her paintings for the production. After a long period, though, she sent a letter saying that though she felt extremely honored by the request, she just wouldn't want the paintings viewed outside their original placement. That left us 10 days before our opening, and Ron had to create the set in that time." In fact, the set has much of the stark austerity of O'Keeffe's art.

Though the Chosen One is a woman, in Graham's "Rite" as in Nijinsky's original choreography and most other versions since, Graham didn't intend a commentary on women as victims. "The Chosen One could be a man or a woman, as I see it. We don't cut up our victims any more, but the idea of sacrifice to bring about rejuvenation is still very much a part of life today. It connects for me with words once spoken by Robert Edmond Jones, who was lecturing a class of acting students I was teaching. He hesitated, he said, to speak to aspiring actors because there was always one among them who was doomed. Doomed to be an artist, that is.

"I've always felt that if you become an artist, you are the Chosen One. It's a force that possesses you; it's an exciting and wonderful life, but it's filled with terror, and there's no way, once you accept it, you can escape its sacrificial demands."

Graham's depiction of the ritual has a powerfully erotic side--an element that's seldom missing from her dances. The Shaman, after plucking the Chosen One from the shoulders of her male companion in one of the ballet's most indelible images, assaults her in an unmistakably sexual manner, for all its stylization.

"I think all ritual," Graham says, "has some element of sexuality in it--in any church, any belief. That's partly the power of religion over people, our attraction to it. I feel it in the theater, too. I'm dancing Graham gave up performing after 1969, when she was 75, but she speaks of it in the present tense, as of something that hasn't ceased to be part of her reality not for 3,000 people, but for one person out there who'll feel with me what I'm trying to express. I didn't set out, in 'Rite,' to exploit sexuality, but I've always given recognition to the beauty of the body, the glory of it.



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"I dread the misuse of the body. As a dancer, you take that body and you train it, almost like a little animal--you discipline it, care for it, feed it, and you adore it. It's a symbol of your life--it is your life."

As a corollary, Graham thinks of sex as the very piquancy of the life force--even in her dances that approach "pure" movement pieces ("Diversion of Angels," for example), there are always transactions between the sexes.

"I don't understand abstraction," she says. "Orange juice is the abstraction of an orange. If you look up the word 'zest' in the dictionary, you'll find that it originally referred to orange peel. That's what sexuality means to me--it's the zest, the spice of life, the appetite for life."

Choreographing "The Rite" was also the completion of a curious circle for Graham. In 1930, she had danced the role of the Chosen One in the American stage premiere of the Stravinsky masterpiece, with Leopold Stokowski (who'd introduced the musical score to this country the previous decade) conducting the Philadelphia Orchestra and choreography by Leonide Massine. Massine was one of Serge Diaghilev's former ballet masters, and the project did not go well between him and Graham, whose own work had been striking off in directions antithetical to classical ballet.

"It wasn't a conventional ballet," Grahams recalls. "No one was on toe. But I fought it all the way. In one section my feet were bound, in the manner of ancient Russia, and I had to wear a long blond wig. I don't remember one movement, one step of the choreography. The fact is, after that experience I shut the score out of my mind for 50 years. It was Ron Protas who persuaded me to approach the music again."

Graham says in the actual choreographic process she didn't use the music, at first, anyway.

"I sketched out the phrasing and much of the movement without the music, and then bit by bit, put the two together. But that score must have been very strong in my veins, because the choreography and the music marched side by side--the intensity, the breathing, was the same.

"This doesn't mean, by the way, that I 'disregarded' the music ever. I learned total respect for music long ago from Louis Horst the pianist-composer who was Graham's musical mentor and associate for many years . He'd never let me do anything else, like washing dishes or sewing, if there was any music on the radio or the phonograph--I had to sit absolutely still and listen."

Martha Graham was born in Allegheny, Pa., in 1894, where her father was a psychiatrist (termed an "alienist" in those days). She has always prided herself on being a direct descendant of Miles Standish on her mother's side.

The family moved to Santa Barbara, Calif., when she was in her teens, and it was there that she contracted her passion for dance, after seeing Ruth St. Denis in performance. She entered the school, then the company, run by St. Denis and Ted Shawn, and met Horst, who was the Denishawn musical director.

By 1923 she was ready to beat a path of her own; she left Denishawn, danced with the Follies, spent a couple of years on the faculty at the Eastman School of Music in Rochester, N.Y., and finally launched her career in New York. She

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opened a dance studio, made dances and gave performances, first with a trio of women, then a larger female ensemble that came to be known as "the Group." It wasn't until 1938 that she enlisted her first male dancer, the ballet-trained Erick Hawkins, who later became, for a brief period, the one marriage partner of her life.

All the while, Graham was forging and refining the technique--based on muscular contraction and release--that was to underlie her revolutionary, often controversial, esthetics. Classical ballet had emphasized fluidity and airy flight, with the women's toe shoes fostering an illusion of escape from gravity. For Graham, gravity wasn't an enemy but an ally--she and her dancers went barefoot, fell to the ground, embraced it as Mother Earth, in a movement idiom noted for its angularity and percussive attack.

Graham's goal, diverging entirely from the fairy tales and romances of mainstream ballet, was to chart "the inner landscape" of the human spirit, with all its hidden recesses of desire and anguish.

Though her earliest dances were indebted to the exotic mold of her Denishawn background, she was soon tackling new themes--social protest in dances like "Revolt" and "Immigrant"; the distillation of a feeling, in "Lamentation"; tribal ritual, in "Primitive Mysteries" and "El Penitente"; the American pioneering tradition, in "Frontier" and "Appalachian Spring"; tragic-heroic portraits of women, in "Letter to the World" (Emily Dickinson), "Deaths and Entrances" (the Bronte sisters), and "Seraphic Dialogue" (Joan of Arc); and, starting in the mid-'40s, the series of dance psychodramas reinterpreting Greek mythology, ranging from "Cave of the Heart" (Medea) and "Night Journey" (Jocasta and Oedipus) through "Clytemnestra" and last year's "Phaedra's Dream."

Through her more than 170 dance works, her own performances worldwide and those of her company, her school, the choreographic rebels she spawned (dancers like Hawkins, Anna Sokolow, Merce Cunningham and Paul Taylor, who broke away to pursue new creative directions) and her frequent collaborations with others--composers such as Barber, Hindemith, Menotti, Copland and Schuman, artists such as Marisol and Isamu Noguchi--Graham has had an influence on theater arts in this country and abroad that's incalculable. She's been imitated, satirized and lionized.

She was already famous enough in 1932 to be asked to be among the celebrities to perform for the opening of Radio City Music Hall. In 1947, Graham became "Miss Hush," the third "mystery guest," after Jack Dempsey and Clara Bow, on the popular new radio quiz program "Truth or Consequences." Among her honors are the Aspen Humanities Award in 1965 (Graham was the first woman to be so honored); the presidential Medal of Freedom in 1976 (Graham was the first dancer to receive it); the Kennedy Center Honors in 1979; and in 1981, the newly established \$25,000 Samuel H. Scripps Award for lifetime achievement in modern dance, of which she was the first recipient.

Yet the struggle, in economic as well as other terms, goes on even today for this living legend. On Graham's living room wall hangs a large, splendidly colorful canvas by Alexander Calder, who was one of her collaborators in the mid-'30s. About 20 years ago, Graham says, "He Calder wanted to give me a painting to sell, so that I could help keep the company going with the proceeds. But I love the painting so much I've never been able to sell it."

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It's an illustration of the Graham priorities, which haven't made the going any easier--art first, all else second. Not that Graham has no interest in money. "I used to keep the books on the Denishawn tours I did," she'll tell you, "traveling on the Pantages circuit with a chimpanzee and cockatoos. And don't forget, I lived in Santa Barbara, where the philosophy was, buy now, pay later. I have a great respect for money and its power. But I will not be enchained by it--in hard times, I always bought a dress I couldn't afford, and I've always kept my charge accounts."

This attitude has helped her face a crunch brought on by the recent rejection of her application for a "challenge grant" (apart from \$155,000 in regular support her company received this year) from the National Endowment for the Arts. The turn-down occasioned something of a furor in dance circles, and Graham was upset enough to publicly charge NEA with discrimination because of age, and possible artistic bias. The situation has since calmed down appreciably--Graham has dropped her protest, choosing to reapply instead; NEA chairman Frank Hodsoll was her recent guest at dinner and backstage during a "Rite of Spring" performance. Finances weren't discussed, but relations were cordial, and Graham is now looking hopefully toward next year's allotments.

In the meantime, using her Santa Barbara credo, Graham is proceeding with plans that were to be funded by the grant "as if I had the money"--plans that include a much-needed filming project to document and preserve Graham's choreography, utilizing typically innovative procedures. The films, when made, will be kept in an archive at a proposed Martha Graham Institute that UCLA intends to open next year.

For now, Graham's demanding activity continues unabated. During performances, she is either backstage egging the dancers on or seated in the house making corrections in a notebook. She continues to work sporadically on a book of reminiscences, and she's also hatching, mentally at least, a new dance piece. "I don't know what it is, I simply know there will be one," she says. "There'll come a point when for weeks I'll be brooding over it, searching, and being unhappy because it's not coming. I'm partly Irish, you know, and I can talk myself into a fine mood."

And so, the inseparability of her life and her work is Graham's destiny. As she puts it, "I can't conceive of a time when I would not be working."

GRAPHIC: Picture 1, Martha Graham photo (c) 1984, HIRO; Picture 2, Scene from "The Rite of Spring"; by Martha Swope

5TH STORY of Level 1 printed in FULL format.

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July 19, 1984, Thursday, Final Edition

SECTION: Style; D9

LENGTH: 677 words

HEADLINE: Graham Gets Grant To Film Dances

BYLINE: By Alan M. Kriegsman

KEYWORD: MARTHA

BODY:

Martha Graham --America's celebrated pioneer of modern dance, still going strong at age 90 -- came to town yesterday to accept a special \$250,000 grant from the National Endowment for the Arts for the filming of her choreographic masterpieces. Graham called the grant "enormously important," not only for herself, but for the future of all American dancers.

The occasion had something of a conciliatory note to it. The new grant, to be matched on a one-to-one basis over the coming year, came on the heels of a controversy over the Endowment's turndown last year of the Graham company's request for a \$1 million "challenge grant," part of which would have funded the filming project. Graham had issued a strong public protest, seconded by many of her supporters, and since then the Endowment has had meetings with Graham and others in an effort to patch things up.

Everything was harmonious at yesterday's press conference at the Endowment's headquarters in the Old Post Office, where Endowment chairman Frank Hodson announced the grant. Noting that Graham had been justly described as "the Picasso of dance," Hodson said he hoped the money would assist in the preservation for posterity of Graham's repertory, a treasure in which "the taxpayers, the public at large, have a large and real interest."

In praising Graham he quoted from a letter of congratulation to her from President Reagan on the occasion of the 60th anniversary of her company; it read, in part, "Your creation of a completely new dance vocabulary and system of training . . . set the course of modern dance for the entire century."

As outlined by Hodson, the grant will have five major purposes:

- \*The production of "layered films" (or videos) of three Graham works, "Errand Into the Maze," "Cave of the Heart" and this year's "Rite of Spring," the layering to consist of filming each dance in performance, in rehearsal, and in technical outline.

- \*The development of voice-over commentary by Graham, indicating technical and interpretive details, for existing films of 10 other works, including "Appalachian Spring," "Night Journey" and "Primitive Mysteries."

- \*The addition of Louis Horst's original music to a silent film of Graham dancing her "Frontier" solo of 1935.

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\*A year-long film record of Graham teaching and coaching her company.

\*The development of a collection of oral histories and interviews with others who have worked with or been influenced by Graham.

Graham said the three works selected for the "layered" filming were chosen because "they seemed the most accessible to the camera," adding that she was most interested in "the camera's ability to bring us close to the dancers, and to touch people."

The completed films, according to Ron Protas, assistant artistic director of the Graham company, will be housed at the Martha Graham Center of Contemporary Dance in New York. Copies will be given to the Endowment and to the Martha Graham Institute at UCLA. Protas said the performance films would be made "generally available," and that access to the others, primarily for teaching purposes, would be at Graham's discretion.

Protas also said the Graham company had submitted applications to the Endowment for its dance grants "in all areas" (grants are given for choreography, company support, and in the case of challenge grants, for "institutional stability") for the coming fiscal year. Since 1966, the Endowment's first year of operation, the agency has given a total of nearly \$2 million to the Graham troupe, including the new special grant and a \$185,000 company grant for the 1984-85 season.

In her remarks accepting the grant, Graham recalled, "Of course, I've had my share of catcalls, whistles and boos, too" in earlier years, but that she'd resolved to persevere "for as long as I have a public, an audience. We all have dreams, but dreams mean nothing without your doing it." She said the new grant would give courage to other dance artists who want to go on "no matter what the cost -- and it does cost, not only in money, but in travail."

GRAPHIC: Picture, Graham and Hodsoll. By Yo Nagaya -- The Washington Post

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July 19, 1984, Thursday, Late City Final Edition

SECTION: Section C; Page 13, Column 4; Cultural Desk

LENGTH: 773 words

HEADLINE: \$250,000 FILM GRANT TO MISS GRAHAM

BYLINE: By JENNIFER DUNNING

DATELINE: WASHINGTON, July 18

BODY:

The National Endowment for the Arts has awarded the Martha Graham Dance Company a \$250,000 grant for the filming and preservation of Miss Graham's choreography. The grant is the largest such award to be given a dance company by the endowment.

The grant, which must be matched on a one-to-one basis over one year, will allow the Graham company to begin a five-part project that involves the filming of dances, adding voiceovers to existing films, and developing a collection of oral histories and interviews with people who have worked with the choreographer.

'The recording of dances is important, not only as a record,' Miss Graham said today. Speaking of dance as 'the first language,' she talked of ruined cities and monuments in history: 'Not to have known them is a loss - where so many people's dreams were enacted, and some cast down.'

Under the grant, the company will film 'Errand into the Maze,' 'Cave of the Heart' and 'Rite of Spring,' three works Miss Graham chose for their accessibility and suitability for filming. Each work will be filmed in performance with costumes and sets, in rehearsal, and in a format allowing for the dissection of the Graham technique used in each dance.

'Not Just a Presentation'

'How much we will learn of the passion of dance I don't know,' Miss Graham said of the film project. 'But this will not just be a presentation.'

The company will also add music to a silent film of Miss Graham dancing 'Frontier,' will do a yearlong film record of Miss Graham teaching and coaching, and will make voiceover commentary for 10 existing films.

The existing films, which were made from the 1920's through the 1970's, are of the following dances: 'Primitive Mysteries,' 'Seraphic Dialogues,' 'Diversion of Angels,' 'Lamentation,' 'Frontier,' 'Letter to the World,' 'Night Journey,' 'Appalachian Spring,' 'Dark Meadow' and 'Herodiade.' Several are danced by Miss Graham. The films will be available to the public, at the Graham Centers in New York City and the University of California at Los Angeles, on the approval of Miss Graham and Ron Protas, her associate artistic director.

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The grant was announced in a news conference today in the endowment's offices at the Nancy Hanks Center. The speakers were Miss Graham, Frank Hodsoll, chairman of the endowment; Nigel Redden, director of the endowment's dance program; Kent Stowell, director of its dance panel; Mr. Protas and Roger Stevens, a former endowment chairman.

#### '83 Request Was Spurned

Last August, the endowment rejected the company's request for a \$1 million challenge grant. Miss Graham, who is 90 years old, a founder and one of the leading exponents of American modern dance, then released a statement accusing the endowment of age discrimination and bias, which was denied by spokesmen for the Federal arts agency.

The company received \$185,046 from the endowment this year for its regular operations, and has reapplied for a challenge grant next year. Six dance institutions were awarded challenge grants out of the 220 that applied. They were the New York City Ballet, the Joffrey Ballet, the Alvin Ailey American Dance Theater, the Merce Cunningham and Paul Taylor Dance Companies, and Dance Theater Workshop.

'That my company should be excluded from much-needed help at this key moment in time, when I wish to film and record properly my works and technique, troubles me greatly,' Miss Graham said in her statement last summer. The company had hoped to insure the maintenance of the Graham repertory in a state as close as possible to Miss Graham's specifications.

Mr. Hodsoll said today that the film project had not come under the normal guidelines for challenge grants, but had later been discussed by officials of the endowment and the Graham company and approved by the dance panel. The grant comes from the dance program's special project fund. 'It seemed a very important thing to have happened,' Mr. Hodsoll said.

After the news conference, he presented Miss Graham with a bouquet of pink roses, and, bowing to her, said that 'being associated with people like you is what makes our job worthwhile.'

The endowment has given \$50,000 to the Dance Collection of the New York Public Library for tapes and films, and has supported other archival projects in dance. But most endowment preservation grants have been awarded to museums and film institutions. The American Film Institute was one of the earliest recipients of such a grant. Another recipient was the Boston Museum of Fine Arts, which received \$2 million for conservation and renovation, in 1976.

GRAPHIC: Photo of Martha Graham at news conference with Frank Hodsoll

SUBJECT: Terms not available

DATE 8/7/84

THE WHITE HOUSE  
WASHINGTON

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SECURITY OFFICE  
AUG 8 1984

TO: Jane Dannenhauer  
M.B. Oglesby  
Katja Bullock

FROM: Claire O'Donnell , Presidential Personnel, Room 139, Ex: 6760

Please start appropriate clearances for the following prospective appointees for Presidential Boards and Commissions.

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| <u>Martha Graham</u>       | <u>James Wood</u>     |
| <u>Margaret Hillis</u>     |                       |
| <u>Ray Kingston</u>        |                       |
| <u>Talbot MacCarthy</u>    |                       |
| <u>Carlos Mosley</u>       |                       |
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Who are under serious consideration for appointment as Members,  
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# WITHDRAWAL SHEET

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1 FORM

1 8/2/1984 B6

RE M. GRAHAM (PARTIAL)

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Freedom of Information Act - [5 U.S.C. 552(b)]

B-1 National security classified information [(b)(1) of the FOIA]

B-2 Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]

B-3 Release would violate a Federal statute [(b)(3) of the FOIA]

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B-6 Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]

B-7 Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]

B-8 Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]

B-9 Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

Prepared by: Nancy Perot

Date: 8/2/84

THE WHITE HOUSE

WASHINGTON

WHITE HOUSE  
SECRETARY'S OFFICE

AUG 8 1984

FULL NAME:

Martha Graham

POSITION:

Member, National Council on the Arts  
(PAS, 6 Year Term)

VICE:

Eric Leinsdorf

HOME ADDRESS:

450 East 63rd Street  
New York, NY 10021

HOME #:

212/371-3102

VOTING DOMICILE:

Above

BIRTH DATE:

May 11, 1894

PARTY:

Independent

CAREER SUMMARY:

See attached

PLACE OF BIRTH:

Pittsburgh, PA

RACE:

Caucasian

ETHNIC:

None

S.S.#:

SEX:

Female

CURRENT POSITION AND ADDRESS:

Founder & Director, Martha Graham Dance Company  
316 East 63rd Street  
New York, NY 10021

OFFICE #:

212/832-9166

FAMILY:

SPOUSE:

Divorced

CHILDREN:

None

SENIOR STAFF APPROVED:

7/27/84

SUPPORT:

PDS form sent: yes \_\_\_\_\_ no X \_\_\_\_\_

Classified: yes X \_\_\_\_\_ no \_\_\_\_\_

WILLIAMSON  
COUNTY FILE

AUG 8 1984

**GRAHAM, MARTHA**, dancer, choreographer; b. Pitts., May 11, 1894, studied with Ruth St. Denis, L.L.D., Mills Coll., Brandeis U., Smith Coll., Harvard, 1966, also numerous others. Soloist, Denishawn Co., 1920, Greenwich Village Follies, 1923, faculty Eastman Sch., 1925, debut as choreographer-dancer 48th St. Theatre, N.Y.C., 1926.

four: bet. artistic dir. Martha Graham Dance Co. Martha Graham Sch. Contemporary Dance. Guggenheim fellow, 1932, choreographic 150+ works including Appalachian Spring, Letter to the World, Clytemnestra, Tragic Patterns, Frontier, Phaedra, Witch of Endor, 1945, Cortège of Eagles, 1967, A Time of Snow, 1968, Plain of Prayer, 1968, Lady of the House of Sleep, 1968, Archaic Hours, 1969, Mendicants of Evening, 1973, Myth of a Voyage, 1973, Holy Jungle, 1974, Dream, 1974, Chronique, 1974, Lucifer, 1975, Scarlet Letter, 1975, Adorations, 1975, Point of Crossing, 1975, with music composed by Aaron Copland, Paul Hindemith, Carlos Chavez, Samuel Barber, Gian-Carlo Menotti, William Schuman, others; guest soloist; leading U.S. orchs. in solos Judith, Triumph of St. Joan, Guggenheim fellow, ign. tours with Martha Graham Dance Co., 1950, 54, 55-56, 60, 62-63, 67, 68, some under auspices U.S. Dept. State, U.S. tours, 1966, 70, sponsored by Nat. Endowment for Arts. Recipient Aspen award, 1965, Creative Arts award Brandeis U., 1968, Distinguished Service to Arts award Nat. Inst. Arts and Letters, 1970, Handel medallion City of N.Y., 1970, N.Y. State Council on Arts award, 1973, Pres. J. Medal of Freedom, 1976, Kennedy Center Achievement Honor, 1979, others. Author Notebooks of Martha Graham, 1973, Office, 316 E. 63d St. New York, NY 10021.

# WITHDRAWAL SHEET

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MARTHA GRAHAM, MEMBER - NATIONAL COUNCIL ON  
THE ARTS

*FOIA*

F11-0004/01

GEDULD

*Box Number*

908

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*DOC Document Type*

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2 LIST

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B6

RE RESPONSES TO PERSONAL DATA  
STATEMENT QUESTIONNAIRE (PAGE 1,  
PARTIAL)

---

Freedom of Information Act - [5 U.S.C. 552(b)]

B-1 National security classified information [(b)(1) of the FOIA]

B-2 Release would disclose internal personnel rules and practices of an agency [(b)(2) of the FOIA]

B-3 Release would violate a Federal statute [(b)(3) of the FOIA]

B-4 Release would disclose trade secrets or confidential or financial information [(b)(4) of the FOIA]

B-6 Release would constitute a clearly unwarranted invasion of personal privacy [(b)(6) of the FOIA]

B-7 Release would disclose information compiled for law enforcement purposes [(b)(7) of the FOIA]

B-8 Release would disclose information concerning the regulation of financial institutions [(b)(8) of the FOIA]

B-9 Release would disclose geological or geophysical information concerning wells [(b)(9) of the FOIA]

C. Closed in accordance with restrictions contained in donor's deed of gift.

MARTHA GRAHAM  
PERSONAL DATA STATEMENT

1. Martha Austin Graham
2. May 11, 1894<sup>b6</sup>; Pittsburgh, Pennsylvania; [REDACTED]
3. Artistic Director, Martha Graham Dance Company and School; 316 East 63 Street, New York, New York, 10021, (212) 832-9166.
4. 450 East 63 Street, New York, New York, 10021, (212) 371-3102.
5. Allen Wallace; Home: (212) 873-1451, Office: (212) 832-9166.
6. Comnock School for Girls, no degree, Denishawn, no degree.
7. Martha Graham Center of Contemporary Dance, Inc.\*
8. None.
9. None.
10. None.
11. None.
12. The Martha Graham Center is funded in part by the National Endowment for the Arts.
13. None.
14. Medical coverage.
15. (1) No; (2) No; (3) No.
16. No.
17. No.
18. No.
19. Many years ago a female student brought suit against me claiming she suffered personal injury in my dance class. The judge ruled in her favored, but reduced the settlement. This occurred in the late 1940's or early 1950's.

MARTHA GRAHAM  
PERSONAL DATA STATEMENT  
PAGE 2

- 20. No.
- 21. No.
- 22. No.
- 23. No.
- 24. No.
- 25. No.
- 26. No.
- 27. None.

\* \* \* \* \*

THE WHITE HOUSE  
WASHINGTON

February 1, 1985

MEMORANDUM FOR LARRY GARRETT

FROM: DIANNA HOLLAND *DH*

We have received the background investigation on Martha Graham. Would you please let me know where we stand with her personal data statement.

Thank you.

2.6.85

*DELL:*

WE ARE AWAITING RECEIPT OF MS. G'S PDS -  
WE WROTE HER TWICE - ANN CALLED THE OTHER  
DAY & WAS ADVISED "IT HAD BEEN SENT" SOMETIME  
AGO TO THE NATL. END ON THE ADS. WE CALLED,  
THEY CAN'T FIND IT & MS. G'S STAFF DID NOT RETAIN  
A COPY. HENCE, WE SENT HER A NEW FORM FOR  
COMPLETION.

*R*  
~~*DH*~~

THE WHITE HOUSE

WASHINGTON

November 7, 1984

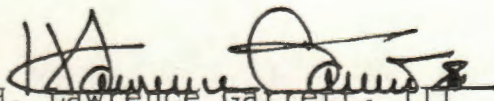
Dear Ms. Graham:

On August 9, 1984, we sent you a Personal Data Statement, which must be completed and returned before we can continue processing your prospective appointment as a Member of the National Council on the Arts.

As we have not yet received your form, I ask that you complete and return it to me as soon as possible. If you have any questions as to how to proceed, or if you have not received the form, please contact me at (202)456-6257.

Your prompt attention to this matter is greatly appreciated.

Sincerely,

  
H. Lawrence Garrett, III  
Associate Counsel to the  
President

Ms. Martha Graham  
450 East 63rd Street  
New York, NY 10021



THE WHITE HOUSE

WASHINGTON

August 9, 1984

Dear Ms. Graham:

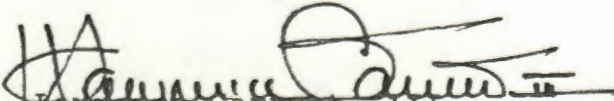
Congratulations on your prospective appointment as a Member, National Council on the Arts. In conjunction with your prospective appointment, I would ask you to complete the enclosed form and return it to me at your earliest convenience.

With regard to the Personal Data Statement (PDS), you may respond in memorandum form, addressed to Mr. Fielding; the questions need not be repeated. Should you have any questions, please do not hesitate to contact me. My office telephone number is 202/456-6257.

I have also enclosed memoranda outlining how the conflict of interest laws apply to one in your position.

Again, my congratulations.

Sincerely,

  
H. Lawrence Garrett, III  
Associate Counsel to the  
President

Ms. Martha Graham  
450 East 63rd Street  
New York, NY 10021